

∞ HIGHLIGHTS



WENTWORTH

Series Premieres Thursday 12 April 8.50pm



EMPLOYABLE ME

Tuesday 10 April 8.30pm



KIRI

Series Starts Thursday 12 April 8.00pm

WEEK 15

SUN 8 TO SAT 14 APRIL 2018



Wentworth

Fans of the iconic *Prisoner* series which pushed boundaries more than three decades ago, and still today boasts a loyal following worldwide, will remember Bea Smith as gutsy and fearless, ruling Wentworth Correctional Centre with an iron first.

But who was Bea Smith before prison? How did a wife and mother from the suburbs become top dog without rival?

Wentworth is a dynamic, often confronting, drama series that begins with Bea's (Danielle Cormack) early days in prison. Set in the present day, it is a modern adaptation of *Prisoner* that contemporises legendary characters and their stories for today's audience. This ten-part series takes the viewer 'inside' to an uncompromising environment that explores the politics of women in a world without men, and how such a threatening experience both challenges and often changes those confined and working behind the razor wire.

The audience is introduced to Bea all over again and meets her allies and enemies in the form of iconic inmates: Doreen Anderson (Shareena Clanton), Liz Birdsworth (Celia Ireland), and Franky Doyle (Nicole da Silva). And there are new faces such as Jacs Holt (Kris McQuade), the ruthless matriarch of a crime family that now reigns over **Wentworth**.

Other favourite characters also return: Meg Jackson (Catherine McClements) carries a shameful secret; Vera Bennett (Kate Atkinson), the well-meaning officer who discovers everyone has a price; Erica Davidson (Leeanna Walsman), the crusading lawyer; and Matthew Fletcher (Aaron Jeffrey) who believes in retribution rather than rehabilitation. And a new face - Meg's husband Will Jackson (Robbie Magasiva), whose past still haunts him.

Each episode explores an individual character's back story to show what makes them tick and the circumstances that led them to prison. We discover that the difference between an inmate and a prison officer is sometimes simply geography, because they're all prisoners in surprisingly different ways.

Like the original *Prisoner*, **Wentworth** is at its heart, a series about survival, a character drama featuring women living in a pressure cooker environment. Despite the rivalries and power struggles, this family of misfits and rebels is forced to forge unlikely friendships and alliances if they want to survive their time inside.

In episode one, Bea Smith begins her life as a remand prisoner after being charged with the attempted murder of her husband. She is immediately caught up in a battle between Governor Meg Jackson (Catherine McClements) and rising 'top dog' Franky Doyle (Nicole da Silva). Siding with Franky unleashes Meg's retribution as she releases the reigning 'top dog' Jacs Holt (Kris McQuade) back into the compound to pull Franky back into line. But the confrontation between the two vying crews results in a bloody riot and a fatal stabbing.

And it's Bea who's left with blood on her hands...

Short synopsis

Bea Smith goes from housewife to inmate when on remand for murdering her husband, and finds out the hard way that retribution in prison has fatal consequences. CAST: Danielle Cormack, Nicole da Silva.

Production details

Produced by FremantleMedia Australia; Producer Amanda Crittenden; Executive Producer Jo Porter; Directors: Kevin Carlin (Set up, 1,2,9,10), Catherine Millar (3,4), Tori Garret (5,6), Jet Wilkinson (7,8).

Contact

Kristine Way on 02 8333 3844 / 0419 969 282 or way.kris@abc.net.au

For previews, more information and images visit the [media portal](#).



Employable Me

Employable Me follows people with neuro-diverse conditions such as autism, OCD and Tourette Syndrome as they search for meaningful employment. This uplifting, warm and insightful series draws on science and experts to uncover people's hidden skills and to match jobseekers to roles that can harness their strengths.

In the second episode of **Employable Me** we meet three young people who represent the extraordinary breadth of the autism spectrum.

Jonathan is determined to be an accountant. He confidently throws his hat in to the ring with so called 'neuro-typicals' to compete for highly sought-after cadetships amongst the global financial companies. He hopes his affinity for numbers and his 'weapons grade autism' will put him ahead of the pack. In preparation, he has perfected the art of the interview using persuasive 'power words' and dressing in colours to invoke the feeling of success. With a copy of the *Financial Review* ever-present under his arm, Jonathan is striving for the top.

Krystyna's autism represents a different set of the traits. It is common for people with autism to be obsessive about particular things and Krystyna is utterly and completely obsessed with geography. Name any place in the world and she'll be able to instantly give you it's latitude, longitude, capital, and weather patterns. The problem for her and her family is what to do with her extreme skill set.

Ben has also been dealt the obsessive trait commonly associated with autism and his overwhelming need for order, structure and rules dominates his life and infiltrates every aspect of his job hunting. Some of his obsessions result in his very entertaining compulsion to dress as his favourite film and TV characters. We follow him as he attempts to put the positive and useful aspects of his condition forward to potential employers who might utilise those skills, leading to his first paid job.

Short synopsis

Ben taps into the positive aspects of his OCD job hunting. Krystyna is geography personified but her Peter Pan attitude is a barrier to work. Jonathan throws his hat in the ring with neuro-typical accounting candidates.

Production details

Series Narrator, Brooke Satchwell. Produced by Northern Pictures and in association with the Australian Broadcasting Corporation. It was financed with the assistance of the NSW Department of Family and Community Services, Screen Australia, and Create NSW. Series Director: Cian O'Clery, Series Producer Jenni Wilks, Executive Producers Karina Holden and Sue Clothier. ABC Commissioning Editor, Stephen Oliver, ABC Head of Factual, Steve Bibb.

Contact

Bridget Stenhouse on (02) 8333 3847 or stenhouse.bridget@abc.net.au

For previews, more information and images visit the [media portal](#).



Kiri

BAFTA and RTS award-winner Sarah Lancashire (*Happy Valley*, *Last Tango in Halifax*), stars in a powerful and compelling new four-part drama written by BAFTA award-winning writer Jack Thorne (*National Treasure*).

Kiri follows the abduction and death of a young black girl, named Kiri (Felicia Mukasa), who's about to be adopted by her white foster family, and the trail of lies, blame, guilt and notoriety that follows. At the heart of the drama lies Miriam (Lancashire), an experienced, no-nonsense social worker who loves and believes in her job, but has a maverick and instinctive approach to protecting the children in her care.

Miriam arranges for Kiri to have an unsupervised visit with her biological grandfather Tobi, (Lucian Msamati) (*Taboo*, *Luther*). But when Kiri disappears during the visit, the fingers of suspicion and blame from the police, the press, and even her colleagues, point firmly at Miriam.

As the media spotlight intensifies, Miriam, and both sets of families, are forced to ask the toughest questions, not just of themselves, but of each other. Kiri's grandfather finds both his race and dysfunctional relationship with his 28-year-old son and Kiri's father, Nathaniel (Paapa Essiedu) - a violent, drug dealing ex-convict and the prime suspect in Kiri's murder - put under the microscope.

Meanwhile Alice (Lia Williams) (*The Missing*, *The Crown*), Kiri's fiercely articulate white foster mother, watches as her family starts to crumble under the pressure of very public grief. Also starring Sue Johnstone, Claire Rushbrook.

Short synopsis

Social worker Miriam arranges an unsupervised visit for nine-year-old Kiri with her grandfather, but during the visit the young girl goes missing. CAST: Sarah Lancashire; Felicia Mukasa, Steven Mackintosh and Lia Williams.

Production details

Writer: Jack Thorne; Producer: Toby Bentley (*National Treasure*, *No Offence*) Executive Producers: George Ormond, George Faber, Jack Thorne; Director(s) Euros Lyn (*Valley*, *Damilola*, *Our Loved Boy* Happy); The Forge for Channel 4, in association with Hulu, USA.

Contact

Kristine Way on (02) 8333 8344 or 0419 969 282 or way.kris@abc.net.au

For previews, more information and images visit the [media portal](#).



The Good Karma Hospital

Fast-tracked from the UK, the brand new second season of The Good Karma Hospital starts Saturday 31 March on ABC + iview.

A year after Ruby Walker arrived in India, her journey at the Good Karma Hospital continues.

The formidable Dr Lydia Fonseca is, as ever, a force to be reckoned with and she has big plans for Ruby. Lydia is determined to kick Ruby out of her comfort zone and develop her skills as a doctor.

Ruby's confidence has grown but she's about to face a huge test. Ruby handles a complex medical case, as a storm hits Barco and the hospital's generator fails. Will Ruby decide to operate on her patient by candle light and with no monitors? It's a test that would shake the most experienced of doctors. And it will leave Lydia wondering if she pushed Ruby too far too soon.

Ruby's love affair with her new home continues. She has moved in to her own flat in the hustle and bustle of Barco central and she feels more at home, with the heat and the noise. But Ruby will also connect with her Indian heritage in a surprising way when a long-lost relative gets in touch. Ruby's discovery will bring her closer to Dr Gabriel Varma as their sparky working relationship promises to develop into something deeper.

In series two, Lydia, Ruby and the rest of the Good Karma team will forge deeper bonds and come to understand that, through good times and bad, they can always rely on each other.

Ruby faces new challenges as a blistering heatwave hits Kerala. Lydia decides Ruby is ready for her first solo night shift, but when a storm hits Barco, Ruby faces an agonising test that stretches her medical skills to the limit.

Short synopsis

It's a year since Ruby Walker first arrived in Kerala, looking for a job and a distraction from her heartbreak. Ruby is now settled in India, and Lydia feels it's time for her Ruby to step up and take on more responsibility.

Production details

Six-part series. Directed by Alex Winckler, Lisa Clarke. Producer by John Chapman, Jeremy Gwilt. Created by Dan Sefton. Written by Dan Sefton, Ben Edwards, Nicola Wilson, Gabbie Asher. Executive Producers: Will Gould, Frith Tiplady, Lucy Bedford, Dan Sefton.

Contact

Kim Bassett on (03) 8646 2580 or bassett.kim@abc.net.au

For preview, more information and images visit the [media portal](#).



Sando

With Sando's continuing residence agitating any hope of family harmony, Susie demands Sando submit to personality transformation therapy with Nicky. Given Susie's the most vocal in wanting Sando to change, Sando suggests Nicky hypnotise Susie instead...secretly Sando fears she'll end up blowing a carrot like she saw a woman do on stage at the Rooty Hill RSL, her only previous experience with such dark arts.

Yet, to the amazement of the entire family, Sando demonstrates a remarkable aptitude for hypnosis and her behaviour and attitude improve overnight. Sando is making tea, emptying the dishwasher... and being nice to Eric. Maybe Nicky is more capable at therapy than everyone thought!

Vic Jnr turns up, home from school with a case of nits. As well as Vic Jnr, Susie's ex-fiancé (and Sando's baby daddy) Kevin delivers a box of love heart shaped cookies for Susie, but claiming they're for the whole family. Gary doesn't buy it and Kevin is forced to diffuse the situation by offering Gary a ride in his 1967 e-type Jag. On the road, the pair bond over stories of Susie, and while Gary quickly warms to him, he can't help but feel Susie was different with Kevin when she was with him.

Susie discovers the covert new friendship and forces Gary to break it off, which he does the next night at the front door of the Sandringham home. It transpires that Kevin was in fact visiting at Sando's request, and so now they must all sit awkwardly together and have dinner. Kevin subsequently sabotages the meal - ruining Sando's further attempts to do something nice for everyone – and forcing the family to concede they need the old Sando back. Nicky hypnotises Sando once again... but when Sando then appears to have sworn off all material possessions (including the family home), the horrified family begin to wonder if Sando was ever really hypnotised to start with, or else was just teaching them a lesson about how much they need to have someone they love to hate?

Short synopsis

Nicky hypnotises Sando, and surprisingly it works. But Kevin sabotages a family meal and the family concede they need the old Sando back.

Production details

A Jungle Entertainment production for the ABC. Principal production investment from Screen Australia and ABC in association with Create NSW. Created by Phil Lloyd and Charlie Garber. Producer Chloe Rickard. Directed by the Van Vuuren Bros. and Erin White. Executive Producers Jason Burrows and Phil Lloyd. ABC Executive Producers Rick Kalowski and Andrew Gregory.

Contact

Yasmin Kentera on (03) 8646 2629 / 0418 813 071 or kentera.yasmin@abc.net.au

Episode not yet available for preview.
For more information and images visit the [media portal](#).



Comedy Up Late

Hosted by Susie Youssef, **Comedy Up Late** returns to the Melbourne International Comedy Festival. A super-sized line-up of special guest comedians bring the killer vibe of being in a comedy club into the comfort of your lounge room.

Shot at Max Watt's, the home of the Festival Club, see the best breakthrough performers in the Festival strut their stuff.

Past performers including Michael Che, Josh Thomas, Urzila Carlson, Sammy J & Randy, Trevor Noah, Auntie Donna and Anne Edmonds have gone on to become huge stars, and you never know who could be next!

Short synopsis

Shot at Max Watts, the home of the Festival Club, this hilarious 11-part series features some of the best breakthrough performers in the Festival strut their stuff. This year's host is Susie Youssef.

Production details

An ABC Television Production.

Contact

Amy Reiha on (02) 8333 852 or reiha.amy@abc.net.au

**Program not yet available for preview.
For more information and images visit the [media portal](#).**



Harrow

The body of a young woman, Lotte Bentsen, is found beside a train track, dismembered. It looks like suicide. But Harrow theorises she may have been dead when the train hit her; she has lost a lot of blood, but there is very little blood at the scene. So if she was dead when she was laid on the tracks, where did she die? And who moved her?

A nightclub stamp, and traces of high-end moisturiser, eventually lead Harrow and the police to the penthouse suite of an exclusive hotel. But the room has been cleaned, and the hotel is not releasing any details of its clients. The hotel's cameras reveal that Bentsen entered the hotel with a young man and neither of them ever emerged.

Meanwhile, the river bones are returned to QIFM, much to Harrow's dismay. He is further troubled when Dass begins questioning him about Robert Quinn. Harrow fears Dass is getting closer to the truth.

The body of Bentsen's companion, Janik Hartmann is found at a local beat. His time of death is similar to Bentsen's, making it unlikely that he was the killer. Harrow examines Hartman's body and discovers how he died.

Government pressure is brought to bear on both the police investigation and the forensic process.

Harrow's personal troubles also take a turn for the worse. As Dass and Harrow pursue their passionate affair, Dass's determined investigation unearths a major clue. CAST: Ioan Gruffudd, Mirrah Foulkes.

Short synopsis

Two young travellers are dead and Harrow suspects the involvement of a prominent international businessman – but vested bureaucratic forces confound him at every turn.

Production details

A Hoodlum Entertainment production for ABC TV (Australia) and ABC Studios International. Co-created by writer Stephen M. Irwin and producer Leigh McGrath. Produced by Stephen M. Irwin, Leigh McGrath, Tracey Robertson and Nathan Mayfield. ABC Executive Producers: Sally Riley, Alastair McKinnon and Que Minh Luu.

Contact

Tracey Taylor on (03) 8646 2313 / 0419 528 213 or taylor.tracey@abc.net.au

For previews, more information and images visit the [media portal](#).

Marketing Contacts

Sydney

Bridget Stenhouse	(02) 8333 3847 / 0466 541 642 Stenhouse.Bridget@abc.net.au	ABC COMEDY, Compass, Catalyst, You Can't Ask That, Employable Me, Back in Time for Dinner, Ask the Doctor
Kristine Way	(02) 8333 3844 / 0419 969 282 Way.Kris@abc.net.au	Kiri, Wentworth
Safia van der Zwan	(02) 8333 3846 VanDerZwan.Safia@abc.net.au	Hawke: The Larrikin and The Leader, Anh's Brush with Fame, Rake, Mystery Road, Invictus Games, Call the Midwife
Peri Wilson	(02) 8333 2263 / 0409 888 866 Wilson.Peri@abc.net.au	ABC NEWS, 7.30, Australian Story, Four Corners, Media Watch, Q&A, Matter Of Fact, National Wrap, Insiders, Offsiders, News Breakfast, The Drum, Behind the News, National Press Club, The Mix, The World, One Plus One, The Business, Foreign Correspondent, Best of Fresh Blood
Amy Reiha	Reiha.Amy@abc.net.au	Tonightly with Tom Ballard, Back Roads, The Checkout, The New Legends of Monkey, My Year 7 Life, Play School, Melbourne International Comedy Festival

Melbourne

Kim Bassett	(03) 9524 2580 / 0409 600 456 Bassett.Kim@abc.net.au	Gardening Australia, Jack Irish, Comedy Next Gen S2, Grand Designs, Death In Paradise, Maigret
Yasmin Kentera	(03) 9524 2629 / 0418 813 071 Kentera.Yasmin@abc.net.au	Squinters, Think Tank, RIOT, Glitch, Rosehaven, War On Waste, Kiki and Kitty, Pine Gap, Don't Stop the Music, Monash, Sando
Tracey Taylor	(03) 9524 2313 / 0419 528 213 Taylor.Tracey@abc.net.au	Shaun Micallef's Mad As Hell, Harrow, The Weekly, Hard Quiz, Back in Very Small Business

Programming Enquiries:

Tania Caggegi
(ABC & ABC COMEDY)
(02) 8333 4633

Matthew Vieira
(ABC NEWS & ABC ME)
(02) 8333 1167

Media Portal:

Mary Fraser (02) 8333 3848

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