



A **Stan.** ORIGINAL SERIES

CRITICAL INCIDENT

August 12

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CRITICAL INCIDENT

KEY CAST

ZIL AHMED - AKSHAY KHANNA

DALIA TUN - ZOË BOE

SANDRA ALI - ROXIE MOHEBBI

TY EGAN - HUNTER PAGE-LOCHARD

SENIOR CONSTABLE GREG HALL - JACKSON HEYWOOD

HAYDEN BROADIS - JAI WAETFORD

DETECTIVE EDITH BARCELOS - SIMONE KESSELL

LATT - ERIK THOMSON

KEY CREW

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COMPOSER - JED PALMER



SERIES LOGLINE

When a police officer pursues a teenage suspect onto a busy train platform, a bystander is critically injured, and the lives of the pursued and pursuer are thrown into turmoil.

SERIES SYNOPSIS

A police 'critical incident' arises when a member of the Police Force, while in the execution of their duties – namely conducting a pursuit of a suspect – is involved in the death or serious injury of themselves, or another person.

On the beat in plain clothes, Senior Constable Zilficar ('Zil') Ahmed clocks teenager Dalia Tun – she matches the description of a suspect wanted for assaulting a police officer. When he approaches, she runs, and he chases her onto a busy train platform. Zil dodges an object

thrown at him, and in doing so, knocks a schoolboy onto the tracks. A train approaches...

Catastrophes like this don't happen to Zil – he's a good officer with great instincts. At least he got the girl responsible for the assault. But Zil's world comes crashing down around him when he discovers Dalia was in fact not the suspect. The immense guilt over the schoolboy's horrific injuries, coupled with the pressure of the critical incident investigation and the media scrutiny, creates an unbearable burden.

Encouraged by his brothers in blue, Zil becomes obsessed with pinning something on Dalia. She must have done something wrong. Why else would she run?

EPISODE 101: RUN

ONE LINER

When a reckless pursuit leads to tragedy, Senior Constable Zil Ahmed and vulnerable teen Dalia Tun must reckon with the aftermath.

ONE PARAGRAPH

Senior Constable Zil Ahmed, golden boy of Blacktown District Police, is in a station interview room, covered in blood. The night before, he worked the night shift with best friend (and possibly more) Senior Constable

Sandra Ali. Meanwhile, vulnerable teen Dalia Tun attends a massive party, hoping to spend time with sensitive bad boy Hayden. When the party spirals, Zil and his squad arrive to shut it down. As Dalia and Hayden escape amid the chaos, Sandra is hit in the head with a paver. Zil returns to work the next morning, sleep-deprived but hell-bent on catching the assailant. On patrol, he notices someone resembling the perpetrator's description: Dalia, innocently returning home. With dangerous tunnel vision, Zil chases Dalia onto a station platform and knocks teenager Luka in front of a train. Now under investigation for misconduct by Detective Sergeant Edith Barcelos, will Zil make it out with his career intact? And why did Dalia run?



SYNOPSIS

Dalia Tun, a vulnerable teenager, sits in a police station charge bay, awaiting her fate. In the interview room, Senior Constable Zilficar Ahmed ('Zil') is spiralling, stained with blood and beating the floor...

18 hours earlier: Zil, the golden boy of Blacktown District Police, joins colleague and best friend (and possibly more) Sandra Ali with the rest of the General Duties squad for that night's shift. Meanwhile, Dalia sneaks out of the group home she lives in, to join her friends and her crush, Hayden, a small-time drug dealer, at a house party.

Arriving outside the party, Dalia witnesses a confrontation between Hayden and his "boss", drug dealer Ty. Brushing it off, they head inside. This party is the perfect opportunity for Dalia to have some fun and Hayden to push some product. But just as they're about to steal an intimate moment, the party is crashed by Zil, Sandra and the rest of the squad. As Dalia and Hayden make their escape, the squad splits up to shut down the party. Things get ugly when Zil discovers Dalia's best friend Yvonne unconscious on the floor, having a dangerous reaction to drugs. After helping her, Zil heads back outside to find the situation is out of control. Amid the chaos, Sandra is hit in the head with a paver by an unknown assailant...

Present: Zil is being questioned by Critical Incident Investigator Detective Sergeant Edith Barcelos. She wants to understand the events of the previous day...

Having spent a sleepless night with Sandra in hospital, Zil returns to work intent on catching whoever hurt her. Very soon, police spot the Paver Chucker brandishing a knife, but she is lost in a foot-chase. On patrol with the Proactive Crime Team (plainclothes), Zil notices someone resembling the perp's description - it's Dalia, innocently returning home from Hayden's place. Zil gives chase as a terrified Dalia flees towards the train station. With dangerous tunnel vision, Zil pursues Dalia onto the platform. She throws a handbag at Zil, who stumbles and knocks teen boy LUKA onto the tracks. Horror, as the train approaches...

Present: An emotional Zil finishes his interview with Barcelos and goes to the showers to clean up. As he tries to cleanse himself of the horrific events of the day, he overhears devastating news: he got the wrong girl. All of it was for nothing.

Outside, Dalia leaves the station with her group home supervisor Alice, who has one question: Why did you run? Dalia doesn't answer.

EPISODE 102: STRIP

ONE LINER

With the Critical Incident investigation heating up, Zil's fixation on Dalia puts her under increased police scrutiny and subjects her to a traumatic ordeal.

ONE PARAGRAPH

The events of the chase haunt Dalia when she is attacked by Luka's sister Sabine, who blames her for Luka's horrific injuries. Meanwhile, a

fraying Zil meets Yvonne's parents, who want to thank him for saving their daughter from overdosing. Zil realises the connection between Yvonne and Dalia, and finds out who supplied the drugs at the party: Hayden. Zil puts Sandra's squad onto Hayden, and they pick up Dalia in the process. In an excruciating ordeal, Sandra strip searches Dalia, during which Hall bursts into the room. It is hell for Dalia. Barcelos, continuing her Critical Incident investigation, meets with Dalia, who puts her version of events on record: Zil never identified himself as police during the chase, and that's why she ran. It's a lie, but Dalia is happy for some small victory over the cop who has upended her life. Barcelos believes her, placing Zil directly in her sights...



SYNOPSIS

The events of the chase continue to haunt Dalia when she is attacked by Luka's sister Sabine, who blames her for Luka's horrific injuries. There's no relief at home either, as group home supervisor Alice insists on unpacking the traumatic event with Dalia. Zil is similarly afflicted, unable to deal with his guilt while languishing on mental health leave, desperate for the distraction of work while unsure of his professional future. His brother Kasim, a youth worker, tries to be supportive but can't help quietly judging Zil for chasing Dalia.

Meanwhile, Zil's stress blows up at home, causing tension with Kasim and his wife Zahra. He goes to the pub to cool off, and inadvertently gives colleague Hall the go-ahead to "look into" Dalia. After all, if she ran, she must be guilty of something. At home, Zil stalks Dalia's social media profile, before being interrupted by Sandra getting into his bed. Finally, a distraction from his obsession.

The next day, Zil is brought in to meet Yvonne and her parents, who want to thank him personally for saving their daughter at the party. Zil, realising the connection between Yvonne and Dalia, extracts information from Yvonne about the man who supplied the drugs – Dalia's boyfriend Hayden. Zil puts Sandra's squad onto Hayden, and they pick up Dalia in the process. Hall makes the call – strip search her. In

an excruciating ordeal, Sandra strip searches Dalia, during which Hall bursts into the room, humiliating Dalia even further. Sandra knows deep down how wrong this is.

Back on duty, Zil tries to connect with Sandra at the station, but she's cold. She figured out that Zil knew that Hayden was Dalia's boyfriend. He effectively made her strip search an innocent girl. Zil tries to defend his actions, but Sandra lands a gut punch: she's just heard that Luka will lose both his legs. Reality hits Zil hard, rendering him speechless.

Barcelos, continuing her Critical Incident investigation, meets with Dalia. Sensing that Barcelos wants her suspicions confirmed, Dalia puts her version of events on record: Zil never identified himself as police, and that's why she ran. It's a lie, but Dalia is happy for some small victory over the cop who has upended her life. Barcelos believes her, placing Zil directly in her sights.

Outside her group home, Dalia talks on the phone with Hayden, who's just been released from custody on bail. He's enraged, but useless. Dalia doesn't want him telling Ty about what happened, but Hayden's promises are flimsy at best. Unseen in his car nearby, Zil watches Dalia. He clocks the injuries on her neck inflicted by Luka's sister, and takes notes. He will not let this rest.

EPISODE 103: RESIST

ONE LINER

Dalia looks to drug dealer Ty for advice on how to fight the system, while station pariah Zil, almost undone by some damning evidence, seeks a moment of comfort in an illicit kiss.

ONE PARAGRAPH

Zil is under fire. After being blindsided by Barcelos, who presents damning audio evidence that HALL coached Zil's statement in the

aftermath of the chase, Luka's father Hugh goes on TV and reveals Zil as the cop responsible for his son's injuries. After Dalia is arrested for breaking Sabine's nose, Zil tries to convince her to tell the truth that he called the Police before pursuing her, but she refuses. Seeking revenge, Zil puts Dalia on every bail check possible. Her life now a hell of police harassment, Dalia goes to Ty for advice about how to fight back against the system. Later, Zil and Sandra have a heated argument over Zil's reckless behaviour in speaking to Dalia. Both too hurt and too proud, their relationship is broken. When a sympathetic Zahra arrives at Zil's house with a gift, they kiss. Zil craves more, but Zahra rushes away - ashamed. Dalia is arrested for breaking her bail conditions, and fearing another strip search, she lashes out violently...



SYNOPSIS

Deep in her investigation, Barcelos reviews Hall's Taser footage from the critical incident. When the sound continues after the video cuts out, she makes a damning discovery: Hall coaching Zil to say that he called the Police before pursuing Dalia!

Trying to play-act normalcy, Zil and Kasim are out shopping when they cross paths with Dalia and Yvonne. In fact, Zil has purposely come here to keep tabs on Dalia, triggering her fear that he's stalking her. Yvonne decides to get back at the men for ruining their day by pranking them (even though Zil was the cop who saved her life) by rigging Kasim's car horn to his brake lights. He may be the wrong brother, but it's a vanishingly rare moment of levity for Dalia.

Having heard that a cop was responsible for pushing his son onto the tracks, Luka's father Hugh arrives at the station demanding to see the footage. Zil is told to go, but instead watches Hugh's horrified reaction from the Observation Room. Zil desperately wants to visit Luka and apologise, but his lawyer Kane warns him off.

Seeing Zil's anguish to get it all over with, Kane offers to set up another interview with Barcelos ASAP. But at the interview, Zil is blindsided when Barcelos presents her evidence that he was coached by Hall in the aftermath of the incident. Zil reels, having no recollection of this conversation - he's sure Dalia heard him call Police. Leaving the

interview, Zil sees Hugh on TV. Hugh reveals Zil's name to the public. Later that night, Sandra puts her budding relationship with Zil on hold: she wants to be more than just a comfort for his growing problems. Piece by piece, Zil's world is falling apart.

When Dalia is arrested for breaking Sabine's nose, Zil notices her in the charge bay. Sandra warns him to stay away. Released on bail with the help of her feisty lawyer Shanika, Dalia is confronted by Zil, who urges her to tell the truth that he called the Police. Dalia refuses while Sandra secretly watches, disappointed at Zil's recklessness. Seeking revenge, Zil puts Dalia on every bail and curfew check possible. Her life now a hell of police harassment, Dalia goes to Hayden's boss, Ty, for advice about how to fight back against the system. In Dalia, Ty finds a worthy acolyte - she's street smart and determined.

Later, Zil and Sandra have a heated argument. She tells him that what he did was dumb and dangerous. Both too hurt and too proud, their relationship is broken. Zil numbs his hurt feelings with alcohol, and when a sympathetic Zahra arrives at his house with a gift, they kiss. Zil craves more, but Zahra rushes away - ashamed.

Meanwhile, Hayden and Dalia share a romantic moment getting high in the park, but Dalia is once again arrested and taken into custody. In the custody bay, terrified at the prospect of another strip search, Dalia lashes out violently, kicking Sandra in the chest.

EPISODE 104: VINDICATE

ONE LINER

As Zil awaits the outcome of the investigation, Sandra joins a new task force, putting her on a collision course with Dalia.

ONE PARAGRAPH

Since being outed to the public by Luka's father, Zil's golden boy status on the Force is as dead as his relationship with Sandra. With Zahra still

reeling from their illicit kiss, Hall turning on him and the CI investigation speeding towards its conclusion, Zil is fighting a battle on every front. Dalia, despite being advised to behave, starts selling Hayden's weed to help his financial struggles. Hayden is jealous, but Tan likes Dalia's enterprising spirit. He brings her on as a coke dealer, and introduces her to his supplier, Theo. Meanwhile, Sandra is also moving up in the world, joining the new drug squad Strike Force. And when Zil is officially cleared of all wrongdoing, he's dumbfounded. Doesn't he deserve some kind of punishment?



SYNOPSIS

Zil is fighting a battle on every front. Still reeling from their illicit kiss, Zil and Zahra's simmering guilt gives rise to family tensions. And since being outed to the public by Luka's father, Zil's poster boy status is as dead as his relationship with Sandra. Even Latt begins to withdraw from Zil, especially after he points out the racial undertones of his treatment by the Force. Zil is cemented as the station pariah when he refuses to back Hall to Professional Standards over the Taser audio, instigating a wave of workplace bullying.

Meanwhile, after breaking bail and assaulting Sandra, Dalia is under strict orders from Shanika to keep her nose clean. Inspired by Shanika, Hayden considers his future and decides to take a break from dealing. Unfortunately, he opts to smoke the rest of his supply instead. Dalia, anxious about their rising legal costs and recrimination from Ty, goes behind Hayden's back to sell his weed for him.

On the verge of concluding her investigation, the opportunity to take up Blacktown District's Crime Manager position threatens to sway Barcelos's findings. In a bid to counter the negative media attention from the critical incident, a Strike Force is set up to address the region's growing drug trade, headed by Tsuma and Detective Graham McKeown,

who recruits Sandra. It's the perfect opportunity to avoid Zil, especially after he discovers that she changed her statement to clear Dalia of assault on the night of her arrest. Can't he see that the poor girl has been punished enough?

Little does Sandra know that Dalia is the latest employee of the drug suppliers she's been tasked to apprehend, as Ty has taken her on as a full-time dealer. He even invites her to drinks with his underworld boss, Theo Léon, but the night turns sour when Hayden realises that Ty has got Dalia selling coke. Humiliated, jealous and quietly terrified, Hayden lashes out at Dalia. Hits her. Then Ty hits Hayden back – harder.

At the final Critical Incident hearing, Barcelos makes a surprising finding: she clears Zil of any wrongdoing. Zil is dumbfounded. Despite being cleared, he feels anything but relief. Kasim can sense his brother is cracking but Zahra doesn't want to have anything to do with Zil. Kasim urges her to tell him why?

While Dalia may be all but done with Hayden, her business relationship with Ty is only just beginning. At the bakery, he gives her a first taste of coke, and shows her how to hold a gun. The euphoria is undeniable. This is the power Dalia has always craved.

EPISODE 105: DESCEND

ONE LINER

Discovering that Dalia is now a fully-fledged drug dealer, a horrified Zil realises he has created a criminal and decides that he must be the one to fix it.

ONE PARAGRAPH

Fully embracing Ty's dog-eat-dog philosophy, Dalia relishes her newfound power as a drug dealer. Just as she starts to feel like she's on her way up, Zil hits rock bottom. Despite being exonerated by the CI

investigation, he is unable to let go of the past. He must atone for his sins. He finds Dalia to apologise, only to see that she's dealing coke. He realises that he's created a criminal. Zil has unwittingly interrupted a Strike Force stake-out by Sandra; turns out Dalia could be a key for the Strike Force. Blaming himself for Dalia's turn to criminality, Zil confesses the extent of his harassment to her lawyer, Shanika. Armed with the information Zil has provided, Shanika launches a civil case against the police. With a hefty compensation pay-out on the cards, it seems like things couldn't get any better for Dalia. But with her entrepreneurial ambition putting her at odds with Ty, Dalia's luck might be about to run out... She's disobeyed Ty, and he knows. We see Ty arrive to deal Dalia her punishment.



SYNOPSIS

The incriminating Taser audio has been leaked to the media, and Zil's mind is no longer on the job. Obsessively reliving the day it all went wrong, Zil narrowly escapes danger when a detainee pulls his own gun on him. Clearly on the verge of cracking, Hall's bullying of Zil escalates. With no one to turn to, Zil goes to Kasim, still nursing the black eye his brother gave him after Zahra confessed to him about the kiss, but is told their relationship is irreparable.

Embracing Ty's dog-eat-dog philosophy, Dalia has graduated to dealing hard drugs at a Western Sydney nightclub. It's a fun, glamorous life with a dark side, especially when Dalia has to pull a knife on an aggressive client. After making peace with Sabine at their court-ordered mediation, Dalia glimpses another life away from crime. But is that life possible for her?

Zil, trying to track down Dalia to finally apologise, tails Hayden to the bakery. There, Hayden reveals to Ty and Theo the 3D-printed fidgets that he and Dalia make that are good for hiding drugs in. Hayden makes out like it's his idea, trying to big himself up, but Ty shuts it down – they could be traced. From there, Zil follows Hayden to a business park, where Dalia deals coke to office workers. Zil is devastated by the

realisation: he's created a criminal. He confronts a horrified Dalia, who spits in Zil's face. Unwittingly, Zil has also interrupted a Strike Force stake-out by Sandra; turns out Dalia could be key to their investigation. Blaming himself for Dalia's turn to criminality, Zil confesses the extent of his harassment to her lawyer, Shanika. Zil receives a cold reception from Tsuma and Inspector Latt when he tells them he went to Shanika, and is stood down. Ty personally orders Dalia to abandon her 3D-printed fidget plan. Dalia resents being told what to do, but agrees. She's even angrier at Hayden, whom she deduces must have let slip to Ty. Defying orders, she continues to sell the fidgets at school – with vapes hidden inside them. One of her customers is Year 7 rat-bag Jason. And with the Sabine case resolved, Shanika gives Dalia some huge news: Zil has fallen on his sword and confessed that he and the police deliberately harassed her. With a hefty compensation pay-out on the cards, it seems like things could turn a corner for Dalia. There is hope.

What Dalia doesn't know is that rat-bag Jason's mum is Theo's girlfriend. Theo sees Jason's vape, and works out that Dalia is still selling them. Ty invites Hayden to a surprise meeting. Hayden goes, only to be ambushed and beaten by Theo, while Ty is with Dalia, mercilessly dealing out her punishment.

EPISODE 106: STRIKE

ONE LINER

As the Strike Force descends on Ty's operation, Zil enters a hornets nest to rescue Dalia, and not everyone makes it out alive...

ONE PARAGRAPH

Demoted and put on probation, Zil welcomes his fate – justice is done. With Dalia now off-limits due to her lawsuit, the Strike Force pursues

other means of nailing her uplines. Zil gives Sandra one lead, the bakery, putting her on Theo's tail. Meanwhile, having felt Ty's wrath, Dalia remains in his thrall until she overhears him on the phone to Theo throwing Hayden to the wolves. Forced into accompanying Ty on a major drug deal and scared for her future, Dalia has one place left to turn: Zil. The next day, while Sandra and the Strike Force raid the empty bakery, Zil goes to meet Dalia at a waterpark. But he finds himself in the middle of Ty's drug deal. The situation reaches a head, and not everyone makes it out alive...



SYNOPSIS

Following Zil's confession to Dalia's lawyer, the officers at Blacktown District who harassed Dalia face disciplinary action, further isolating Zil, who accepts a demotion in rank and a period of probation. But with Sandra gone and Zahra not ready to reconcile, is he truly ready to move onto the next chapter of his life? Meanwhile, having felt Ty's wrath, Dalia remains under his thrall. Yvonne is terrified for her friend and gives her Kasim's business card: he might be able to help.

With Dalia now off-limits due to her lawsuit against the Force, the Strike Force must pursue other means of nailing her uplines. They try to convince Hayden to flip on whoever beat him, but Hayden stays staunch. Sandra then goes to Zil, asking if he's seen Dalia lately. Zil assures Sandra he's put Dalia in the past but gives her one lead: the bakery he followed Hayden to. Turns out it's a good lead; Sandra discovers that the bakery is registered to Ruby Samuels – Theo Leon's lover.

When Hayden tells Dalia about the visit from Sandra and McKeown, he begs her to run away with him – the cops are closing in. Dalia tells him she will, but instead goes straight to Ty with the information. To Dalia's chagrin, Ty immediately starts trying to take control of her life by pulling strings to have her fostered. Even worse, Dalia overhears Ty on the phone to Theo throwing Hayden to the wolves. Forced into accompanying Ty on a major drug deal and scared for her future, she has one place left to turn...

Kasim makes a surprise visit to Zil to tell him that Dalia called him, and it sounded like she needs his help. Kasim is not yet ready to forgive him, but Zil hopes this may be a step in the right direction.

The next day, while Sandra and the Strike Force raid the empty bakery, Zil goes to meet Dalia at Raging Waters. But he finds himself in the midst of a high stakes drug deal. The action escalates, and not everyone makes it out alive...

ABOUT THE CHARACTERS

ZILFICAR 'ZIL' AHMED - THE COP

Perceptive, dedicated and charming. Zil has always wanted to help people and his self-belief that he can is enviable. Of course, he became a cop. He's confident of his place and his path, certain he'll change things from inside the Police Force. Ultimately, he's everything they need; smart, sensitive, brown skinned and Muslim. His posting to Blacktown has perks - a diverse caseload and a reunion with his academy classmate Sandra Ali. It also has its shortcomings - principally his patrol partner, Greg Hall. Zil's got his life planned - a fast-tracked rise through the ranks nailing scumbags, a move into the brass where he'll prevent dropkicks like Hall from joining The Force. Realistically, he'll marry within the workplace, probably, hopefully Sandra. Have a few kids, live a good life. Then, everything changes. Zil's dreams and aspirations evaporate. To get them back, he'll do anything. It pushes him further and further away from being good police. Eventually, raising the question: Can Zil even return to being a good man?



DALIA TUN - THE TEEN

Dalia doesn't expect fairness from the world. She's not high on anyone's priorities, an Asian teen who is soon to age out of the Care System. A system that has failed her repeatedly. Remarkably, it hasn't made her bitter, but it has made her wary of others. She is observant and knows how to fade into the background. Except, there is a boy. Hayden. Of course, he's older. To Dalia he's also edgy and handsome. Unfortunately, in reality he's a petty crim who longs for significance. Hayden introduces Dalia into a world she's surprisingly evaded to date, the world of crime. Yet, Dalia's life is not derailed solely by Hayden, it's also stomped on by the heavyset boots of The Force. Their actions to protect and defend one of their own drive Dalia to seek support from those on the other side of the law. Those who are manipulative, cruel and hardened. Her search for belonging, for recognition and for dignity however may transform her into a killer and condemn her to a life behind bars.

TY EGAN - THE HARDENED CRIMINAL

Ty is that heinous combination of intelligence and disgruntlement. Everything about him is hard as that's how the world has forced him to be - a serious and merciless man. To Ty the world has never delivered what it owes him. It's yet to recognise his importance. Therefore, he's working on correcting those mistakes. He is currently the middle management of Western Sydney's party drug trade and in the not-too-distant-future he'll be seeking promotion. Dalia becomes an alluring potential pawn on that front. She's smart, she's loyal, she's been hard done by and she's young enough for him to mould into his own likeness. Ty will use whoever he must in any way to get what he desires - more power.



HAYDEN BROADIS

- THE BOYFRIEND (AND CRIMINAL UNDERLING)

In a word, Hayden's lazy. He likes the easy life and doesn't like work. Despite those facts, he classifies himself as hardworking. He'll tell anyone who'll listen how hard his job is - slinging drugs and moving 'goods' around - and he finds a sympathetic ear in Dalia. He is a lovable petty criminal. He's not who you want your children associating with, but he's not a psychopath. However, he's also a coward with a fragile ego. Therefore, when Dalia outshines him around Ty, he abandons her.



DETECTIVE EDITH BARCELOS

- THE SENIOR CRITICAL INCIDENT INVESTIGATOR

Edith is addicted to the job. She's been doing it a long time and it's already cost her a marriage. But she's trying to achieve 'balance' now that she has a kid. She's looking to move into senior station management where she gets to work regular hours and not be tied to the investigative clock where the first 72 hours of any case take over your life. Edith knows being police is hard, however if you sign up to do it you'd better do it properly. That's her ethos. She doesn't cut corners or play politics until... this critical incident investigation presents the opportunity to secure that elusive balance.

THE BLUE FAMILY

SANDRA ALI - THE BEST FRIEND (WHO ZIL LOVES)

Senior Constable Sandra Ali loves the swagger the uniform gives her, importantly though she doesn't abuse it. She's pragmatic, thoughtful and darn funny. She is not good at sitting still. Even in her down time she gets out and about. In terms of romance, she has no problem 'connecting', but does have major commitment issues. Sandra also has a high disagreeability index, she doesn't need to be liked, she's more interested in being respected. She and Zil clicked at the academy. When they both got stationed in the West of Sydney, it was natural that they'd move in together as mates. Sandra knows Zil wants more, however, she's not ready to settle down - not yet anyway.



GREG HALL - THE PATROL PARTNER

Hall loves the brotherhood that is the police. He's not corrupted in the "bent copper taking money from criminals" kind of way. Rather, he uses his power to his advantage and fails to see the ethical problem with that. He has no difficulty doing what needs doing to help Zil out.

INSPECTOR IVY TSUMA

– THE OVERLOOKED LEADER

Ivy is so overworked she has forgotten that fact. Her life has been tough, so she does not expect life to be fair. She became a police officer to protect and serve. She eats her stress and feelings. Ex-rugby player. Ivy is sexually fluid. She is always professional with her superiors but can be casual with subordinates. She does not hold grudges.



SUPERINTENDENT TREVOR LATT

– THE BOSS

The man in charge of the Station. Latt is a straight shooter who knows how to play the bureaucratic and political game. He is respected by his subordinates, known for high standards but fair judgement. He looks out for rising talent. He's not going to lose Zil, a smart and dedicated officer with high potential, to a mistake. An officer's career should not be defined by their worst decision. Where else are people held to such a standard? Yet, when Detective Sergeant Edith Barcelos is appointed the critical incident investigator, Latt has cause for concern – they have a history, so it's going to get complicated.

THE BIOLOGICAL FAMILY

KASIM AHMED – THE BROTHER

As the older brother, Kasim carries the same desire as Zil to make the world better but has chosen a very different path by which to pursue his goal. Kasim is a social worker, one who focuses on working with disenfranchised youth. His direct experiences of the Islamophobia that's gripped Western society since 9/11 have imbued him with purpose. Namely, to show young Muslims they don't have to shy away from their religion in shame and also that they don't have to turn to the extreme in anger. He's disdainful of Zil's chosen career because he believes the institutional discrimination that Zil is focused on correcting is inherent. Though his noble work doesn't impress his parents. Kasim is the disappointment of the family. He has a chip on his shoulder from it all. Zil is the golden child though Kasim is married and has a child. It irks Kasim. He is also insecure about how close Zil and Zahra (his wife) have always been. But family is family and Kasim will be there for his brother when he needs him, – no matter what. Or at least that is what Kasim believes until Zil's actions tear the family apart.



ZAHRA KHAN – THE SISTER-IN-LAW

Zahra has known Zil and Kasim most of her life. She's also known that both brothers were interested in her romantically when they were all young. She chose Kasim. He was a bad boy then, but once she got pregnant Kasim straightened out and there was a shotgun wedding. Seven years later and Zahra's wondering if she chose wrong. Of course, she'd never act on her daydreaming. It simply helps her fall asleep at night. Due to Kasim's high principles and low pay Zahra works part-time as an administrative assistant at Zil's police station. So when Zil needs her support everything heart-wrenchingly changes.

CREATOR'S STATEMENT

The day I walked away from the law I knew I'd never go back. It was a choice. I was on the brink of breaking. I'd represented the victims of police brutality and over-policing day in and day out for almost four years. Most of my clients were not even 23-years-old. The work was changing me, and I was concerned about who it was changing me into. I was a good lawyer, yet I was coming undone. The distance between who I believed I was and who I was becoming was growing too great.

Given my previous career you might assume I hold contempt for police. But it's not that simple. Yes, in my view the institution of the police, that is, the system, is fundamentally flawed and urgently requires a deep overhaul. However, police have an immensely difficult job. In fact, as successive governments have ripped the funding and structure away from other social services and support systems, police have been offered up as Band-Aid solutions. They're told to be social workers, mental health experts, connect with young people and also enforce the law, all while their training has been reduced and their pay has stagnated.

Police officers are given mixed messages. They are tasked with a lot. The expectations placed on them are unrealistic especially given the entry requirements and calibre of individuals drawn to the job. We set them up to fail, or at a minimum they aren't set up to succeed.

The failures disproportionately affect the most vulnerable in society. Those who don't look like the majority. Those who look like many in my family. It's a tale as old as the institution itself. The powerful abuse the powerless because they can, because it's their job, it's what they are trained to do, because they believe they know what's best. Recently, however, mainstream society is appalled when such failures happen.

It's causing rumbles, even serious tremors. It needs to be an earthquake and an avalanche combined.

I hope this moment solidifies into a movement. I want the power of the system to be overcome. I want change. I want inclusion. I want police to be held to account and I want everyone to be able to trust the police. Achieving all of that will be hard, if not impossible, unless we unwire parts of the system. The seed for *Critical Incident* came out of this desire for change. We need to be able to see one another for what we are, away from assumptions, simple categories and defensive reactive instinct. This series is aimed at showing the faulty wiring of the system in a compelling and emotionally enthralling way. It is honest but at its core it is hopeful.

Critical Incident is a deeply personal project. My father is an Arab Egyptian Muslim, my mother is an Irish Catholic, and both carry a strong sense of civic responsibility. Before I turned 10, we had lived in Sydney's eastern suburbs (for a short time) and Saudi Arabia (for a longer time). Then, we moved to the beaches of the Sutherland Shire.

Thankfully, I knew how to code switch. I knew how to walk the way I needed to walk, talk the way I needed to talk and look the way I needed to look in order to fit in with those around me. I took immense pride in being the "Arab who could swim fast" or the "White girl who spoke Egyptian Arabic with a Saudi accent." I put pressure on myself to be academically successful because my father made his investment in my education an example that he wanted his community to follow. And, when I was a human rights lawyer, I was consumed by a deep shame as I told people from the Muslim community, I could not help free their children from police detention because of new retroactive terrorism laws.

I know the journey of Zil because I've been on it. I also know how he is viewed by others from within Muslim communities. I've also walked in Dalia's shoes. I've felt isolated, disempowered and angry simply by virtue of being female. I'm determined to create screen stories that echo my experience of the world. I want to tell stories that reflect the reality of life with all its diversity, troubles and heart.

I've seen first-hand the inflexible, institutional and arbitrary workings of the legal system. Negative outcomes that are often linked to skin colour. It enrages me. *Critical Incident* is a combination of that life experience.

That is why we don't need to be overt in our storytelling about race, gender and justice, because it is baked into the very essence of every character and each plot twist. I know how police 'police' young people because that was my job for years and I'm a workaholic. The characters we've created hold the power that makes this tale unique, provocative and resonant.

- Sarah Bassiouni

CRITICAL INCIDENT PRODUCTION STORY

THE COMPELLING IDEA

Series creator Sarah Bassiuni and Executive Producer Sheila Jayadev are both former criminal lawyers with a particular interest in juvenile justice and both have a deep commitment to telling diverse, authentic stories.

When Sarah began moving into the creative realm, she was quickly identified by Matchbox Pictures' Director, Scripted Development and Executive Producer of *Critical Incident*, Debbie Lee, as someone of immense talent and intelligence. After their first meeting, Debbie was so impressed by Sarah that she brought her onto the series *The Heights* as a script editor, and Sarah was also a writer on the recent Matchbox series *House of Gods*, which Sheila Jayadev and Debbie Lee Executive Producer.

Debbie encouraged Sarah to bring an original series concept to Matchbox and that idea was *Critical Incident*, which was inspired by her own life experiences as the daughter of an Australian Egyptian Muslim man, and as someone who, as a young person, along with her friends, was routinely stopped by police. Then, as a lawyer working in civil litigation involving police misconduct, stories of over-policing of juveniles became part of her everyday life.

"The idea that Sarah brought to us was incredibly compelling," Debbie says. "And she described the 'critical incident' scene in such a captivating way. She's such a wonderful storyteller, bold and brave, and all of that was captured in her initial pitch. I wanted Matchbox to be the people who brought the series to life."

Sheila Jayadev, one of Matchbox Pictures' senior producers, describes *Critical Incident* as being 'right in her wheelhouse'. Sheila's first job out of law school was as a criminal defence lawyer for Legal Aid in the Children's Court.

"So my first foray into the wild world of criminal law, day in and day out, was defending young people who had somehow found themselves in court often just because they were a victim of circumstance. And I learned that once they're in that legal system, they can get caught in it and it's very hard to get out. The key themes of the series around the

over policing of young people, and how that can result in young people becoming more and more entrenched in a system, very much resonated with me. They are issues very close to my heart," Sheila says.

"Also, Sarah and I immediately clicked when we first met on another project. We both share very similar sensibilities. We both come from diverse backgrounds, we're both passionate about bringing stories that we don't often get to see, with the depth of *Critical Incident*, to a wider audience."

That depth of storytelling means that *Critical Incident* doesn't tell just one side of the story. As Sheila and Sarah emphasise, policing is hard. Police face incredible challenges and often must make split second decisions with serious consequences.

Sarah says: "*Critical Incident* is definitely not a police procedural. It's a drama that explores the difficulties everyone has, whether they are in a police uniform, or the people who are being policed. These are complex issues and if there were easy answers, we'd have them in place. I do know, however, from my own experiences that being stopped by police or being known to police affects young people and it's important we explore this. I saw how this drastically transformed lives - and I thought that would be a compelling story that people would want to watch and see."

Sheila Jayadev continues: "Police conduct is such a topical issue; it has been ever since we saw the Black Lives Matter movement reach a head in the US. And it remains an issue globally. In so many countries across the globe, there is a really fractured relationship between the police and people of colour and young people. The series does not point the finger at police. What it does really beautifully is acknowledge that there's a problem within the system that needs to be addressed in a much more holistic way. The police are overworked, under-resourced, and often they're really young. A lot of these police officers have their heart in the right place, but the system is failing them."

Roxie Mohebbi, who plays a police officer in the series, says: "I think this is a show that has been overdue for a long time. A lot of these conversations are already happening in the community, but there's something really potent about seeing that reflected on screen and in media."





THE CRITICAL INCIDENT

Critical Incident is a policing term for when someone is killed or critically injured in the execution of police duties.

Sheila Jayadev says: “Our critical incident involves police officer Senior Constable Zil Ahmed, an upstanding, excellent police officer, who chases a suspect onto a busy train platform and a teenage boy is very badly injured during that chase. The incident sets off a chain of events involving our officer and the girl that he chased – and both of their lives are forever changed because of this horrific accident. Zil begins to question whether he made the right call in that moment. He can’t accept that he was chasing the wrong girl. And he goes to places that he really shouldn’t, searching for atonement and absolution for that split second decision.”

The series was filmed on multiple locations across Western Sydney, where the story is set. Sarah Bassiuni had written the scene of the critical incident as Blacktown railway station, where it was ultimately filmed.

Series producer Bree-Anne Sykes had also previously worked with Sheila when they produced the 2022 Sydney Film Festival Opening Night film *Here Out West*, and following that, *House of Gods*.

“The critical incident scene was a huge undertaking to film, but we fortunately had the support from local Councils and from Sydney Trains, so we were able to film it exactly where and how Sarah Bassiuni had envisaged it and written it to. She’d visited the location way back during scripting, and it was so satisfying to be able to shoot it as written. I do really love filming in public spaces and, on those shoot days at Blacktown Station, I particularly loved how members of the public cheered and clapped or offered notes to us. The local community was really invested in the shoot, and were thrilled to see their local train station would soon be on Stan.”

It was equally exhilarating for set up director Neil Sharma to see the plan to film at Blacktown Train Station realised, rather than scenes being moved to a location easier to manage. It was never going to be possible to shut down the entire station with the commuting public requiring access throughout the day. Sharma and cinematographer Tania Lambert carefully storyboarded the scene, working closely with the producers, locations team, assistant directors and stunt coordinators, choreographing to the last second how actors Akshay Khanna (Zil) and Zoë Boe (Dalia) would run through the station in a way that was dramatically exciting but kept both actors and the public safe.

Akshay says: “As an actor, when you get a challenge like that, you just cannot wait to get stuck into it. We spent two full days sprinting through Blacktown and the station. By the end, my legs were like both jelly and concrete. I was sprinting 100% for two full days – chasing Zoë who is, by the way, an actual sprint runner.”

Zoë adds: “Our stunt coordinator suggested we get my double to jump over the ticket gates, but I said no. I very much wanted to be able to do as many of the stunts as I could. So we practised and I did it!”

One platform at the station was closed to the public during the filming and it was filled with extras that Dalia and Zil had to run through at speed. Director Neil Sharma and DOP Tania Lambert worked to capture the dramatic energy of the sequence.

“You want the audience to feel the tension and the build-up. We used a lot of quick cuts, a lot of stunts and handheld camera work as we got onto the platform, which helped us to feel like the throng of the people,” Tanya says.

As well as being an action-packed sequence for audiences to experience, the scene also sets up the complexity of the entire series. Why did Dalia run, and did Zil follow correct police procedure?





CASTING

The central role of Zil Ahmed is played brilliantly by London-based British actor Akshay Khanna who absolutely nails the role – and an Australian accent. *Critical Incident* has been, he says, the ‘best job of my life.’ Zoë Boe stars as Dalia, in her first major role.

For the role of Zil, Sarah Bassiuni says the creative team were looking for an actor who could bring competing emotions to the screen.

“Zil is a complicated character and he’s often conflicted. So, when we saw Akshay’s audition and the fact he was able to bring strength and vulnerability at exactly the same time, I said ‘that’s our guy!’ As we were developing the series, there had been some trepidation about whether or not Zil would be compelling. Would he be charismatic? Was he too much of a ‘straighty 180’? All those questions vanished as soon as we all saw Akshay and I’m just so grateful he was able to come to Australia to be our leading man.

“And Zoë is a little queen who has taken away a piece of my heart because Dalia was a precious character to me. When we were casting that role, it was really important that we found someone who didn’t play it for pity. We didn’t want an actor who felt sorry for Dalia and Zoë just understood that young girl inside and out and made her her own and brought her to life in ways I didn’t think possible.”

Akshay describes the character of Zil: “He’s a Muslim man who has grown up in Australia, and, in talking to Sarah about his background, she explained how a lot of the values that he has as a person are because of his Muslim upbringing. He’s got a strong sense of duty to family and to community and a strong sense of justice. All of that has been instilled in him by his family. And he wanted to do that in his career as well, to make those attributes transferable, and he saw the police as the best way to do that.”

Of her character, Zoë says: “Dalia is a teenager who has grown up in foster homes, and she has come of age where she can now live in a ‘resi’

home, residential care. When we first meet her, she has typical teenage problems; she’s very much a teenage girl. But that changes from the critical incident where there is some racial profiling of her and she’s in the wrong place at the right time. And she then goes on a journey of not only trying to adapt but to survive.”

Of these two lead cast, Sheila says: “To find these two dynamic actors who could hold a series of this complexity and take the audience on their character arc, which is huge, we really struck gold. Their performances are so nuanced and layered. I think audiences will find them quite electrifying.”

A fine ensemble cast surrounds Akshay and Zoë, including Roxie Mohebbi as Zil’s fellow cop, sometime lover and closest friend; Erik Thomson as the senior police officer alongside Simone Kessell as the police investigator; and Jackson Heywood and Zindzi Okenyo as police colleagues. Music sensation Jai Waetford is Dalia’s older drug dealer boyfriend Hayden, and Hunter Page-Lochard plays against type as Hayden’s tough boss, Ty, a drug dealer further up the criminal chain of command.

Sarah Bassiuni says: “The search for Hayden was far and wide because he’s a character I know very well, from my days as a lawyer. I represented a lot of Haydens and we had to find the exact right person. I think within the first 15 seconds of Jai’s audition, I was on the phone to Sheila saying, ‘we have found our guy’. He embodied Hayden. He had some pretty tough scenes that I am sure he really struggled with as he’s such a nice man but wow, he performed them brilliantly.

“Roxie - she’s a total powerhouse - and Hunter, he’s such a great bad guy. He’s phenomenal.”

Sheila Jayadev adds: “This cast is a gift; I get excited about how diverse this lineup is. We need to keep pushing opportunities for diverse cast to play lead roles to show audiences just how extraordinary they are.”



THE WORLD OF CRITICAL INCIDENT

Sarah says: "We work in the entertainment industry and I'm a big believer that our job is to entertain first and foremost. But authenticity is central to the show, through every stage, and so in the writers' room it was a very collegial space where we held one another to account constantly. We were always looking for ways to ensure the pace and the drama kept motoring along but that we were also holding true to what a lived experience is like. I can safely say that everything that happens in *Critical Incident* has a strong kernel of truth at its foundation."

Set up director Neil Sharma was drawn to this authentic world: "Sarah really has a grasp on the reality of the world having lived the experience, so she came to it with a lot of nuance and detail that me and the DOP, Tania Lambert, and other heads of department could creatively lean into."

The director of the latter half of the series, Daniel Nettheim, says: "This is a series that covers the ethics and morality of policing. It covers justice in the legal system, it covers cultural diversity and racism. And I really felt like Sarah and the writing team had a very intimate grasp of the material we are writing about. I think that's what seduced me into joining as a director was just that sense of very authentic voice."

In terms of the look of the show, Sarah points out that policing on the streets can happen at any time of day.

"Bad things can happen anywhere, anytime - that's part of the stress of the job, whether your job is law enforcement or breaking the law. It doesn't always have to be in the shadows," she says.

Neil Sharma continues: "Working very closely with director of photography Tania Lambert, production designer Ros Durnford, and costume designer Wendy Cork, and with the guidance of our producing team, we tried to find a cinema language and a look and aesthetic to the show that would do it justice without over-glamorising the world. The references we were looking at were films like *Les Misérables* and *Le Haine*. We looked to find the right colour palette and textural tones and what the cinema language was going to be. When you have a script that's psychological and cerebral, you can really use those cinema tools for maximum impact at the right point. So hopefully we've done that well!"

Daniel Nettheim adds: "In keeping with the scripts, we were really looking to create authenticity, and this is reflected in our choice of locations, in the casting and everything down to costume design and use of props. In a similar way, the camera style was really trying to evoke a sense of truth and that could be, in some instances, an almost documentary style approach where we're following the action, we're reacting to what's happening on screen. But at other times, it was about letting the camera sit back and observe in a very non-intrusive way. In my block, and from what I saw across the whole show, we flipped between those two modes as a way of keeping the filmmaking dynamic and varied."

Critical Incident is deeply rooted in the culture and aesthetic of Sydney's vast Western Suburbs. This is not a show about Sydney beaches and harbour, but the intrinsic beauty that is found in the communities and landscapes beyond the coastal suburbs.

"It's an area that just isn't shown on screen very often, but it's the biggest part of Sydney and it is buzzing and growing. There is wealth out there as well as poverty. *Critical Incident* tries to capture the setting with honesty and truth. It's grounded naturalism, and always feeling real," Sheila says.

The series has two directors., Neil Sharma and Daniel Nettheim. Neil is making a name for himself as one of Australia's most accomplished new directors, while Daniel has a significantly established career both at home in Australia, and internationally.

Sheila Jayadev says: "Neil Sharma and Daniel Nettheim are two very different directors, but both are so right for this show, for various reasons. With Neil, we loved the youthful energy that he brought to the show. He grew up in Western Sydney. He knows those streets, he knows those characters. We were very excited about him bringing something fresh and cutting edge. And with Daniel in the second block, we go more into the psychological drama territory. We couldn't believe we were lucky enough to work with the director of *Line of Duty*, which was one of our touchstone references during the development of the series. It's another brilliant police drama that isn't a straightforward procedural. We knew Daniel would understand the world of the series and he also had the experience to take our relatively young cast on this journey in the second block to the places they needed to go."

In talking about that psychological journey, Daniel recalls shooting the opening sequence of Episode Five, where the series intercuts between two dynamic and contrasting sequences that illustrate the journeys of both Zil and Dalia at that point.

"Part one we are with Dalia," Daniels says. "She's out in a nightclub, she's dancing, she's having a great night, she's taken drugs, and she's dealing drugs and this is a side to her we haven't really seen before. But she's happy and she's powerful and this sequence culminates in her fending off a couple of potential attackers in a street. And it's probably the strongest we've seen her so far. Intercut with this is a parallel journey of Zil out on the same night, attempting to detain a suspect and put him in a lock up. We see Zil now working alone, he's isolated. He's lost his confidence. He's lost belief in himself. He's feeling guilty. And we suspect he's suffering from some kind of PTSD. So, while we end the sequence with Dalia on a literal and emotional high, we see Zil at his lowest ebb crumbled on the floor. The script wasn't prescriptive about how we were going to cut between the two, which gave us a lot of freedom as filmmakers in the way that we shot it, the way we created transitions and the contrast between the worlds of those two characters on that one night."

MORE FROM THE SUPPORTING CAST OF CRITICAL INCIDENT

ERIK THOMSON TALKING ABOUT ONE OF HIS FAVOURITE SCENES TO SHOOT: “There is a scene where, after the critical incident, Zil comes into Latt’s office and Tsuma’s there as well and says, ‘I’ve spoken to the lawyer’, and Latt realises that at that moment, he can no longer be the champion of Zil, his class favourite. It was an apex scene in the relationship because being a champion of a young, ambitious and promising cop suddenly becomes political. That was a great scene to shoot.”

ROXIE MOHEBBI ON THE PSYCHOLOGY OF CRITICAL INCIDENT: “I think *Critical Incident* is about psychology - whether that be the psychology of people in positions of power, or the psychology of people being oppressed by those in the positions of power. It really takes a forensic look at the humanity in all these situations. A lot of the times on set, I would stop and look around and realise that what we were filming was actually happening right now to somebody.”

SIMONE KESSELL ON RESEARCHING THE ROLE OF POLICE INVESTIGATOR EDITH BARCELOS: “One of the most interesting things was when I was doing my research was calling a dear friend of mine whose husband is a superintendent and asking if she knew any critical incident investigators, and she said ‘yes, one of our friends, I’ll organise dinner on Sunday’. And suddenly I was sitting at a dinner with a highly ranked police officer, an incredible woman, who then told her story, and what I found really interesting was she said to me, ‘there aren’t many likeable female detectives in Australian drama, make her likeable’. So I brought a heart to Barcelos and a compassion that often isn’t written in dramas, especially for female cops or detectives. I wanted to make her real and I wanted to make her likeable and watchable, and interesting and interested - so that’s hopefully what we’ll see.”

HUNTER PAGE-LOCHARD ON WHY HE WANTED TO PLAY TY:

“Sarah Bassiuoni is a close friend of mine and my wife’s and it’s been very exciting to work with her. And we finally got to that day. And then there was the character - ‘Bass’ and I made a choice straight away that we didn’t want anyone to sympathise with him. We definitely wanted him to be the villain and to be a scary enigma. That was the best challenge I could ask for, because I’ve never done that before. As actors we are always looking for something to do that we’ve never done before.”

JAI WAETFORD ON RETURNING TO ACTING:

“I immediately took to the role. When I was asked to audition, it was the first time in about five years that I was excited to give acting a shot. I felt like my experiences of growing up in Western Sydney gave me access to the tools that I needed to portray Hayden in the way I saw him in my mind.”

JACKSON HEYWOOD ON THE AUTHENTICITY OF THE POLICE WORLD:

“I’ve got a lot of mates in the force as well as the military and police so I do know a bit about that world. Anytime I’ve read another script or watched a show they’d focus on the entertainment or the excitement, but when this came along, it seemed to have a real authenticity and a truth that made it a lot more honest. It’s quite a special portrayal of that world.”

ZINDZI OKENYO ON TSUMA’S RELATIONSHIP WITH ZIL:

“Tsuma’s relationship with Zil is really interesting because there’s a real sense that within the police office it’s really like a family. And they really do look out for each other. But as the piece goes along, and Zil starts to act out and make his own choices outside the protocol that we all know, that really tests Tsuma. And so it’s a fascinating relationship to play out. She has a genuine want for him to succeed and a genuine regard for him, but at the same time she’s such a stickler for the rules. It’s a bit like ‘well, if you’re outside of the family, then you’re outside of the family. So you need to stay on your toes and be careful about the choices that you’re making.’ potent about seeing that reflected on screen and in media.”

ABOUT THE CAST

AKSHAY KHANNA AS ZIL AHMED

Akshay can currently be seen in *The Doll Factory*, a limited series directed by Sacha Polak. Previous TV work includes *Grace*, *Grantchester* and a regular role in *Chloe* opposite Erin Doherty and Billy Howle.

He played the male lead in the feature film *Polite Society* and has just wrapped a leading role in independent film *Row*, opposite Sophie Skelton. Other film work includes romantic comedy *Red, White and Royal Blue* for director Matthew Lopez (Multi Olivier/Tony winner *The Inheritance*) starring Uma Thurman and Stephen Fry and *The Touch* for Icelandic director Baltasar Kormákur.

ZOË BOE AS DALIA TUN

Zoë Boe is a Butchulla (K'Gari) and Burmese actor who is excited to bring the role of Dalia to life, in her Australian Television debut in the Stan Original, *Critical Incident*.

Zoë appeared as a nine-year-old in *The Tree*, a French-Australian feature film, starring Charlotte Gainsbourg, which was selected to close the prestigious 2010 Cannes Film Festival. Zoë's other television credits include the third season of the popular ABC series, *Total Control*, whilst working as the producer's attachment to Blackfella Films' producer Darren Dale.

ROXIE MOHEBBI AS SANDRA ALI

Roxie Mohebbi is an actor of Middle Eastern lineage who has gained acclaim in recent years for her emotive, grounded performances and natural wit.

Five years ago, Roxie was working as an emergency neonatal nurse, before taking on her maiden role as a doctor in iconic New Zealand soap, *Shortland Street*. Since then, Roxie has very quickly established herself as among the country's most sought after and versatile actors.

Screen highlights include *Ladies in Black*, *The New Legends of Monkey S2*, New Zealand's leading soap *Shortland Street*, drama series *One Lane Bridge S3*, *Miles from Nowhere*, and the comedy web-series *Kid Sister*. Feature films include *The Moon is Upside Down*, written & directed by Loren Taylor. Also, from Rotterdam 2024 opening night, the film *Head South*.

HUNTER PAGE-LOCHARD AS TY EGAN

Hunter Page-Lochard was most recently seen in the second season of the award-winning series *The Newsreader* for the ABC and will next be seen in the feature film *Kid Snow*. His other recent credits include drama series *Barons* and the critically acclaimed series *Fires*. He is also one of the regular hosts of *Playschool* on the ABC.

Hunter starred as 'Cleverman' in the ground breaking series *Cleverman*, which premiered at the 2016 Berlin Film Festival, aired on Sundance TV in the US, for which he was nominated for the Graham Kennedy Most Outstanding Newcomer Logie Award.

Hunter made his feature film debut in Rachel Perkins' award winning film, *Bran Nue Dae*. His other feature film credits include *Streamline*, *Spear*, which premiered at the 2015 Toronto International Film Festival, *The Sapphires*, which screened in Official Selection at the 2012 Cannes Film Festival and *Around the Block* which screened at the 2014 Toronto International Film Festival.

His other television credits include *Eden*, *Harrow*, *Les Norton*, *Soul Mates*, *Wentworth*, *Tidelands*, *Water Rats*, *East West 101*, and *Shadow Trackers*.

Hunter has appeared on stage in *Elektra Orestes* for Belvoir; *Sugarland* for ATYP; Stephen Page's *Blak*, *Kin* (GOMA Tour), *Boomerang* and *Skin* for the Bangarra Dance Theatre; and *Brothers Wreck* for Company B. Hunter wrote, directed and starred in the short film *Djali* which premiered at the 2018 Sydney Film Festival. He directed the ABC's family show *Thalu*, has written and directed for *Playschool*, as well as *Beep & Mort* and *The Wonder Gang* and is in development on several television and feature film projects as writer and director.

JACKSON HEYWOOD AS HALL

Jackson Heywood is best known for his portrayal of Brody Morgan on the much-loved series *Home & Away*. Other television credits include *Teen Wolf*, *While the Men Are Away*, *Mr Inbetween (Series 3)*, *East West 101* and *Dance Academy*. However, it is his standout performance in *Bloom* that truly showcases his acting prowess, starring alongside acclaimed actors Bryan Brown, Phoebe Tonkin, and Jacki Weaver.

His film credits include *The Sapphires* directed by Wayne Blair, *Vulnerable* directed by Alan Lock for his performance he was nominated for Best Supporting Actor in the International Hoboken Film Festival.

JAI WAETFORD AS HAYDEN BROADIS

Music is about growth. No one knows this better than Jai Waetford, the artist whose genre-blending mix of pop and alt-R&B is already drawing comparisons to The Weeknd. Despite a seemingly fortunate path - Jai achieved national fame within Australia, released two EPs and toured globally. Jai wasn't handed success. Raw talent got him noticed, but it's hard work, humility and a commitment to evolving that have earned his longevity. Though an industry veteran at 25, he exudes the enthusiasm and hunger of an artist just starting out. "To be able to think that every day I go into a studio could be the day that changes my life - that's wild. It's exciting to go from literally nothing to a full production with a story, narrative and lyrics and then be able to perform that". Off the back of almost 2 years away from the music scene, Jai is re-emerging with a vision, a humbleness, but a drive that has taken his artistry to a whole new level. Jai's vocals have hit a matured depth, while his sound will take you on an emotional journey. "My ability to incorporate my faith through this body of work has solidified a foundation that excites my new purpose".

SIMONE KESSELL AS EDITH BARCELOS

Simone Kessell is an AACTA-nominated actress who has built a remarkable career in film and television, working with many acclaimed creatives from around the world. She currently stars in the second season of Showtime's hit, Emmy-nominated series *Yellowjackets* as the adult version of Lottie; her performance has been lauded by The New York Times as "a striking debut." "Kessell is fascinating to watch" Variety, "*Yellowjackets* is beloved by critics and audiences alike, and Season 2 is currently "Certified Fresh" on Rotten Tomatoes. Kessell was also recently seen in Emmy nominated limited series *Obi-Wan Kenobi* as Bheha Organa and Netflix's hit show *The Night Agent*. Her additional television credits include *Our Flag Means Death* for HBO Max, Netflix's *Reckoning*, ABC's *Of Kings and Prophets*, the Steven Spielberg-produced *Terra Nova* for Fox, Australian drama series *Wellmania*, *Wonderland*, ABC's *The Crossing*, and *Pine Gap* for Netflix, amongst others.

ERIK THOMSON AS LATT

Erik Thomson is one of Australia's most respected actors across film, television and theatre.

He recently completed production on Timothy David Piper's feature film *Kangaroo Island* and the upcoming season of the popular NZ series *My Life is Murder* alongside Lucy Lawless. Erik was last seen in the Stan comedy series *C*A*U*G*H*T* and Network Seven drama series *The Claremont Murder*.

Erik's other recent credits include the Stan mystery series *Black Snow* and Robert Connolly's feature *Blueback* alongside Mia Wasikowska and Eric Bana. He also starred in the acclaimed ABC (Australia) series *Aftertaste*, which he also produced.

Erik's film credits include *How to Please a Woman*, acclaimed feature thriller *Coming Home in the Dark* which screened at the 2021 Sundance Film Festival, and Jai Courtney, Daniel J. Phillips' horror feature *Awoken*.

Erik is well known for his role as the head of the Rafter family in Australia's top rating TV drama *Packed to the Rafters* and he reprised

the role in *Back to the Rafters*. His other television credits include the limited series *The Luminaries* for the BBC and Starz (US) in the role of Dick Mannering alongside Eve Hewson and Eva Green, the AACTA Award winning first series of *The Code*, Rowan Woods' miniseries *The Broken Shore* adapted from the Peter Temple novel, *The Alice*, *Blackjack: Dead Memory*, *MDA*, *Through my Eyes* and *Xena: Warrior Princess*.

Erik's theatre credits include the sold-out season of *The Speechmaker* for the Melbourne Theatre Company; *The Splinter* for the Sydney Theatre Company; *Julius Caesar*, *Twelve Angry Men*, *All my Sons* and *Angels in America* for the Auckland Theatre Company; and *School for Scandal*, *Hamlet* and *Gypsy* for the Court Theatre.

AKKSHEY CAPLASH AS KASIM AHMED

Akkshey was born and raised in Punjab, India. He migrated to Australia when he was 13 years old. His television credits include titles such as *Janet King*, *Neighbours*, *The Secrets She Keeps*, *Home and Away* and *Doctor Doctor*. In film, Akkshey has worked on both features and shorts. In 2015 he had the opportunity to work on the fifth instalment of *Pirates of the Caribbean*. 2017 saw him land the role of Brian in the independent feature film *Kairos* which received great critical acclaim. In 2019 he worked alongside James Cromwell in the romantic comedy *Never Too Late* and in 2020 he played the lead role in a sci-fi short film *Science+*.

RINA MOUSAVI AS ZAHRA

Rina Mousavi is a Persian-Australian actress known for *Alexander*.

Rina has trained at a number of film and television acting schools across Perth and Sydney and has previously spent 10 months training in mixed martial arts for a film production. She was able to showcase her MMA in her role as Michaels in *Itch*, Season 2. Rina was also the lead and co-producer of the short film, *Aversion*, directed by Aaron Kamp, which won the WA Made Film Festival. Her lead role in the short film *The Gunslinger* has been accepted in 28 festivals worldwide in which she was nominated for the Best Actress Award at the Atlanta Comedy Film Festival.





ABOUT THE KEY CREATIVES

SARAH BASSIUONI – CREATOR / WRITER

Sarah Bassiuoni is a Sydney-based writer and director and the daughter of an Egyptian Muslim and Irish Catholic and grew up in Saudi Arabia, the USA and Australia. Since graduating from the Australian Film Television Radio School in 2016, following a successful career as a human rights lawyer, Sarah has worked with many decorated producers/production companies as a writer, director, script editor and researcher.

Sarah has directed short films, a web series for ABC iView and has worked as a script editor and writer on Season 2 of ABC comedy/ drama *The Heights*, produced by Matchbox Pictures. More recently, Sarah completed writing on *The Secret She Keeps* Season 2, the miniseries *House of Gods*, the new series of *Ladies in Black* and is currently writing on multiple series projects with various decorated production companies.

Sarah was selected for Screen Australia's Developing the Developer Program, for the Phillip Parson's Fellowship at Belvoir Street Theatre and has worked as script assessor for Screen Australia.

SHEILA JAYADEV – EXECUTIVE PRODUCER


Sheila is a creative producer with a background in entertainment law. She produced the critically acclaimed miniseries *Stateless* for Matchbox Pictures and Cate Blanchett's Dirty Films which premiered at the Berlinale 2020 and won 13 Australian Academy Awards. She produced the feature anthology *Here Out West* which opened the Sydney Film Festival in 2021, and most recently produced the drama miniseries *House of Gods* for the ABC, which was selected for Official Competition at Series Mania 2024.

In 2016, Sheila produced the multi award-winning feature film *Ali's Wedding* (Winner - Audience Award Sydney Film Festival, Critics Choice Melbourne International Film Festival, Best Film CinefestOz). Sheila currently works for Matchbox Pictures as a producer, with a slate of high-end drama projects that explore unseen story worlds often with diverse protagonists. She is a founding member of boutique production company Emerald Productions with Lyn Norfor and Prue Williams.

DEBBIE LEE – EXECUTIVE PRODUCER

Debbie Lee is Matchbox Pictures' director of scripted development where she provides creative leadership to the development of scripted content across a broad range of genres and markets. She also serves as executive producer on series including *The Family Law*, *Mustangs Fc*, *Safe Harbour*, *The Heights*, *Hungry Ghosts* and most recently *Irreverent*, *Class Of '07*, *Bad Behaviour* and *House Of Gods*.

Prior to this, Debbie was Head of Comedy at ABC TV (Australian Broadcasting Corporation) where she commissioned shows including *A Moody Christmas*, *Please Like Me*, *Laid*, *It's A Date*, *Upper Middle Bogan* and *The Strange Calls*. She also spent a number of years at Australia's multicultural broadcaster SBS and their commissioning arm SBS Independent. She was series producer on experimental shorts program *Eat Carpet* and commissioned comedy and dramas including *Wilfred*, *Bogan Pride*, *The Circuit* and *John Safran Vs. God*.



BREE-ANNE SYKES - PRODUCER

Bree-Anne Sykes is an independent film and television producer. She produced the comedy drama series *Wellmania*. Alongside Sheila Jayadev and Annabel Davis, Bree-Anne produced the critically acclaimed Western Sydney anthology film *Here Out West* which opened the 68th Sydney Film Festival and was a CinefestOZ Film Prize Finalist. She produced *House of Gods*, which premiered on the ABC in February 2024, and was selected in International Competition at Series Mania 2024.

NEIL SHARMA - DIRECTOR (BLOCK 1)

Neil Sharma is a Sydney based director and writer. Mentored by Oscar winning auteur Taika Waititi and acclaimed director Jeffrey Walker, his directing credits include the hugely successful reboot of *Heartbreak High* for Fremantle Media and Netflix; establishing the forthcoming dramedy series remake *Mother and Son* for Wooden Horse and the ABC, starring Matt Okine and Denise Scott; the SBS Digital Original Series *Appetite*, which premiered at the 2023 Canneseries Festival as the only Australian project invited into competition; the children's series *The Unlisted* for Aquarius and Netflix; and *Born to Spy* for ABC Kids and Aquarius Films.

Neil cut his teeth in the film industry as an assistant director on productions such as *Marvel's Shang-Chi and the Legend of the Ten Rings*, *Mad Max: Furiosa*, *Mortal Kombat*, *The Dressmaker* to name a few. Other credits include *Thor: Love and Thunder*, *Lost Flowers of Alice Hart*, *Lion*, *The Cry*, *Picnic at Hanging Rock*, *The Whistle Blower*, *Love Child* and *Dance Academy*.

DANIEL NETTHEIM - DIRECTOR (BLOCK 2)

Daniel Nettheim is an award-winning director of films and TV drama who divides his time between Australia and the UK. Most recently Daniel was set up director on ABC series *The Messenger* for Lingo Pictures, as well as setting up Foxtel legal drama *The Twelve* for Easy Tiger. Daniel was nominated for a 2022 Australian Academy of Cinema and Television Arts (AACTA) Award for Best Direction for *The Twelve*, with the series nominated for 10 AACTA Awards in total, including Best Miniseries. Prior to that Daniel directed *The Tourist* starring Jamie Dornan and a huge success locally and internationally. In 2020 Daniel was set up director on the final season of *Line of Duty*, the BBC's highest rating drama of the past two decades.

Other UK television work includes BAFTA nominated seasons of *Doctor Who*, *Broadchurch*, *Humans*, *Ripper Street*, *Whitechapel*, and *Glue*. Daniel was set up director on Harlan Coben's *Safe* and directed multiple episodes of the YA fantasy series *Cursed*, both for Netflix. Daniel's US credits include *Ash Vs. Evil Dead* and *Hunters*. In Australia his recent credits include the final Logie nominated season of *Doctor Doctor*; *Harrow*; *Jack Irish* and political thriller *Secret City*.

Daniel's feature *The Hunter*, starring Willem Dafoe, premiered at the Toronto International Film Festival in 2011. It received worldwide theatrical distribution and screened at dozens of major festivals. The film was nominated for 14 AACTA Awards, including Best Director.



RUTH UNDERWOOD - SCRIPT PRODUCER / WRITER

Ruth Underwood worked in TV drama for over a decade in the UK, before moving to Australia in 2018 – for love. Between 2018 and 2022 she headed up Synchronicity Films Australia's drama slate and was integral in attaining the rights for the international bestseller, *The Tattooist of Auschwitz*, which she went on to Story Produce. She story-lined the adaptation alongside lead writer Jacquelin Perske and ran the script department throughout development and into production.

As a screenwriter, Ruth is developing a number of projects including an original eight-part series entitled *The Sum of Us* and co-writing the series *Prodigal* with Stuart Page. Both projects are in development with Synchronicity. She regularly takes part in writers' rooms for production companies including Endemol Shine, CJZ, Werner Films, Lingo, Jam TV and Fremantle. Her production credits include *The Lost Flowers of Alice Hart*, *The Cry*, *Clique*, *Stonemouth*, *Waterloo Road* and *Taggart*.

HANNAH FITZPATRICK - WRITER

Hannah Fitzpatrick is an AWGIE award-winning screenwriter known for her imaginative world-building and exciting concepts. She co-created *The Gamers 2037* for Ambience Entertainment and 9Go!, for which she won the Australian Writers' Guild Award for Children's Television (C Classification). Her other writing credits include *For Real*, *Drop Dead Weird* and *Jay's Jungle*. Hannah is also the co-creator of *My Name is Captain Thunderbolt (Sometimes)*, an animated companion series for CJZ's *My Life is Murder*, which she also worked on as script coordinator, storyliner and trainee script editor. Her other script coordinator work includes Lingo Pictures and Endemol Shine Australia's *Lambs of God* for Foxtel, and Playmaker Media's *Bite Club* for Channel 9.

In 2021, Hannah joined CJZ as Drama Coordinator. In this role, Hannah helped oversee two seasons of *My Life is Murder* and the debut season of *Darby and Joan* both for international streaming service Acorn. Additionally, Hannah has been supported for professional development by Screen Australia, Australians in Film, and Netflix ANZ, and is writing on a series for Disney+. Hannah lives in Sydney and is a graduate of the prestigious Australian Film Television and Radio School and the University of California, Los Angeles.

NATASHA HENRY - WRITER

Natasha Henry is a Sydney-based Australian-born Papua New Guinean screenwriter, story developer and cultural script development specialist who holds over 25 years of experience delivering audience strategies across film, television, music and the arts.

Natasha was recently nominated for an Australian Writers Guild AWGIE Award for her short film script *Pasifika Drift* (2022) which is written in English and Tok Pisin. She was selected for the 2022 Australians in Film talent development program *Untapped*, where she was mentored by U.S production company Hello Sunshine (*Big Little Lies*, *Surface*, *Little Fires Everywhere*). In 2021, she completed her Masters in Screenwriting with distinction at the Australian Film and Television Radio School and is currently undertaking a Screen Australia Enterprise placement at Matchbox Pictures as a development producer. In 2023, she was awarded a PHD scholarship from Swinburne University to research the navigation of culture, craft and creativity for the screen. Her original television series *Custodians* recently received development funding through Screen Australia's Generate program.

ROSLYN DURNFORD – PRODUCTION DESIGNER

Roslyn Durnford is a Sydney based production designer working across film, television and commercial production. She holds a BFA in Photography and studied Production Design at the Australian Film, Television and Radio School.

Roslyn's strengths lay in her aesthetic style, informed by a love of art, design and travel, her sensitivity to story and character and her passion for collaboration in exploring each project's unique identity.

Most recently, Roslyn designed *The Office*, an eight-part Prime Video comedy series, *House of Gods* an ABC eight-part drama series, the Netflix commissioned series *Wellmania* starring Celeste Barber, and the Sydney Film Festival opening night feature film *Here Out West*, an anthology piece set in Western Sydney, directed by Anna Kokkinos, Leah Purcell, Fadia Abboud, Lucy Gaffy and Julie Kalceff. In 2019, Roslyn was nominated for an AACTA award for Best Production Design in Television for her work in the ABC comedy series *The Let Down*. Previous screen credits include *The Family Law* (Matchbox Pictures/SBS), *Maximum Choppage* (Matchbox Pictures/SBS) and *Problems* (Guesswork Television/ABC).

TANIA LAMBERT – DIRECTOR OF PHOTOGRAPHY (EPS 1 – 3)

Tania Lambert ACS is an award-winning cinematographer with a keen eye for composition and lighting and a desire to tell stories which move people in every way.

Tania has extensive experience in drama, TVCs, music videos, documentary & promos. Her latest Her hauntingwork on *Bad Behaviour*, a psychological drama series produced by Matchbox Pictures premiered at the Berlinale 2023 and is currently screening on Stan. Her last film *Here Out West*, an anthology film directed by five female directors incl. Ana Kokkinos and Leah Purcell opened the Sydney Film Festival in 2021. She has also worked as a DOP on various episodes of *The Gloaming* and ABC's *Wakefield*.

Other highlights include a coming-of-age drama/horror *Patricia Moore*, the teen feature film *Rip Tide* with Debby Ryan, Trent O'Donnell's *The Moodys*, Nakkiah Lui's *Kiki and Kitty* as well as international multi-award winning web series *High Life* starring Odessa Young and Milly Alcock.

Tania has won numerous ACS awards for her dramas, commercials and music videos including a National ACS award for her work on *Wakefield* and State awards for *Here Out West*, *Patricia Moore*, The Ruben's 'Lay It Down' feat. Abbie Cornish and *The Gloaming*. Tania was honoured to receive her ACS accreditation in 2018.

DAMIAN WYVILL – DOP (EP4 – EP6)

Damian Wyvill ACS has over twenty years of experience shooting for some of Australia's best directors. Previously, he shot the Disney+ series *The Artful Dodger*, after returning to NBC Universal's *La Brea* in Melbourne for its second season after shooting its first. Other projects include Foxtel's drama series *The Twelve* and *RFDS* for Seven and Endemol Shine Australia. Earlier television credits include comedy series *Sando* for ABC and *Mary: The Making of a Princess* for FremantleMedia Australia and the Ten Network. Damian's feature films include the smash comedy feature *Oddball* for director Stuart McDonald and producer Richard Keddie. Damian received an AACTA nomination for feature film *Goddess* and later won the Australian Cinematographers Society Silver Award for best cinematography for this film.

Prior to that, he shot the thriller *Caught Inside* for director Adam Blaiklock and the drama feature *West* for Daniel Krige. Damian has extensive experience as Second Unit DoP on high profile projects such as Baz Luhrmann's *Australia* and *The Great Gatsby*. He was Camera Operator on *Alien: Covenant* for Ridley Scott and has shot a vast number of high-end commercials.

WENDY CORK – COSTUME DESIGNER

Wendy Cork is a passionate and experienced costume designer for film and television with a background in the performing arts, with her love for being a part of the creative storytelling process expressed through her love of costume.

Wendy won an ACCTA award for her work on Bruce Beresford's film *Ladies in Black* and an APDG award for the Spierig Bros film *Predestination*. She has many other nominations including a Fright Meter Award for her work on *Winchester* starring Helen Mirren.

Other credits include period costume dramas such as *Indian Summers* (Channel 4UK), *Banished* (BBC), *Beneath Hill 60*, *The Mystery of a Hansom Cab*, *Eternity Man*, biopics *Olivia Newton John* and *INXS* and the hugely successful Playstation game, *L.A.Noire*.

Contemporary works include much loved forensic show, *Harrow*, naval sea drama *Sea Patrol*, and political dramas such as *Secret City*, *Crownies* and *The Reckoning* (Netflix).

Wendy recently designed the very successful first season of *The Tourist* starring Jamie Dornan and yet to be released show for Disney +.

ROSE SAFFIOTI – HAIR AND MAKEUP DESIGNER

Rose Saffioti began her career as a qualified hairdresser, and, with her natural creative flair and keen eye for fashion, Rose studied makeup in pursuit of a career in television, film & editorial. Having achieved a role as head of makeup at *Home and Away* on Channel 7, Rose secured key hair and makeup roles on several other TV series and films including *Bump*, *Blaze*, *Frayed*, *The Dry*, *Underbelly Badness*, *Chopper*, *Love Child*, *Secret Daughter*, *Fighting Season*, *Partisian*, *Necromancer*, plus Hollywood films including *Pacific Rim* and *Wolverine*.

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

Rose has also collaborated with many prominent brands including QV Skin Care, Priceline, Pacific Magazines, Bauer Media, as well as Channel 7, 9 & 10.

AMELIA FORD – EDITOR (EPS 1-3)

Amelia Ford is a highly experienced editor, working across feature films, television, and documentaries.

Over the past decade, Amelia has amassed an extensive body of work in television, one that spans multiple genres, formats and budget scopes. Some of her recently released television credits include *The Artful Dodger* (dir. Corrie Chen) for Sony Pictures Television and Disney Plus; episodes across season 1 of *Surviving Summer* for Werner Productions and Netflix; with her work on the series earned her a nomination for Best Editing in Television at the 2022 AACTA Awards. She also served as the editor on all episodes of *Upright* season 2, the Tim Minchin comedy vehicle for Lingo Pictures and Binge.

Her other television credits include all episodes of *No Activity* (dir. Trent O'Donnell/Jungle Entertainment, Stan, 2015); episodes across season 6 of the acclaimed drama *Offspring* (dir. Shannon Murphy/Southern Star, Network Ten); season 4 of *Nowhere Boys* (dir. Sian Davies/Matchbox Pictures, 2018); seasons 1 and 3 of *Mustangs FC* (dirs. Amie Batabalasi and Roger Hodgman/Matchbox Pictures, 2017 – 2019); seasons 6 and 8 of *Wentworth* (dir. Kevin Carlin/FremantleMedia, Foxtel, 2018-2020); and season 2 of the hugely popular Stan series *Bump*.

KATRINA BARKER – EDITOR (EPS 4 – 6)

Katrina Barker is an Australian Screen Editors multi-award winning editor, with projects that have consistently been recognised both nationally and internationally.

Her recent editing credits include *Wellmania* for Fremantle/Netflix, the internationally successful *La Brea* for NBC Universal/Matchbox Pictures, crime thriller *Troppo* (EQ Media Group and AGC International) and *The Unusual Suspects* (Aquarius Films). ASE nominations for both *Hyde & Seek* (Matchbox Pictures) and *All Saints* (Seven Network), *Australian Gangster* for Roadshow Rough Diamond (Seven Network), *Doctor Doctor* (Nine Network), *Dead Lucky* (SBS), the LEGO animated series *Monkie Kid* (Flying Bark), *The Unlisted* (Netflix), *The Unusual Suspects* (SBS) and *Born to Spy* (ABC) – the latter three all produced by Aquarius Films.

Other drama credits include the AFI nominated two-part mini-series, *Devil's Dust* (for which she won the ASE award), the internationally acclaimed children's television show, *Dance Academy*, and the SBS short *Concern For Welfare* (for which she also won an ASE award).

JED PALMER – COMPOSER

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

Utilising electronics, guitar and classical orchestration he composes intricate, textured, minimalist music with influences ranging from experimental music, noise, classical minimalism and art rock.

Jed started writing music, playing in bands and touring at a young age. He soon realised his great passion was capturing sound and collecting sounds together as collage. He studied audio engineering and began his working life as a recording engineer and producer, recording sound to analog tape. As well as being an accomplished composer he has worked across all departments of post-production sound for feature films, documentaries, and television. Jed brings together his vast musical experience, sound post-production craft and audio knowledge to create vivid, textured, fierce hybrid scores for film and television.

Jed has composed music for feature films *The Royal Hotel*, sci-fi feature *Subservience*, *Animals*, and *The Infinite Man*. Jed has also created sound designs for feature films including *Wasted On The Young*, *Bring Back The Dead*.

Jed has written music for web series *Over and Out*, TV Reality Series *Restoration Australia*, TV documentary series *Vietnam - War That Made Australia*, *A Beginners Guide To Grief* and *Black Snow* in collaboration with Ziggy Ramo.

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