



PARTY LIKE IT'S 1999

Stan. ORIGINAL

# ONE MORE SHOT

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Stan.

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**SCREENPLAY** Alice Foulcher  
Gregory Erdstein

**BASED ON A STORY BY** Heather Wilson

**PRODUCERS** Virginia Whitwell  
Jim Wright  
Elise Trenorden  
Nick Batzias

**EXECUTIVE PRODUCERS** Michael Ciccone  
Nicholas Clifford  
Cailah Scobie  
Alicia Brown  
Paul Wiegard  
Dave Bishop  
George Hamilton  
Abigail Hargrave  
Heathcote & Kelly Wright

**CAST** Emily Browning  
Aisha Dee  
Sean Keenan  
Hamish Michael  
Anna McGahan  
Contessa Treffone

with Pallavi Sharda  
and Ashley Zukerman

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**PRODUCTION DESIGNER** Carrie Kennedy APDG

**EDITOR** Julie-Anne De Ruvo ASE

**COSTUME DESIGNER** Cappi Ireland

**HAIR & MAKEUP DESIGNER** Helen Magelaki

**COMPOSER** Justin Stanley

**SOUND DESIGNER** Pip Atherstone-Reid

**SOUND SUPERVISOR** Simon Rosenberg

**MUSIC SUPERVISOR** Jenna Burns, Pulse Points

**CASTING DIRECTOR** Natalie Wall CGA



# SYNOPSSES

## LOGLINE

New Year's Eve. 1999. Minnie discovers a bottle of time travelling tequila. Each shot takes her back to the start of the night - giving her a bottle's worth of shots to win back her old flame Joe and change the course of her millennium.

## SHORT SYNOPSIS

New Year's Eve. 1999. Y2K is nigh. Minnie Vernon, a qualified anaesthetist, witnesses her ex have a baby with his new partner, and realises there's something missing in her life. That something could be the return of her on-again-off-again-old-flame Joe, who's back from New York to ring in the new millennium with their closest friends. Armed with a mysterious bottle of tequila, Minnie arrives at a swanky beach house, only to discover that Joe's brought his new girlfriend. Things go downhill fast and when the clock strikes Y2K, Joe proposes.

Minnie turns to the tequila, takes a shot and is transported back in time to the moment she first arrived at the party. Minnie realises she has a bottle's worth of shots to win Joe's heart and start her millennium right. But as she tries to alter the course of events, things quickly unravel: no matter what she does, she can't escape herself, and ultimately must learn to live with the consequences of her choices. ONE MORE SHOT is a time loop comedy that poses the question: does a woman have to tear the fabric of space and time to have it all?



## LONG SYNOPSIS

New Year's Eve. 1999. Y2K is nigh. Minnie Vernon (EMILY BROWNING), a qualified anaesthetist, is working a hospital shift when she's called to the delivery room to administer an epidural. As she's prepping the mother-to-be, her ex-fiancé arrives, ready to welcome his new baby. Minnie is shocked and angry - their engagement ended because Cameron told her he did want to have children - but Cameron reminds her that it ended because Minnie slept with her old flame, Joe (SEAN KEENAN).

Returning home, Minnie goes through her old photos and reminisces about the good old days with Joe and their medical school friends, Flick (ANNA MCGAHAN) and Rodney (ASHLEY ZUKERMAN). Despite her impressive job, Minnie's life is a bit of a mess. She's not where she expected to be by 36 years old, single, childless and crashing on Flick's fold-out couch, much to the frustration of Flick's girlfriend, Max (CONTESSA TREFFONE).



Flick and Max hurry Minnie along for Rodney's New Year's Eve party but she's not coming. She's tired and it's just going to be a bunch of boring couples anyway. But, when Minnie gets

a call from Rodney and finds out that Joe's back in town, she decides this is her chance to turn her life around. As Minnie's gets ready, she finds a bottle of tequila in a box of her things, a gift from Flick after a trip to Mexico, and packs it in her bag.



Minnie, Flick and Max arrive at Rodney's luxe beachside mansion. Flick and Max have fully committed to the fancy dress theme, as Uma Thurman and John Travolta from Pulp Fiction, but Minnie's phoned it in with a slinky red dress.

Minnie nervously walks up to the front door and drops her lipstick as she pulls out her bottle of tequila. She picks up the lipstick and takes a shot straight from the bottle for liquid courage as, with a jolt, the lipstick reappears on the floor....

At the front door, Minnie is greeted by Joe who asks her what time it is. 'Party time!', Minnie exclaims, as they pair reveal matching tattoos. Rodney, dressed as Ace Ventura, makes his entrance. As they walk inside, Joe spots Minnie's lipstick on the ground and hands it back to her... weird.



Inside, Minnie runs into Rodney's wife, Pia (PALLAVI SHARDA), dressed as Fran from The Nanny, who expresses her disappointed in Minnie for missing their daughter's first birthday party. Pia is anxious about Y2K; she works in IT after all... or worked in IT, as Rodney points out.

Joe is back, in full costume now as Kurt Cobain, complete with baby doll Frances Bean. Minnie flirts with Joe, she could have come as Courtney Love....

In that moment, an effortlessly cool woman floats down the stairs and, in slow motion, kisses Joe. This is Jenny (AISHA DEE), Joe's new girlfriend. Minnie's world stops.

Jenny is a mixologist from New York and Minnie wastes no time in throwing shade, but Jenny couldn't care less. Minnie exits to the bathroom for a wee, not noticing the strange man doing lines in the corner. Karl Siewert (HAMISH MCDONALD), or C-Word as Minnie calls him, is an OBGYN and friend of Rodney's. Rodney has told C-Word Minnie is single and she is less than impressed.

In the lounge room, Rodney plays 'Coco Jamboo', which the gang invented a choreographed dance to in university. As Minnie, Joe, Rodney and Flick dance, Jenny watches on lovingly, but seeing Minnie and Joe together, jumps into the fray to learn the dance. She's far more elegant than Minnie, a former dancer after all, and ends the song dropping into an impressive split.

Outside, Minnie jokes about Jenny being a stripper to Flick and Max, but it falls flat. Frustrated, she goes back inside but walks straight into a glass sliding door, breaking her nose. Joe takes her to the bathroom to apply some ice and Minnie finally gets a chance to talk to him alone.

Joe tells her its serious with Jenny, he's met her parents and everything. Joe has missed Minnie though, and in a tender moment between the two, goes in for a kiss. He stops himself, and Minnie tries to reciprocate. Joe stops her, he can't. The moment is gone.

Back in the lounge room, its nearly midnight and the gang start a countdown, as Minnie spots Joe crouch down on one knee and pull out a ring.... It's a yes! As Minnie watches on in sadness, she takes out the tequila, does another shot.... and is transported back in time to the moment she first arrived at the party.



Minnie realises she has a bottle's worth of shots to win Joe's heart and start her millennium right. But as she tries to alter the course of events and recreate their moment in the bathroom, things quickly unravel: no matter what she does, she can't escape herself, and ultimately must learn to live with the consequences of her choices.

ONE MORE SHOT is a time loop comedy that poses the question: does a woman have to tear the fabric of space and time to have it all?

## THE MAKING OF 'ONE MORE SHOT'

When the producers started to pitch the story for ONE MORE SHOT, about a woman who finds a bottle of time travelling tequila on New Year's Eve in 1999, they found it always elicited a wry smile and a lean in. Invariably, everyone has a tequila story....

Usually, its a hedonistic tale that transports the storyteller back to the salad days – where friends are our family and life is all about possibility, the joyous bit of adulthood before you get settled down and life becomes a bit more serious.



This is where we first meet the hero of ONE MORE SHOT – Minnie Vernon. A 36-year-old career woman who has trained for over a decade to become an anaesthetist but finds that ‘ideal’ future she’s been sold of a partner and kids starting to drift further and further away. What’s worse, her close friends are all settling down and moving on without her.

Everyone knows you can lose whole nights to tequila, but what if you could gain time? Who wouldn’t love another chance to get it right?

Says producer Nick Batzias, “There is something very relatable about it, as more than one person has commented, ‘Isn’t all tequila kind of time travelling tequila?’”

“Once we had that concept, it was a matter of developing a meaningful story around it, something that would deliver on the promise of that fun hook but would also engage an audience at a deeper level than perhaps they might expect,” Wright continues. “The theme of struggling to balance career aspirations with a personal life and family resonated with all of us, and we knew it would resonate with audiences too.”

They brought on husband and wife writing team ALICE FOULCHER and GREG ERDSTEIN (*That’s Not Me*) to work with Clifford to develop the script. It was important to the creative team that the comedy and action lived alongside deeper dives into big existential questions around parenthood, career and whether women literally need to tear the fabric of time to have it all.

The key driver for the story was to push this question as far as it could go with the superpower of time travel while remaining grounded through relatable and empathetic characters.

Says Whitwell, “Foulcher and Erdstein are impressive writers, possessing strong comedic sensibility and ability both on and behind camera, as so beautifully demonstrated in their debut feature *That’s Not Me*.”



Says Batzias, “Australian comedy is having a renaissance internationally and locally with series such as *Fisk* and *Colin From Accounts* so there is a strong slipstream for *ONE MORE SHOT* to slide into at the moment. *ONE MORE SHOT* is an easily identifiable sub-genre – the time loop film, a genre that audiences gravitate to again and again for a fresh take on an established trope. The fact the time travel is caused by a bottle of tequila only makes it more relatable.”

Trenorden continues, “It’s a great hook that brings people into the world, but then the deeper themes and relatable characters keep you there. Add in the Aussie humour, Y2K nostalgia, a banging soundtrack and an ensemble cast with a tonne of chemistry, and you have a film that continues in the tradition of beloved films like *Groundhog Day* and *Palm Springs* and brings a contemporary lead in the mold of *Fleabag* or *Shiva Baby*.”

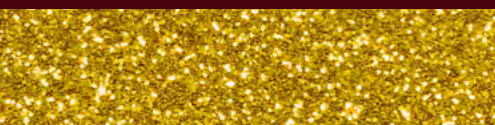
Says Clifford, “What’s really interesting about this project is the exploration of present, past and future for us as humans. I don’t think there’s many people out there who are just super content with their present and very rarely do you get the chance to course correct that.”

He continues, “All these characters are looking for a way to come to terms with where they’re at in their life, which is a really adult thing to do. Even if you’re given a bottle of time traveling tequila, you won’t get it right. I think what’s enjoyable for us as an audience is watching Minnie grow, watching Minnie have a moment of realisation that you can’t change your past, but you can change your future by accepting your present.”

He concludes, “Minnie goes on this journey from essentially selfishness to selflessness in relation to her friends. Ultimately, she discovers that she does have a family in her friends if she just reaches out and puts in some effort.”

“For all her foibles, Minnie is an extremely relatable character,” adds Trenorden. “She has suddenly been confronted by the idea that she might have missed the boat to have a family - in a traditional sense. Time is a potent motivator for all of us, particularly around life choices. Audiences, especially women, are keenly aware of the balance between professional achievement and having a family. For Minnie, who has been almost blindly focused on her career, this has all come rushing up in the most intense way.”

Wright continues, “*ONE MORE SHOT* also offers audiences a chance to reflect on friendships in your 30s, and how these shift and change for people at different rates. How they evolve once people start having children is challenging, but the enduring nature of those relationships is so important and very relatable to a modern audience.”







# CAST AND CHARACTERS

## **EMILY BROWNING** as Minnie Vernon

The hero of our story is Minnie Vernon, a 36-year-old anaesthetist who on paper appears to have her life in order. Minnie is a type A personality who has worked hard to earn herself a high-powered job that she excels at.

However, as we follow Minnie throughout her day, we realise that her personal life is a mess. She still lives on her best friend, Flick's couch. On New Year's Eve, she runs into her ex-fiancé, Cameron, at her hospital where she has come to administer an epidural to his new partner while she is in labour. Minnie reminds Cameron that they broke up because he didn't want children, but Cameron tells her he just didn't want children with her. He also reminds Minnie that they broke up because she cheated on him with her old medical school flame, Joe.

Minnie realises that she's spent her entire life focusing on getting the career that she wanted but has ignored every other aspect of her life and may have left it too late to have a family. After hearing that Joe is back in town for Rodney's New Year's Eve party, she decided to take control of her life and get back together with Joe.

Says Trenorden, "We needed an actor that could bring to life a character that was outlandish, tenacious and occasionally self-serving, while also being very funny and intelligent, but ultimately good."





Clifford adds, “Looking for the character of Minnie Vernon came with challenges because, for me, it had to be someone who would bring honesty and sincerity to the character and be able to play the humour in the way that I wanted, but also deliver on the drama. And that’s a challenge.”

“EMILY BROWNING has all of that,” he continues. “She’s got this natural honesty, and it was really fun watching her deliver on that challenge. She brought honesty to the humour, which was exactly what I was looking for and then she was also able to deliver in those more dramatic scenes where she had to be in the moment, and we had to feel the backstory of the character coming out.”

“We’ve all been fans of Emily Browning for a long time,” adds Wright, “and we all felt she was perfect to play Minnie. She has had an illustrious career, and her work encompasses a huge scope. Emily immerses herself in her characters and brings a level of humanity and connection that is highly compelling. We knew that she would be able to bring authentic emotion and humour to Minnie while grounding the fantastical world of the script and deliver the tone we were striving for.

Recalls Whitwell, “Emily’s performance conveys incredible wit and intelligence, magically inspiring empathy even when Minnie is behaving appallingly. Audiences will feel they are riding every wave of emotion and adventure that Minnie experiences.”

Browning says of Minnie, “She’s kind of selfish and she’s just been laser focused on getting to the top of her field and hasn’t really had time to think about anything else. She’s self-obsessed, and at the start of the film, we see she’s clearly not got one version of a life that she wanted. So, she quickly pivots and decides that she’s going to focus all of her attention on getting a different version of the life that she wants with no regard to other people’s feelings or other consequences.”

Browning continues, “Minnie very quickly realises that there’s actually no version of the evening that works, that’s ever going to work perfectly for her or that’s going to work out well for anyone if she’s thinking purely about her own immediate, selfish motivations. She realises that no matter what she does, being a selfish person is never going to make her happy, so she learns a lot along the way.”

# ENSEMBLE CAST

Supporting Browning was a tight ensemble of seven accomplished Australian actors. Says Whitwell, “It was incredibly important to us and Nick that we had a strong ensemble cast. The eight characters spend so much time together on set and on screen, needing to work as a collective through all the different time loop sequences. They also had to be convincing as a group of old friends, entirely comfortable with each other while knowing how to push each other’s buttons.”

“Everything stemmed from the casting of Minnie,” adds Clifford, “and once Emily was attached, we built our cast around her.”

Says Trenorden, “There were key cast that we reached out to that we thought would surely say no to a film about a time travelling bottle of tequila. But as soon as they spent time with Nick and he explained his vision for the film, there was an immediate connection and trust established between them. It was amazing to see how quickly that bond was formed, but also, it didn’t surprise me. I think this trust led to us creating something pretty magical with the cast in more ways than one.”

“ASHLEY ZUKERMAN, who plays Rodney, was fascinated by a character that hides in plain sight until one of the film’s biggest twists, says Clifford. “And PALLAVI SHARDA was perfect to play Pia, his intelligent and elegant wife who is struggling with motherhood.”

“SEAN KEENAN as Joe is mesmeric as Minnie’s old flame, AISHA DEE as Jenny, equally so as Minnie’s surprise love rival. Flick (ANNA MCGAHAN) holds a sensitive mirror to Minnie’s decisions, while Flick’s partner Max (CONTESSA TREFFONE) provides the spikey end of reality checks. Finally, HAMISH MICHAEL is perfect as C-Word, delivering some of the film’s truly unforgettable scenes.”

What stood out from the cast and crew was how deeply the ensemble all enjoyed working together.

Says Browning, “I really love all of them very much, which does not always happen. We had such a great time together. I’ve never really felt comfortable improvising before, and I felt super comfortable doing that with them. They’re all amazing.”

Aisha Dee adds, “We all love each other a lot. We’re also losing our minds because we have been on the same set often with the windows blacked out, so we haven’t seen the sun in weeks. So yes, we’re a little bit insane, but there’s a lot of love there and it’s been quite a lovely experience.”



## ASHLEY ZUKERMAN as Rodney



Rodney is one of Minnie's medical school friends – a tight foursome of Minnie, Rodney, Joe and Flick. On paper, Rodney appears to be wildly successful. He's a plastic surgeon, married to Pia, a beautiful and intelligent woman in IT, with whom he has just had his first child, a daughter called Ria.

Everything has always come very easy to Rodney... until now. When we meet him, Rodney's marriage is falling apart. He and Pia have lost their connection after having a baby and Pia is struggling as Rodney doesn't take her seriously. He's conflict averse, which is not conducive to a healthy relationship. However, as the film goes on, we learn a big secret about Rodney which explains how he's come to be where he is in life.

As a kid of the nineties, Ashley Zukerman, now best known for his work in the critically acclaimed TV phenomenon *Succession*, was attracted to the nostalgia of the project.

"I love these kinds of films," he says. "There is something about the magical realism of films like *Groundhog Day* or *Big* or body swap films that make us tune in, but I think in these kind of pedestrian fantasy films, where something odd happens to someone, always work best when that odd thing lets the main character look at their life in a different way."

He continues, "I've always wanted to do a film like that, but when I read *ONE MORE SHOT*, it definitely had that quality that it felt like there was purpose in the magic. That the magic was leading to something, that it was asking something of the characters."

Clifford loved working with Zukerman, finding many similarities in how they approached the work. "We had some great conversations just drilling into the material and I'm always very open to getting the actor's take on the material. I like the way he questions things."

"You hand over the character a little bit and I think it was a real joy to work with Ash and watch him work," he adds. "He brought a real depth to that character, a real third dimension to Rodney."

Zukerman says of Clifford, "He's deeply emotionally intelligent and very sweet. He's always said that with this film, it could have been an 'exclamation point' film where we hit everything hard, but Nick always asks the interesting question that allows us to drill deeper into a moment and ask what it would be like to be the human being in that moment. It sounds obvious, but it's rare. To have that be our guiding light in every scene makes the experience really enjoyable."

## SEAN KEENAN as Joe



Joe is another member of Minnie's old university gang, and Minnie's former flame. The one that got away. Joe and Minnie have had a habit of returning to one another over and over, including when Minnie was engaged to another man, causing the end of her relationship.

Since then, Joe has moved to New York, in part to finally move on from Minnie. He has returned to Australia for New Year's Eve and, much to Minnie's surprise and dismay, brought his new girlfriend, Jenny, along with him.

He's also now a recovering alcoholic and has happily found a new side to himself that he didn't know was there, one which you can only find by going sober, being okay with who you are and making peace with that. Joe is now very much in love with Jenny and excited for her to meet his friends but knows that seeing Minnie will stir up some drama. He is also nervous as his old friends have a history of partying hard, so Joe is worried about his friends accepting him for who he is now.

Sean Keenan fell in love with the well-formed characters and unique premise of ONE MORE SHOT. "It's something we haven't done in Australia that often," muses Keenan. "Every character in this story is on the precipice of some kind of change in their life. I was really drawn to that, but also the story itself is just so fun and silly and exciting, but also truthful."

Clifford was impressed by Keenan's commitment to the project. "He was always first on and quite often last off and had a real patience that I appreciated. Joe is a challenging role because he had to be with Jenny, but still convey this history with Minnie. Those scenes they share in the bathroom, you really believe that they've got a history but also that there is no future. I think that's a hard thing to grasp."

On working with Browning, Keenan says, "She's so funny and she's such just a natural performer who she doesn't need to overthink things. She just is naturally so charismatic as this out-of-control character. She's completely confident in her madness, and I think that has lent so well to this character."



## AISHA DEE as Jenny



Jenny is Joe's new girlfriend, an effortlessly cool mixologist from New York who Joe has brought home for the holidays to meet his friends and family. She's aware that Joe's old flame will be at the party and Joe has shared a lot with Jenny about his toxic relationship with Minnie. She's mature and prepared for the situation but finds herself thrust into Minnie's version of the world where Jenny is the 'other woman'. For Jenny, meeting her partner's friends for the first time is already daunting enough, without the added drama Minnie brings.

Another talented Australian actor gaining global acclaim, Aisha Dee, was cast in the role of Jenny. Dee was first attracted to the role after meeting the director, Nick Clifford.

"We met for a coffee on the north side of Melbourne, and I knew I could talk to this

man for many, many hours. I think we've talked for three hours, and I could feel that he was very emotionally intelligent person. I knew that he would bring that to this script."

Dee was also at a place in her career where she felt like doing a comedy. "I've been doing a lot of drama in the last few years," says Dee, "and I've been manifesting a comedy. So, this is it!"

Clifford also recalls his first, long meeting with Dee fondly. "I really like her as a person. She's a wonderful actor, unbelievably talented actor, but she's also just a really interesting human and it was cool to watch her come in and be this character. She was able to make some of the jokes land in a really interesting way, but then bring a real sincerity too. I think that's really hard to do and she makes everything look effortless."

Keenan says of Dee, "I think we immediately had a really solid connection. We're both in a similar point in our lives right now, we're both child actors and we have a lot to relate to each other on those levels. She's so comfortable and just confident and cool. She's got a real cool easiness to her, which lent well to Jenny and made me feel really at ease whenever I was with her."

One thing that was important to Dee was that the film didn't play into the stereotype of two women competing for a man. "I don't think it's realistic," argues Dee. "I'm also just tired of seeing that. So, I worked with Emily and Nick on trying to tell a more nuanced version of that story where yes, there's complicated feelings and there's history, but it is really just Minnie running laps around herself trying to compete for this man's attention. Jenny stays quite grounded, and I admire that. She's not really threatened by anyone or anything. I do tend to take on certain aspects of the characters I play, and I would like to be more confident, so I enjoyed playing Jenny."



## **PALLAVI SHARDA as Pia**

Pia is married to Rodney and works in IT in Y2K compliance at the height of the hysteria leading into the new millennium, so Pia's stress about Y2K is the backbone for her night.

She's recently become a mother and is finding herself frustrated with being a new mum in a marriage where everything seems perfect from the

outside but in reality, is incredibly strained. Rodney and Pia host the gang for New Year's Eve at their luxe beachside house, and Pia's angst about Y2K, her marriage and her life in general is heightened as the night goes on and roars to a crescendo.

Rodney doesn't understand her fears and makes fun of them in front of his friends, putting a further strain on their relationship. For Pia, Y2K is a legitimate fear, however with everything going on in her marriage, her fears about Y2K might just be an outward manifestation of all her internal fears about where her life is at.

Pia is portrayed by Pallavi Sharda, a Logie-nominated Australian actress whose credits include *The Twelve* and the Australian adaptation of *The Office*, as well as working in Bollywood.



## **ANNA MCGAHAN as Flick**

Flick is also a doctor and the final member of Minnie's old medical school gang. She's in a committed relationship with a woman called Max who she lives with. Flick and Max are starting to move away from their youthfulness and into building a life together but find their relationship a little strained after Minnie outstays her welcome staying on their fold out couch.

Anna McGahan plays the role of Flick. For McGahan, "This film is about nostalgia. I think it is about missed opportunities and this idea that there's a life that we should have or could have had. And if we can go back and do it again, maybe we'll be able to make it happen. But in many ways, I think the film is also about friendship and the ways long standing friendships shift and change over time. We all evolve and change, and we get to hold the memory of friendships as something precious, even if we can't have the reality of it forever."

McGahan loved working together with the cast: "There's a very dry sense of humour amongst the ensemble, which has been a lot of fun. It's been this really strange and kind of claustrophobic experience at times, being in the same blacked out house. We shoot day for night, but at the same time there's been such a comradery and joyful banter between everybody. Everyone's become addicted to crosswords. Everyone has shared their life stories with one another, shared the strange, dark corridors of their brain. It's always fun working in an ensemble context, but this one felt just particularly spicy and weird and funny."





## **HAMISH MICHAEL as C-Word**

Karl Siewert, nicknamed C-Word by Minnie, is a friend of Rodney's from work. He's an OBGYN and has found himself as the third, fifth or even seventh wheel at the party. Minnie first meets C-Word in the bathroom where he is hidden away doing lines of cocaine. C-Word has been told Minnie is the 'single one' of the party and attempts to flirt more than once, much to Minnie's disgust.

Hamish Michael was cast as C-Word, who he sees as "certainly not the moral compass, but at least the straight man of the whole film in a way."

Michael explains, "Everyone's got something else going on. All the other couples have got some crisis or something to worry about, and he's the one that is comfortable and just sees things for what they are and is just with it. I think he's just there to have a fun night and embrace the chaos."

Michael was attracted to the idea of returning to comedy. "I really like doing comedy and this was just such a great take on that time loop concept, a different and a really great way to push through something that we hadn't seen before. And the setting is really fun being in the late nineties, that whole situation adds a great external element to what everyone's experiencing in this weird little pressure cooker of an evening."

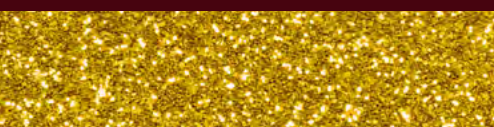
On working with Emily Browning, Michael says, "She's incredibly professional, she's very funny and she's kind like our team captain. She's a great person to have leading us in that sense. There's no ego. It's just a really good team of people."



## **CONTESSA TREFFONE as Max**

Max is Flick's partner, somewhat of an outsider or observer to the unique foursome that is Minnie, Rodney, Joe and Flick as they reunite at the New Year's Eve party.

Says Treffone, "My character Max is really into pop culture in this film, so it has been fun to drop in some of those references, particularly her John Travolta in *Pulp Fiction* fancy dress costume. I think it brings a sense of nostalgia as any sort of period-esque film will do. I hope the audiences will watch this and enjoy all of the references that we've thrown into this little time capsule."



# PRODUCTION

The unique premise of the film threw some exciting challenges at the creative team behind *ONE MORE SHOT*, which everyone relished. Importantly, the team needed to find heads of department who were equally as committed and exhilarated by the challenge.



Says Whitwell, “We were absolutely thrilled at the highly talented and extremely experienced heads of department that came on board for this film - which is testament to the script and the concept. CARRIE KENNEDY, our production designer, brought on an incredible art department who put our film firmly in 1999 and made every location feel rich and pop on screen. CAPPI IRELAND, our costume designer, understood that our characters being in one fancy dress costume for nearly the whole film meant those costumes needed to be handled carefully. She created incredible costumes that are cool and stylish, while communicating the nature of each of the characters. HELEN MAGELAKI, our hair and make-up designer created authentic nineties looks while again meeting the challenge of the fancy dress choices.”

Trenorden continues, “Our DOP, SIMON OZOLINS, worked closely with Nick to achieve the distinct cinematic vision for the film, while our editor JULIE-ANNE DE RUVO was amazing. She was able to work with Nick to capture the beating heart of the story whilst defining the tone, comedy and style. Composer JUSTIN STANLEY has done incredible work to land the film’s playful and curious nature while still underscoring the more emotional moments. We were thrilled at the creativity our dedicated team brought to the project.”

The majority of the film is set in one location - Rodney and Pia’s beach house - and the time travelling tequila meant the action took place across more than a dozen time loops that had to be carefully mapped out.

Finding the perfect location was one of the main challenges for the filmmakers, with Trenorden explaining, “It needed to tick so many boxes, from visual appeal to geographic location to accessibility to budget - so the hunt was fairly extensive. It was like a casting process.”

Whitwell adds, “The period element also narrowed our options - we couldn’t have anything too modern. Happily, after much hunting, we found our house, which is in Black Rock, about an hour’s drive south of the Melbourne CBD. The next challenge was shooting creatively - conveying the claustrophobic aspect of Minnie’s situation without the location feeling boring for the audience. Luckily this house had lots of visually interesting spaces we could use, plus a few we purpose built, to help us achieve this.”

Says director Clifford, “The actual act of making the film was really fun and the single location was a blessing. We got to Hollywood wrap every day most days and it also came with an added spontaneity. The location was



almost talking to you and telling you what the film needs. And you can go back and try things again when you're at the one location for such a long period of time."

Clifford does concede, "It does also come with a bit of cabin fever after a few weeks. We shot in a lot of darkness, where the house was blacked out or we shot at night, so after a while you lose track of space and time. We were just in this time loop, and we were all going a bit mad. Art imitating life."

Browning describes the experience like being in "a weird, intense cave together, getting no sunlight."

"It was like a tripped-out experience," she recalls. "But films like this are incredible. When you have an ensemble that you really bond with, it's like summer camp. It's so much fun and so exciting. I so look forward to coming to work every day."

On the design for the location, Clifford says, "Carrie Kennedy, the production designer, had a whopping great big challenge when we found our hero house. It's this great big house in Black Rock on the ocean and we had to fill it and then also black it out to make it work for us. The whole art department were amazing. It was cool to step into the house and really feel like you were standing in a lived-in house."

On the colour palette for the film, Clifford explains, "Visually, I loved exploring through colour and all those other elements, how to make the film a bit nineties. So, in the look and the feel, I did a lot of single camera shooting and utilising really simple techniques that were current at the time, even through to the color grade. At that time, contrast was a big thing with warmer tones. That has been really fun to explore through the creative process."

Clifford worked with cinematographer Simon Ozolins on a couple of "really fun challenges, such as having eight performers in the room that are all talking and moving around. How do we make sure we get all of those bits and bobs, but then how do you also hit it purely from Minnie's perspective and have that ripple through to editing."

He adds, "Working with Julie-Anne De Ruvo in the edit was a real joy as we just shaped the film together. It was a really fun process of finding the story again and then telling that story in a really efficient way."



For costume, Clifford worked with designer Cappi Ireland to create authentic fancy dress costumes that looked great on screen.

"My biggest fear was that they would look horrible. How do you do Ace Ventura without it feeling horrible," laughs Clifford. "Working with Cappi was a real joy because she was on board really early and aligned on wanting something that felt real and represented the characters. I loved the idea of slightly dial turning for each character. Minnie didn't even try; Rodney tries the most. Pia is in it because Rodney's in it and they're all wearing a facade. We follow them through this journey overnight, but in the morning it's

all been peeled away. And when they're all sitting on the couch in a group, it's sort of the first time we're just seeing this new group of friends together. But they're all out of their costumes. They're all just themselves."

He adds, "Helen Magelaki and her hair and makeup team were such a joy because I really felt like we were in good hands with them. We had our challenges with blood and different hair and wigs and it's probably a bit deceptive how simple the film looks in the end."

The structure of a time loop film offered the creative team "amazing storytelling opportunities that are immediately familiar to audiences, but also the challenge of how to do it in a way that is different, fresh and exciting," says Batzias. "It turns out the answer is tequila!"



When it came to the time loops, Clifford and each of the actors had their own approach to tackling the complicated concept. For Clifford, "I prepare heavily, and with a movie like this, you have to get up to speed fast. Our first assistant director, NATHAN CROFT is an absolute gun, and he had a goal to ensure everything was in my head."



Clifford continues, "We both became so in tune with the time loops because it's an absolute minefield what loop we're in now, where the characters are on their emotional trajectory and how that cuts into the previous shot. I went hard on the planning in pre-production and did a lot of preparation on the time loop element, because if you don't, when you come back later to string it all together, it can be full of problems."

The production team shot a lot of the film out of sequence, which meant the actors had to be carefully guided through what loop they were in, what door they were opening and where they were in the timeline.

Producer Jim Wright explains, "Development was very technical. With each time loop, all the elements reset. There are rules to establish and timelines to keep track of – who knows what, when etc., all the while keeping focus on the emotional journey of our hero and making sure you deliver on the promise of fun in the premise."

"These challenges continued throughout production as well," says Trenorden.

"Continuity was a constant discussion. Our script supervisor, KARLYN FITZGERALD, had her work cut out for her with this one!



Whereas most scripts just have page and scene numbers, our script had an extra set: time loop numbers. It was crucial to monitor the continuity of each loop, as so much happens to the eight characters in each loop that has a knock-on effect for their costumes, makeup, the set... and then when it all resets, it was super important to remember that the one thing that didn't reset was Minnie's memory. She carries the energy of the last loop into each new one, which is confusing for the other characters - but very compelling for the drama and comedy!"

For Browning, approaching the multiple time loops meant a rigorous breaking down of the script, but she also relied heavily on Clifford and the script supervisor.

Says Browning, "I'm an 'in the moment' performer who likes to show up and do my thing. I have noticed for the roles that I study and prepare for that I end up overthinking it and it gets in the way of the performance, so I would just come in every day and chat to Nick about where we were at. I read the script many times and I was very aware of the arc, so I would just need Nick at the start of every scene to place me where I was meant to be on the arc."

Zukerman muses, "Usually it's so nice to just be open and available to whatever is happening in a scene, but because we play the same scene over and over again, it just does require a little more planning and a little more specificity about what has happened."

He adds, "It is actually a nice thing to see what a minor difference can mean in each time loop. It's nice to ask the question, 'what could have happened because of that slight change earlier?' I think there's only a really a tangible difference to Rodney in three or four of the time loops, but little things can derail what the process would've been."

Ultimately, for Zukerman, "I felt like the choice was not to necessarily control it too much, but actually to let it open up the imagination and give plenty, knowing that Nick will have to tell the story in the edit."

For Keenan, who portrays Minnie's old flame Joe in the film, the worry was how to keep things fresh.



“We were shooting these scenes where I’m opening the door for the hundredth time and I was worried I was becoming boring, just opening the door the same way. I think it’s making peace with that and Nick reminded me that this is the jumping off point. These are different realities that do give us freedom later for different versions of Joe.”



He continues, “Getting used to just relaxing, opening the door and responding was a challenge, but that is all acting is at its core in a lot of ways. And Emily was always delivering up the goods for me to react to because she’s been through hell and back in different versions of the timeline. I’d be opening up the door and there she is all catatonic or bedraggled or exhausted or sometimes completely hyper.”

“It’s been interesting,” laughs Keenan. “I’ve never shot one moment so many times ever!”

Dee, on the other hand, found approaching the timelines quite simple.

“I think no matter what, Jenny was consistent,” she says. “She was always pretty grounded. No matter what the time loop was, there isn’t much that throws her off balance. She has a strong centre of gravity to me, so even though there’s different things happening in each time loop, as long as I came at it from the same place, which was just a place of genuinely, ‘I’m here, I’m in love, and I’m here to be with my person’s friends and see their world and be involved in their life’, then that was it for me.”

Sharda agrees: “I think for those of us that are not aware of the tequila’s powers, it’s better to not be in the know. Of course, I always know what we’re doing, what time loop we’re in, but ostensibly our starting point is the same at the start of every timeline. So, you really have to play the drama based on that starting point again. It wouldn’t have really made sense for me to premeditate it beyond the action that was taking place on the day.”

The cast and crew had great fun playing with the setting of 1999, at the turn of the millennium and the height of Y2K panic.

For Clifford, “The music is of particular interest to me, as well as the whole fear of YK being this great big unknown. I like how it’s loosely thematically linked to Minnie’s journey. She’s unsure of her future just like the whole world was unsure of their future at this point in time.”

“It was a fun little flashback to that time, and it felt very real. We were pretty sure that the planes weren’t going to start falling out of the sky, but we were also not one hundred percent sure. And now things like Covid have put that into an interesting perspective as we’ve recently been through these great big fears and survived.”



Browning loved the aesthetics of 1999. “I love the style and I think the hair and makeup was much cooler. The music was amazing too.”

There was much debate when choreographing the dance to “Coco Jambo” by 9Tendo and Mr. President about whether certain dance moves were inventive in the nineties or noughties. Says Browning, “I was 11 in 1999 so trying to remember all the slang was fun to play with that again. And, at the start of the film, Minnie is my dream 11-year-old version of what an adult was like in 1999.”



Zukerman adds, “My adolescence happened in the nineties, and I wonder if this is true for every era, but maybe your era never seems like an era. Now that it’s 25, 30 years later, I can see it as an era and the nineties were something very special. It was sort of pre-internet. The internet was there, but it was definitely different to the way we use it now. The world was still very analog. It’s like the last analog age. That’s something I’ve missed, and I have a lot of nostalgia for.”

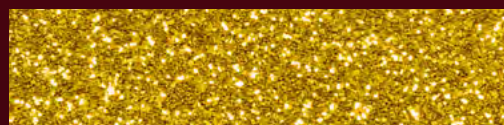
What stood out most to Keenan about the decade was the carefree feeling and the music.

“I was born in 1993, so my memories of the nineties are the most amazing time ever, but is that just because I was a kid? I remember those days as being sunny every day and every day was happy. I watched a lot of great nineties television, and I had an older brother and sister, so I remember baggy jeans, big shoes, skateboarding, Nirvana and Grinspoon. MTV was so huge.”

“Music’s always the most important definer to any time period for me,” he continues, “The soundtrack of this job was just bangers. I really love the music and the songs that they’ve got for ONE MORE SHOT are great. I always try and make a playlist for a job but with this one, I could just listen to the playlist we’re actually using for the film. There’s a carefree energy to that time and I think we’ve tried our best to capture it.”

Hamish Michael recalls, “I was working in IT at the time, preparing for Y2K, so to revisit that was a very strange situation because there was a lot of panic. I was working for the state government in Tasmania, rolling out the patches to try and avoid this worldwide catastrophe that was going to destroy us. It was a massive anticlimax in that sense, but it was kind of fun.”

He adds, “This is very cliché, but the nineties were a much simpler time. My character has a Nokia 3210, and I feel like that would be a great thing to go back to, a slow, 160-character text message situation. There’s a lot less distractions. There’s a lot less things to really pull you out of what’s happening and certainly much better music in that time.” One integral element to the design of the film was the time travelling tequila itself.



Says Clifford, “I really love where we landed. We’ve got a fun weird little label, which is inspired by traditional tequila bottles right down to the worm. I went for a bigger, chunkier worm, which was a bit more traditional. I wanted to make sure the bottle was a character.”

For Clifford, what he loved most about the process of making the film was “watching crew be good at their craft.”

“And they were all really at it,” he expresses. He calls out the stunt team who “did a really cool job when Minnie goes through the glass door. That was a really fun shoot day. We all built up to that moment and gave it a lot of time and then watching Em pick up that scene and carry out the rest of it, that was a really fun shoot day.”

“Watching everyone be really good at what they do is a real joy as a director, especially when you are new,” says Clifford.

The producers were grateful for the incredible support ONE MORE SHOT received from funding partners Screen Australia, Stan, VicScreen, Melbourne International Film Festival Premiere Fund and Abstar, as well as market partners Madman Entertainment and Protagonist Pictures.

Says Whitwell, “All our investors have been hugely supportive of the project, offering creative insight and encouragement throughout the production process. We also acknowledge Screenwest and Scripted Ink for their development support in the early days.”

Collectively, the producers Batzias, Whitwell, Trenorden and Wright express that, “We hope audiences come for the amazing concept and stay for the wild ride, enjoying the whip-smart humour and banging soundtrack, transporting them straight back to 1999. We’d like them to walk away full of curiosity and conversation about Minnie and what they would do if given that magic bottle of tequila.”





# BIOGRAPHIES - CAST

## EMILY BROWNING – Minnie

One of Australia's most internationally acclaimed actresses, Emily Browning was recently seen in the feature drama MONICA, which premiered at the 2022 Venice Film Festival. On the smaller screen, she played a lead guest role in AMERICAN HORROR STORIES, as well as the lead in Australian series, CLASS OF '07, seeing her earn rave reviews for her comedic skills.

In 2023, she also starred in the main role in the series adaptation of AMERICAN GODS, based on Neil Gaiman's beloved novel of the same name. The series was nominated for three Critics Choice Awards and two Emmys.

Film credits include Working Title's LEGEND opposite Tom Hardy for writer/director Brian Helgeland, Eddie O'Keefe's directorial debut SHANGRI-LA SUITE and the musical feature film GOD HELP THE GIRL, written and directed by Stuart Murdoch of the music group Belle and Sebastian, which won the Special Jury Prize at Sundance 2014 and then opened the Generations section in Berlin.

In other film credits, Emily has led independents that have screened at festivals all over the world as well as studio fare such as Warner Bros.' SUCKER PUNCH and POMPEII. Emily also received rave reviews for her performance in Julia Leigh's art-house film SLEEPING BEAUTY, which had its world premiere at the Cannes Film Festival. Browning was honoured with the Breakthrough Performer award at the 2011 Hamptons International Film Festival and received a Best Actress in a Leading Role nomination by the Film Critics Circle of Australia, as well as the Australian Film Critics Association.

Browning first received international recognition when she was cast as 'Violet Baudelaire' in the 2004 film adaptation of the popular children's book series, LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS. She currently resides in Los Angeles.



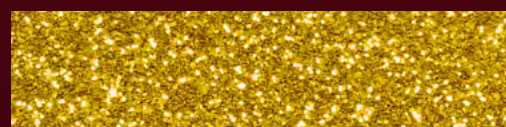


## **ASHLEY ZUKERMAN – Rodney**

Ashley Zukerman is an award-winning actor whose work has been seen on screen and stage worldwide. He can be seen in APPLE CIDER VINEGAR, CITY ON FIRE, as Robert Langdon in DAN BROWN'S THE LOST SYMBOL and in the Emmy award winning HBO series SUCCESSION. Prior television credits include the FX series A TEACHER, starring opposite Kate Mara from writer/director Hannah Fidell; MANHATTAN, from writer Sam Shaw and director Thomas Schlamme; DESIGNATED SURVIVOR for Netflix/ABC; and THE PACIFIC for HBO.

Recent film credits include the Tribeca Audience Award-winning BAD SHABBOS by Daniel Robbins, Leigh Janiak's the FEAR STREET trilogy for Netflix and Australian feature IN VITRO from Will Howarth and Tom McKeith.

Prior to THE CODE, he was best known in Australia for playing Michael Sandrelli on the long-running Australian series RUSH, for which he received a nomination for the Most Outstanding New Talent Logie Award. More recently, Ashley received an AACTA nomination for Best Supporting Actor in a Television Drama for his portrayal of 'Ted Albert' in the miniseries FRIDAY ON MY MIND.





## AISHA DEE – Jenny

Aisha Dee is an AACTA-nominated Australian actress and singer/songwriter who shines with a remarkable array of diverse and memorable roles in television and film. Her widespread appeal has cultivated a substantial and devoted fan following.

Dee notably played one of the lead roles in Freeform's acclaimed series *THE BOLD TYPE* and the Netflix series *APPLE CIDER VINEGAR*, opposite Kaitlyn Dever, Alysia Debnam-Carey and Ashley Zukerman. She recently headlined the Australian SBS series *SAFE HOME*, produced by the award-winning Imogen Banks. Her presence also graced the Netflix film *LOOK BOTH WAYS*, alongside Lili Reinhart. Dee showcased her talents in the mind-bending thriller *SISSY*, written and directed by Hannah Barlow and Kane Senes, premiering at SXSW in 2022.

In the realm of film, she starred in *COLLIDE* with Kat Graham, Jim Gaffigan and Ryan Phillippe, as well as an indie feature executive produced by Matt Damon opposite Finn Wittrock titled *START WITHOUT ME*. On the television front, Aisha appeared opposite Abigail Breslin in the Fox anthology series *ACCUSED*, based on the British drama of the same title. Her past credits include Syfy's *CHANNEL ZERO*, created by Nick Antosca, the MTV series *SWEET/ VICIOUS* and the series *CHASING LIFE*.



## PALLAVI SHARDA – Pia

Sharda's feature films include the leading role in Netflix romantic comedy WEDDING SEASON, which was in their top five globally for the first two weeks after it premiered in August 2022.



Other film and television highlights include starring opposite Sam Neill in series THE TWELVE for Warner Bros TV Australia and Foxtel, currently on Binge, which is distributed internationally by Lionsgate TV; and on Prime Video in the Australian adaptation of THE OFFICE. Her previous credits include the 2016 feature LION, opposite Dev Patel and Nicole Kidman; the Warner Bros feature TOM & JERRY opposite Chloë Grace Moretz and Colin Jost; Gurinder Chadha's limited series BEECHAM HOUSE for ITV/PBS; the Netflix limited series THE ONE and FX network pilot THE ANSWERS, executive produced by Darren Aronofsky and Danny Strong.

From 2011-2017, Sharda worked primarily in Bollywood and is one of the only actors from outside of India to meaningfully penetrate that market. A classical (Bharatha Natyam) and contemporary Indian dancer, she has taught and performed extensively in Australia and India.

Sharda graduated from the University of Melbourne Law, Arts and Languages schools. She speaks widely on topics such as multicultural understanding, women's rights and authentic representation in the arts.

In 2019, Sharda was named one of Australia's most influential Asian Australians, and in 2021 she was the recipient of the Advance Global Arts Award.

## SEAN KEENAN – Joe

Sean Keenan made his screen debut at the age of fourteen in LOCKIE LEONARD, playing the title role of the 26-part children's series based on Tim Winton's novels. He then starred in the award-winning Australian drama series PUBERTY BLUES (Season 1 and 2), opposite Dan Wyllie and Claudia Karvan. Sean's other television credits include EXPOSURE opposite Alice Englert, NO ESCAPE (Paramount+), CLOUDSTREET, DANCE ACADEMY, GLITCH (Series 1, 2 and 3), HUNTERS, HOGES, NEWTON'S LAW, WAKE IN FRIGHT, BARONS and BALI 2002.



Sean's film credits include STRANGERLAND opposite Nicole Kidman and Hugo Weaving, AUSTRALIA DAY, HARD TARGET 2, IS THIS THE REAL WORLD, DRIFT, NIM'S ISLAND, THE TRUE HISTORY OF THE KELLY GANG, alongside Thomasin McKenzie, Essie Davis and Nicholas Hoult, and most recently in Jane Campion's THE POWER OF THE DOG and Justin Kurzel's NITRAM.

Sean made his stage debut as 'Lewis' in COSI for Sydney Theatre Company and Melbourne Theatre Company, directed by Sarah Goode and most recently in DEATH OF A SALESMAN for GWB, directed by Neil Armfield.



## HAMISH MICHAEL – C-Word

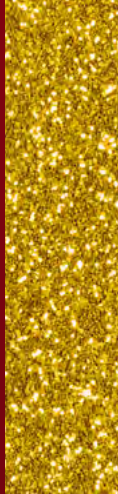
Hamish Michael is an award-winning artist who has worked extensively as an actor, musician, composer/sound-designer and voice-artist for over two decades.

He gained widespread recognition for his portrayal of anxious lawyer 'Richard Stirling' in the ABC dramedy CROWNIES and its subsequent, dramatic spin-off JANET KING.

Most recently, Hamish featured as 'Ken Marlow', love interest to Jessica De Gouw's protagonist 'Faye', in the ABC 1960s drama LADIES IN BLACK. In 2023, he appeared as the chilling 'Jamie Merrick', the coercively controlling husband to Brooke Satchwell's 'Georgina', in the first season of Foxtel/Binge's critically acclaimed drama THE TWELVE. It was the most nominated series of 2023.

Hamish recently starred in SCRUBLANDS: SILVER and APPLE CIDER VINEGAR. Other screen credits include films THE GREAT GATSBY (dir. Baz Luhrmann), LUCKY MILES and THE HEARTBREAK TOUR; miniseries Power GAMES: THE PACKER-MURDOCH STORY and HOWZAT! KERRY PACKER'S WAR; TV series TOTAL CONTROL, ROSEHAVEN, DOCTOR DOCTOR, MISS FISHER'S MURDER MYSTERIES.

In 2015, Hamish was the recipient of the Equity Atlantic Scholarship to study at the prestigious Atlantic Acting School in New York, founded by David Mamet & William H. Macy.

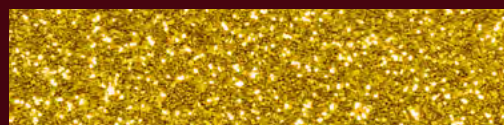


## ANNA MCGAHAN – Flick

Anna McGahan is a multi-talented performer on both stage and screen.

On screen, Anna launched her career with a leading role in UNDERBELLY: RAZOR, following it up with the series regular role of 'Lucy' on the Nine Network's HOUSE HUSBANDS (three seasons). After being nominated for two Logies for her role in UNDERBELLY and winning the 2012 Heath Ledger Scholarship, Anna's other lead TV roles include ANZAC GIRLS, SPIRITED, two seasons of THE DOCTOR BLAKE MYSTERIES, GLITCH, PICNIC AT HANGING ROCK, the NBC series JOE VS CAROLE, TROPPO.

Anna's lead feature film credits include SPIRIT OF THE GAME, PROJECT EDEN and 100 BLOODY ACRES; for which Anna received a Best Actress nomination at the Australian Film Critics Association Awards. Anna is also an award-winning playwright, screenwriter and novelist. Her debut novel, IMMACULATE was honoured with the Australian Vogel's Award (2023). It was also nominated for the 2024 MUD Prize, the Queensland Literary Awards Queensland Book of the Year and is currently being developed for the screen by Hoodlum Productions.



## CONTESSA TREFFONE - Max

After graduating NIDA in 2012, Contessa has had an extensive career in theatre and television. Her theatre credits include TRIPLE X (STC), DEATH OF A SALESMAN (STC), DEEP BLUE SEA (STC), LORD OF THE FLIES (STC), HARP IN THE SOUTH: PART ONE & TWO (STC), TOP GIRLS (STC), THREE SISTERS (STC) and ALL MY SONS (STC). Contessa was most recently seen on stage at ON THE BEACH (STC) and in A FOOL IN LOVE (STC). Contessa's other theatre credits include FULLY COMMITTED (Ensemble Theatre), ANATOMY OF A SUICIDE (Redline Productions), THERE WILL BE A CLIMAX (Redline Productions), THE KITCHEN SINK (Ensemble Theatre), THE MYSTERY OF LOVE AND SEX (Darlinghurst Theatre), MINUSONESITER (Griffin Theatre) and many more.

Contessa's television credits include MOTHER AND SON, WELLMANIA, DOCTOR DOCTOR S5, THE PM's DAUGHTER and most recently TOTALLY, COMPLETELY FINE on Stan.

Contessa's film credits include JUNE AGAIN and HERE OUT WEST.

For her performance in HARP IN THE SOUTH: PART ONE & TWO (STC) Contessa was nominated for Best Female Actor in a Mainstage Production in the Sydney Theatre Awards.





# BIOGRAPHIES - CREW

## **NICHOLAS CLIFFORD – Director**

Nicholas Clifford is an award-winning writer and director from Australia. He was the setup director and one of the writers of the Screen Australia-funded MONOLOGUE, a comedy web series that has had a highly successful festival run, was AACTA nominated and won many awards including Best Series, Best Comedy and Best Actress at Sydney Web Fest. In 2018, he won the AWG Best Short Form script Monte Miller Award for THE HANDYMAN, which he subsequently directed. THE HANDYMAN went on to screen at over 50 festivals, winning best film and best director awards and was acquired by Canal+ for distribution.

Nicholas is a founding partner of Truce Production Co.

## **ALICE FOULCHER & GREGORY ERDSTEIN – Screenwriters**

Award-winning screenwriters Alice Foulcher and Gregory Erdstein have been making films together since 2008. Their debut feature film THAT'S NOT ME (2017) was nominated by AACTA as one of the top Australian indie films of the decade and earned Foulcher a Best Actress nomination from the Australian Film Critics Association. In 2021 they were selected by Screen Australia and Australians in Film for the Talent Gateway Program as two of Australia's top emerging screen creatives.



## **VIRGINIA WHITWELL – Producer**

Over a 30-year career, Virginia Whitwell is a highly experienced producer of factual and scripted content. She is the Head of Production and partner at GoodThing Productions and has produced many projects including multi award winning feature film NITRAM directed by Justin Kurzel (Official Selection and Best Actor, Cannes 2021, London Film Festival 2021, eight AACTA Awards). Virginia also produced AACTA nominated NZ co-production feature comedy NUDE TUESDAY directed by Armagan Ballantyne starring Jackie van Beek, Damon Herriman and Jemaine Clement (Tribeca, Sydney and Edinburgh Film Festivals 2022).

Her feature documentary credits include AACTA Award-winning THE AUSTRALIAN DREAM directed by Daniel Gordon (opening night MIFF 2019, Telluride, TIFF, LFF 2019), 2040 and AACTA Award-winning THAT SUGAR FILM both directed by Damon Gameau.



## **JIM WRIGHT – Producer**

Jim Wright is an award-winning producer from Melbourne, Australia. He is a partner and head of film & TV at Truce.

He produced the documentary THIS IS GOING TO BE BIG, which premiered at MIFF 2023, winning the Audience Award and the School's Jury Award. It was nominated for an AACTA Award and won Best Documentary at Australian International Documentary Conference. The film had its international premiere at BFI London Film Festival and screened at True / False and Hot Docs. It was released locally on ABC and will stream on Netflix in 2025.

Jim has produced a number of short form projects including Screen Australia and VicScreen-funded web series MONOLOGUE, which won Best Series, Best Comedy and Best Actress at Sydney Webfest. He also produced Tropfest winner WE'VE ALL BEEN THERE and Flickerfest winner SLINGSHOT. The Truce slate includes commercially driven feature films, TV series and documentaries.



## **ELISE TRENORDEN – Producer**

Elise Trenorden is an award-winning producer based in Melbourne. She is executive producer and partner at Truce.

In 2018, she produced Charles Williams' short film, the Palme d'Or winner ALL THESE CREATURES, which screened at over 180 festivals internationally, collecting over 35 awards including an AACTA and MIFF award. She followed this up by producing Nicholas Clifford's short film THE HANDYMAN, which had its premiere at Cairo International Film Festival and screened at over 50 festivals globally. It collected over 10 awards and was acquired by Canal+.

Elise was also a producer on the web series MONOLOGUE, a six-part satirical office comedy set in the newsroom of Australia's sixth most influential online pop culture magazine.



## **NICK BATZIAS – Producer**

Nick Batzias has over 20 years of experience in the film industry across acquisition, distribution and production. In 2018, he founded GoodThing Productions after over 15 years at Madman Entertainment (MME) and as head of Madman Production Company (MPC).

At MME, he worked on the release of over 300 feature and documentary films across various rights exploitation. At MPC, he produced a range of critically acclaimed and award-winning films including feature documentaries and AACTA-winning Australian box office doco smash THAT SUGAR FILM.

## **SIMON OZOLINS ACS – Director of Photography**

Simon Ozolins is a highly regarded, multi-award-winning director of photography with an extensive body of work across film, television, short films, documentary and commercials. Most recently, he wrapped series two of HEARTBREAK HIGH, after being nominated for an AACTA Award for Best Cinematography for his work on record-breaking series one. Simon has also shot the TV drama THE UNUSUAL SUSPECTS which he received an ACS National Golden Tripod Award.

As well as longer form work, Simon has shot many award-winning short films, including 62 SLEEPS which triumphed at both the Berlin and Sydney Film festivals, and DUGONG and THE WAKE, which were selected by Sundance and screened at Tribeca and Palm Springs.

## **CARRIE KENNEDY APDG – Production Designer**

After completing a Fine Art degree in Sculpture at RMIT in Melbourne, Kennedy trained in London as a scenic artist and model maker, which led her to production design. Kennedy has more than 25 years of experience in the film and TV industry.

Feature films include THE CASTLE, THE EXTRA, THE DISH, ODDBALL and RIDE LIKE A GIRL, the Michelle Payne story directed by Rachel Griffiths. Amongst her television projects, Kennedy has designed all five seasons of THE DOCTOR BLAKE MYSTERIES, three seasons of OFFSPRING and the final season of TANGLE. Kennedy is currently filming the new six-part drama series THE FAMILY NEXT DOOR, based on Sally Hepworth book of the same name, directed by Emma Freeman and produced by Beyond.

## **JULIE-ANNE DE RUVO ASE – Editor**

Julie-Anne De Ruvo is an award-winning screen editor whose prolific body of work spans across television, feature films and documentary filmmaking.

Julie-Anne's television credits are extensive, with some of her recent highlights including the four-part crime drama SWIFT STREET (dir. Tig Terera), for Magpie Pictures and SBS, which went on to have its international premiere at Canneseries and has received unwavering acclaim; the critically successful dark comedy, DEADLOCH (Dir. Gracie Otto/ Guesswork, Amazon Studios); the first season of hit series, LOVE ME (dir. Emma Freeman/ Aquarius Films, Warner Bros, Binge) starring Hugo Weaving; and both seasons of the multiple award-winning drama THE NEWSREADER (dir. Emma Freeman, Werner Productions, ABC, 2021 & 2022).

On the feature film side, Julie-Anne edited recent release HEAD SOUTH (dir. Jonathan Ogilvie, 2023), which had its world Premiere at the 2024 Rotterdam Film Festival. She also co-edited UNDERTOW (Emerald Productions, 2018) for director Miranda Nation and received an AACTA Award nomination for Best Editing in a Feature Film with Nick Meyers for their work on the film. She also edited the horror-comedy BETTER WATCH OUT (dir. Chris Peckover/ Storm Vision Entertainment, 2016).

This year Julie-Anne returned to work with frequent collaborator Emma Freeman, on the third season of the critically acclaimed and award-winning series THE NEWSREADER.



## **CAPPI IRELAND - Costume Designer**

Cappi Ireland is one of Australia's leading and most sought-after Costume Designers.

Cappi recently designed costumes for Patrick Hughes' WAR MACHNE, a Lionsgate Films feature, APPLE CIDER VINEGAR (NETFLIX TV) directed by Jeffrey Walker and the musical BETTER MAN, a biopic about Robbie Williams from director Michael Gracey. Cappi received a great deal of attention for her costumes for the action-adventure fantasy feature film MORTAL KOMBAT, directed by Simon McQuoid. She enjoyed returning to the world of fantasy specialty costuming and having the opportunity to work at such a scale again with the recent sequel MORTAL KOMBAT 2.



## **HELEN MAGELAKI – Hair and Makeup Designer**

HELEN MAGELAKI is an award-winning Australian creative hair and make-up designer for film and television. With over 10 film credits and countless television projects, Helen's career has seen her work in the hair and makeup department on iconic films such as THOR: LOVE AND THUNDER, THE DRESSMAKER and SHAYDA to name a few, as well as television series LA BREA, SHANTARAM, THE GLOAMING, CLICKBAIT, ROMPER STOMPER, AUSTRALIAN GANGSTER, WOLF CREEK, BAD MOTHERS and PLEASE LIKE ME.

## **JUSTIN STANLEY – Composer**

Justin Stanley is a Grammy-nominated engineer, producer and mixer who has worked with an eclectic range of musicians including: Prince, Beck, Leonard Cohen, Paul McCartney, Terry Riley, Gary Clark Jr, U.N.K.L.E, Snoop Dogg, Eric Clapton, Jamie Lidell, Sheryl Crow, Nikka Costa, Jimmy Fallon, amongst others.

Justin's production and compositions have also been featured in various films, including NACHO LIBRE, ZOOLANDER, INCOMING, CHIMP CRAZY, SPIDERMAN III, THE WOLVES OF WALL STREET, THE MAN WHO KNEW INFINITY, EDEN, NUGGET IS DEAD: A CHRISTMAS STORY.



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