

TOTAL CONTROL

SEASON 3

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SERIES SYNOPSES

LOGLINE

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EXTENDED LOGLINE

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SHORT SYNOPSIS

It's been two years since the explosive events of the second season and outsider turned kingmaker, Alex Irving, is completely at home in the nation's capital. But what she's about to discover will test her like never before. The think tank run by Rachel Anderson's reprobate advisor Nick Pearce – the one that made substantial donations to her election campaign – was backed by private interests in order to buy political influence. Rachel screwed up. And the corruption allegations could destroy them both. As Alex and Rachel battle to control their political destinies, they will uncover the truth about the dirty money and just how deep these corrupt interests run in politics. Can Alex achieve the change she's been fighting for or will it cost her everything? The gripping final instalment of this acclaimed political drama is not to be missed.

SYNOPSIS

It's been two years since the explosive events of the second season and outsider turned kingmaker, Alex Irving, is now completely at home in the nation's capital. She's at the centre of power, holding the Government on a short leash, but it's taking a toll.

Rachel Anderson is enjoying her career renaissance; disrupting the conservative ranks and angling to position herself as the leader of a new independent alliance. Her relationship with Alex is as capricious as ever. They may take turns ambushing each other in Parliament but together they're formidable.

But what they are about to discover will test them like never before. The think tank run by reprobate Nick Pearce – the one that made substantial donations to their election campaigns – was backed by private interests in order to buy political influence. Rachel screwed up. And the corruption allegations could destroy them both.

Prime Minister, Paul Murphy, is playing his own political game. He's tired of governing at the whim of the crossbench. The imminent demise of the Independents might be welcome news, but only if he can keep the hostiles within his own party at bay.

With an investigative journalist now sniffing around, Alex has a critical window to secure her legacy: a nation-changing piece of legislation that will ensure no Australian child will be sent to prison. Can Alex achieve the change she's been fighting for, or will it cost her everything?

As Alex and Rachel battle to control their political destinies, they will uncover the truth about the dirty money and just how deep these corrupt interests run in politics. The gripping final instalment of this acclaimed political drama is not to be missed.

SERIES OVERVIEW

After the events of Season 2, Alex Irving and Rachel Anderson find themselves unlikely allies. Gone are the days of subtle power plays – there's a trust in knowing that any attack or betrayal should be expected between two master operators. With Alex is at the centre of it all – one of three ministers who ensure Paul Murphy's Government maintains a narrow hold on power. Having firmly established the crossbench as a Parliamentary force, Rachel has begun organising an alliance of independent politicians that could upend the entire two-party system.

Alex is still seeking justice for the deaths of Marcie McLean and Jess Clarke but finding her demands to raise the age of criminal responsibility blocked by Paul. Rachel taps Alex for her new alliance of independents – proposing that the two of them finally work together. But Alex is uneasy about the idea of joining Rachel's party, even an alliance sounds like a surrender of control. With a health condition forcing Alex to consider her own mortality, she's determined to push through a nation-changing bill that will ensure her political legacy.

Meanwhile, Rachel's former campaign manager Nick Pearce has disappeared. She learns that the money Nick funnelled into the think tank and used to fund the campaigns of independent staffers, including Alex Irving's, was sourced from corrupt funds. Rachel feels sick at the discovery, she's made the Independents into open targets - one headline away from a national scandal. And with an investigative journalist now sniffing around, it's only a matter of time until the story breaks.

Alex is furious when she discovers that her campaign could be implicated but the rot goes deeper: The think tank that funded her campaign has corporate ties to Exebuild and the private prisons responsible for the deaths of Marcie and Jess. With her political future in doubt, Alex, tells Rachel that yet again, she's scapegoated while Rachel remains bulletproof.

In a last ditch bid to pass her youth justice reform package, Alex joins forces with Damien Bauer. One of her amendments – increasing the term of imprisonment for domestic terrorism – is met with agreement from the Opposition, a blow to Paul's authority as PM. But when Alex circulates her second, embargoed amendments – raising the age of criminal responsibility – a blindsided Damien begins a tirade of bigotry. Members of the Opposition party, already wary of Damien's far-right leanings abstain from voting, effectively splintering the party. Rachel is delighted – in the moderate

defectors she now has the numbers for a her new independent alliance and has destroyed Damien's career in the process.

Just as Alex has carved out the legislation she's been fighting for since Season 1 the dirty money story breaks. She's swarmed by journalists: Alex Irving – what do you have to say to the accusations of corruption?

Forced to flee, a disgraced Alex hides out at Charlie's house. When Rachel calls, Alex asks if the offer to join her alliance is still on the table – Rachel says no, the third party needs to run on integrity. Alex would be bad for optics. Although it was her legislation that gave Rachel those numbers, she's been left out in the cold once again.

But Alex is a seasoned political operator - she knows what she has to do.

Rachel has rallied the troops – dozens of politicians that need someone to lead them into a new future. But Alex knows that under Rachel's leadership the Alliance will just become another fixture of the establishment. On the day Rachel is set to announce the new party, Alex insists on joining the alliance. The two women stand before an awaiting press pack, then Alex thanks Rachel for her contribution in bringing the party together – and for her humble decision to step down allowing Alex to take the helm. This is all news to Rachel but on live broadcast to the entire nation, she is unable to do anything but smile politely as her political future is stolen from right in front of her.

At the end of the series, the two women find themselves in a moment alone. How did Alex get the funding to secure the alliance? She called billionaire Kathleen Sloane, and promised her voting influence where Rachel had resisted. Just as Alex had once accused Rachel of being a sister when it suited her – Alex is playing a similar game of hypocrisy. Alex and Rachel sit in this fresh betrayal – their positions of power permanently reversed. What will Rachel do now that her career is over? Get a life, she supposes. What will Alex do? Keep fighting.

Alex and Rachel go their separate ways – one back into Parliament and the other towards an uncertain future.

EPISODE SYNOPSES

EPISODE ONE

Logline 20-25 words

Alex challenges Paul at every turn, demanding more for her flood-ravaged electorate. Before Rachel unveils her next move, she must face serious allegations.

Logline 225 Characters

Alex challenges Paul at every turn, using the media and a chance meeting with a billionaire to demand more for her flood-ravaged electorate. Before she unveils her her next move, Rachel must face down serious allegations.

Synopsis

It's been a tumultuous two years since outsider turned kingmaker, Alex Irving, anointed Paul Murphy as Australia's first Aboriginal Prime Minister. Since then, the government has weathered a summer of bushfires, a global pandemic, mounting debt, and the tide of public sentiment turning against them. When part of Alex's electorate is hit by once in a century floods, she takes the disaster response into her own hands, using the media and a chance meeting with billionaire Kathleen Sloane, to make a pointed criticism of the government.

Meanwhile, Rachel fronts the enquiry into the deaths of Marcie McClain and Jessica Clarke where she will finally have to answer to allegations of misconduct. In a deft moment of public relations, Rachel will turn the moment to her advantage and join Alex's push for youth justice reform. Later Rachel delivers a rousing speech outlining her vision for the future of Australian democracy. But when a journalist friend from Rachel's past reappears, a looming scandal threatens everything she's worked for.

EPISODE TWO

Logline 20-25 words

Alex receives a health diagnosis which threatens to derail her political ambitions. Rachel learns some shocking news about her campaign finance from journalist Marion Beaumont.

Logline 225 Characters

Alex receives a health diagnosis which threatens her political ambitions. Rachel discovers that Marion's investigation will have dire consequences. Paul makes a significant policy announcement only to have it derailed.

Synopsis

Alex is diagnosed with a health condition that she chooses to keep secret from those closest to her. Alex is reluctant to book the lifesaving surgery she needs and continues to shoulder the stress of her job.

The sentencing hearing for the cab driver who attacked Alex and Charlie yields a disappointing result, putting pressure on Charlie's relationship with Dee. He continues to throw himself into work, pushing an important initiative that will improve health outcomes for First Nations Australians.

Rachel agrees to an interview with her old friend Marion Beaumont – what she assumed was a story on her new party, quickly becomes an interrogation on dodgy campaign finance linked to the think tank run by her reprobate campaign advisor. The Independents, including Alex, are now one headline away from political destruction and it's Rachel's fault.

Eddie stands up for a stranger and is detained by the police in the process. The ensuing media storm buries an important policy announcement for Paul prompting him to start making moves against Alex.

EPISODE THREE

Logline 20-25 words

At a Parliamentary event, Rachel gathers the numbers for her alliance, while a serious health scare throws Alex's entire future into jeopardy.

Logline 225 Characters

Alex suspects Paul is freezing her out over an important announcement for Winton. Rachel gathers the numbers for her alliance during a Parliamentary event. A serious health scare throws Alex's entire future into jeopardy.

Synopsis

Alex returns to Winton for the opening of the new Winton Medical Centre – the reason she entered politics in the first place. But celebrations are short lived when Alex is trumped by the State Health Minister and begins to suspect that Paul is freezing her out.

Pressures mount for Rachel when billionaire Kathleen Sloane asks for significant policy input in exchange for funding for the new alliance. At a Parliamentary event, Rachel extends an offer to moderate politician Matthew Kohli who finds himself increasingly alienated by Damien Bauer's far

right leanings. Meanwhile, work stresses derail Charlie's night and he finds himself once again prioritising his job over his family.

Alex has a serious health scare which throws her entire future into jeopardy. Has she finally run out of fight? When Joely is burdened with keeping Alex's diagnosis a secret, she begins to question her own political future.

EPISODE FOUR

Logline 20-25 words

Alex makes an unsavoury deal with a political rival on a nation-changing piece of legislation. Charlie reaches breaking point.

Logline 225 Characters

In an effort to secure a nation-changing piece of legislation, Alex makes a deal with political enemy Damien Bauer. After lashing out at Paul, Charlie reconsiders his political future.

Synopsis

Looking to address his issues before the imminent arrival of his first child, Charlie sees a counsellor at the Aboriginal Medical Service. On edge after the session, Charlie unleashes at Paul for being an utter disappointment of a PM.

Alex, rebuffs Joely's suggestion that she tell Charlie and Eddie about her health condition. Although she is supposed to be recovering after her surgery, Alex instead presses on with her mission to pass the youth justice reform package by partnering with her political enemy Damien Bauer.

Rachel asks Marion not to pursue the corruption story but millions of dollars of dark money has been funnelled into politics, and Marion is determined to expose it. She offers Rachel one of her findings – a story that will destroy Helena Rossi's career. Later, Alex's political career is left in tatters when Rachel reveals the truth about the think tank and its links to the deaths of Marcie and Jess.

EPISODE FIVE

Logline 20-25 words

Determined to reform youth justice, Alex pushes forward with her radical plan in the House of Representatives. Rachel seizes the opportunity for her own advantage.

Logline 225 Characters

Determined to reform youth justice, Alex pushes forward with her radical plan in the House of Representatives. Rachel seizes the opportunity for her own advantage. Charlie rushes to the hospital for the birth of his child.

Short Synopsis

Synopsis

In a strategic play, Paul introduces a Bill in the House of Representatives to amend the Criminal Code. What should be an easy point score on national security turns to chaos when Alex introduces a series of surprise amendments which would raise the age of criminal responsibility. Paul finds himself caught between having his leadership credibility destroyed and alienating the State leaders and media barons.

A blindsided Damien goes on a rampage, further alienating Matthew Kohli and the other moderates in the party. A key faction abstaining from voting might give Rachel the numbers she needs for the alliance. In the midst of the action, Charlie rushes to the hospital – Dee is in labour.

With her youth justice reform measures officially passed in the House, Alex has finally carved out the legislative change she's been fighting for since the beginning. But when Alex appears before the press she's confronted with allegations of corruption. Marion's story has broken and Rachel didn't give her any warning.

EPISODE SIX

Logline 20-25 words

Alex and Rachel battle to control their political destinies in the gripping final instalment of Total Control. Welcome to the future of Australian democracy.

Logline 225 Characters

Alex and Rachel battle to control their political destinies and will change the face of Australian democracy in the process. The gripping final instalment of this acclaimed political drama is not to be missed.

Synopsis

The fallout from the vote on the Bill continues as allegations of corruption swirl around Alex. Disgraced, but determined to regain her political relevance Alex receives some surprising assistance from Marion and makes a bold public statement.

In Parliament, Rachel has rallied the alliance of independents and is ready to lead them – and the nation - into a new political future.

Eddie confronts his mum about hiding her illness and his plans to study abroad. Charlie also comes to an important decision about his future while he and Dee bond with their newborn daughter. He needs to make a change – and it isn't in Canberra.

After demanding a place in Rachel's alliance. Alex takes a meeting with Kathleen Sloane and offers her the deal that Rachel wouldn't. On the day the new party is set to be announced, Alex and Rachel battle to control their political destinies and change the face of Australian democracy in the process. The gripping final instalment of this acclaimed political drama is not to be missed.

ABOUT THE CHARACTERS

ALEX IRVING - Deborah Mailman

Complicated, driven and the ultimate outsider, Alex is the beating heart of our story. From a political novice to an Independent representing her home seat of Freeman, Alex has firmly established her place on the crossbench. It's been two years since the explosive events of the second season, when Alex installed Australia's first ever Aboriginal Prime Minister Paul Murphy. But as Alex attempts to carve out a nation changing legacy to protect her community for generations, a controversy engineered by her enemies threatens to destroy her. In our final season, Alex must make a choice: either she can stay true to her principles and accept defeat, or she can get her hands dirty and fight back.

RACHEL ANDERSON - Rachel Griffiths

From a dethroned PM to an Independent with the power to sway government – Rachel Anderson knows how to maintain power. But when she discovers that her former advisor Nick Pearce was using dirty money to fund the political campaigns of multiple independent candidates – she realises the entire crossbench is one news article away from destruction. Drawing upon all her years as a political insider, Rachel now finds herself in a race against time to upend the entire two-party system and establish a new kind of party. Rachel might just become the face of a new movement, but can someone who's represented the establishment for her entire life ever truly break away from it?

CHARLIE IRVING - Rob Collins

After the attack on the Irvings at the end of Season 2, Charlie's stubborn political idealism has sharpened into a new, tense cynicism. Being fired by Alex was supposed to be an act of kindness, a way for him to get out while he still could. But stubborn Charlie immediately took a job in the PM's office as Paul's Director of Policy. He's been working tirelessly to ensure the legacy of Australia's first Aboriginal PM. But all's not well under the surface, for one thing – he's about to become a father. He met Dee Rhodes when he moved into her apartment building during the pandemic, and what was meant to be a casual fling has morphed into a fully-fledged partnership. As the due date grows closer, Charlie struggles to balance his unresolved grief, impending fatherhood and the demands of his job. As his personal and work life begin to fall apart, Charlie finds himself robbed of any sense of control – a feeling that's been growing since the attack from last season. Charlie knows he has to take control of his own path, to have any shot at a better life for himself and his family.

EDDIE IRVING - Wesley Patten

With a mum in the public eye, Eddie has had to grow up under constant scrutiny. Now, he finds himself away from the comforts of home, attending a private school in Canberra with kids on the fast track to law school, politics, and comfortable tax breaks. Eddie has always taken after his Mum – wilful and righteous – but he's seen enough of the collateral damage of politics to know that this isn't the life he wants. This season, Eddie finds himself torn between his childhood in Winton and the

uncertainty of his future. He's applied for a scholarship abroad, a chance to get out of the political bubble of Canberra. It's time for him to be his own person, and that might just mean having to break away from his family.

PAUL MURPHY - Wayne Blair

The underestimated political lifer turned Australia's first ever Aboriginal PM – Paul Murphy is a national success story. But with two years of a global pandemic, natural disasters, and debt left from previous government – it's given doubt to his supporters, and ammunition for his enemies. As Paul faces mounting pressure from both within and outside of his community, he knows that he needs to work harder, be smarter and stay bulletproof to maintain even a fraction of the respect given to his white predecessors. But with Alex Irving being a loose cannon and her brother Charlie demanding that he do more, it's uncertain whether he'll be able to stand the weight of the crown.

DAMIEN BAUER - Anthony Hayes

Staunch, patient and smarter than anyone gives him credit for. Damien's carried the conservative torch in the party for years and gathered a useful group of allies. But with more members of his party becoming wary of the far-right direction he's taking their party, there are whisperings of defection to Rachel's alliance of independents. But Bauer's sights are set elsewhere, and with the politician still resentful of Paul's power grab last season, he's looking for any chance to take him down – even if it means partnering with Alex Irving.

JOELY MCKINNON - Steph Tisdell

Armed with a sharp sense of humour and strong social media game, Joely is Alex's most trusted advisor. Always the most capable, Joely navigates Parliament with her trademark independence but also a newfound savviness since the events of last season. A development that hasn't gone unnoticed by one Rachel Anderson – who's tapped Joely on the shoulder for her new party. It doesn't help that Joely's loyalties are being tested with Alex asking her to keep secrets that go far beyond her job description. Joely has always maintained that Alex is the only politician she would ever work for – but she's been in the game long enough now to know a thing or two about betrayal.

PETER SOLOMON - Huw Higginson

Rachel's long-serving and eternally loyal Chief of Staff. Peter was exemplary - smoothing her path, politely knifing her challengers, and always the pragmatist. After being cut off from Rachel's inner circle last season, he's now a fixture in her plan to establish an alliance of Independents. Siding with Rachel has skirted Peter close to the edge more than once, but now he's put his entire career on the line for a shot at upending the nation's entire political system. He could make history – or destroy his career as we know it.

PHILLIPA BAILEY - Daniela Farinacci

An experienced solicitor, mother of three and a relative newcomer to politics, Phillipa was motivated to stand as an Independent for the South Australian electorate of Smithvale. Now, she finds herself herding warring politicians as the Speaker of the House. Given the unenviable position of having to command respect in a room full of bloodhounds, Phillipa brings the same determination and equal mindedness to the Speaker position as she did with her campaign – she'll make sure they listen.

HELENA ROSSI - Anita Hegh

For Helena, politics and classical conservative values are a family legacy - her late father was a giant of the party and a career in politics was all but assumed. Ever since she broke away from a bullying, antagonistic party and forged her own path as an Independent – Helena has felt empowered for the first time ever in her political career. But when a betrayal in the form of her friend, Rachel Anderson, threatens everything she's achieved, Helena finds herself looking down the barrel of another political scandal. One she might not be able to survive a second time.

SHAUN KEOGH - Benedict Hardie

Shaun has held the inner Melbourne seat of Tucker for the Greens for three terms now. And he must be doing something right: he's increased his majority in every election. Easy to write off as a woke, latte-sipping leftie, but that would be to underestimate his clear-sighted understanding of political process. And his tenacity. Well acquainted with the art of compromise, Shaun is capable of mixing it with the heavy hitters from the major parties, all skills that make him an integral part of the Government's crossbench.

MARION BEAUMONT - Catherine McClements

Reserved and utterly precise. Which has made Marion's work – high level journalism focussing on international affairs and women's issues – so sought after. But which has also made her tough to get close to, as various partners have discovered. She wasn't always like this. Marion and Rachel were inseparable when they were at Uni – smart, opinionated young women who took no prisoners, who shared the kind of consuming romantic friendship that could have become a bond for life. But as Rachel began climbing the political ladder and Marion established her name as a formidable journalist – their friendship splintered into two different paths. Presently, Marion has been following a story on the dirty money that flows like a river into Australian politics – one that's led her back to Rachel. Marion has always justified ruthless professional tactics for the public good. But this is Rachel. Maybe Marion hasn't quite moved on.

MATTHEW KOHLI - Fayssal Bazzi

Matthew is an experienced, analytical politician – and beginning to suspect that he's utterly wasted in Damien Bauer's party. He's ambitious, private school educated, but a moderate conservative who knows the party's far-right leanings no longer represent him and his electorate. A numbers man with a lot of power in the party, he now finds himself sidelined by Bauer and his cronies. But Matthew's ambitious, and now that Rachel's tapped him for her new alliance – he's ready to make his next move.

SHARON COSTIGAN - Lisa Hensley

Sharon grew up in a Catholic family that historically sent the boys to the mines and the girls to work in hospitals and schools. She followed tradition into nursing, but very quickly left patient care to become active, then militant, in the union. She had a way of bulldozing through conflict that both sides came to respect, if not always welcome. Working in politics just seemed more of the same. Choosing Sharon as his Chief of Staff was a masterstroke on Paul's behalf - it pays to have someone like her around to kick heads for you. Unquestionably loyal, a mordant sense of humour and no ambitions for herself beyond a bottle of red at the end of the day. Sharon's been in a long-term relationship with the same woman since she was 21. But mind your own business. And get back to work.

DEE RHODES - Rosie Lourde

Intelligent, capable and self-sufficient – all traits that have served Dee well as a rising star within the Department of Foreign Affairs and Trade. She first met Charlie when he moved into her apartment building. It was supposed to be a COVID fling but they quickly recognised similarities in each other - loyalty, a dedication to their job, the ability to navigate a million-dollar fundraising event as well as the local barbeque. Their relationship became serious, and Dee is now one half of a Canberra power couple. And pregnant with their first child. But Dee's got a strong sense of herself. She's clear sighted. She's smart enough to know that although Charlie has physically recovered from the attack in Season 2, he hasn't really healed. As a woman of colour working in the public service, she understands the unique pressures of the job – the code switching, the backstabbing – but Dee has a family now, and just like an Irving she's ready to protect it.

KATHLEEN SLOANE - Maya Stange

There's a certain bearing that comes with growing up enormously wealthy. It comes from knowing, at any point, that the wealth behind you will ensure that what you want will come to pass. Of course, you might have to deal with the neglect and cruelty of parental figures. You might have to face the quandary of knowing your family's wealth is the result of intergenerational theft, environmental destruction, class warfare and genocide. You might reinvent yourself as the progressive face of ultra-wealth, publicly rejecting your family and all they stand for, backing projects like green energy, and use your personal holdings for good causes and new ideas. And you might dress down when you feel like it, swear when other people can't, and do things just to unsettle the people who are expecting to meet the scion of the Sloane family, and not some very savvy woman who is carving her own path. But you'll still be Kathleen Sloane.

DOMINIC FENNESSY - Josef Ber

Dominic's been in uniform for most of his life. First it was Infantry, now it's the standard suit-and-tie of the Australian Federal Police. He used to be involved in complex operations: the hours were ferocious, the adrenaline addictive, and none of it conducive to his marriage. Life has kicked him around a bit since those days. Now he's divorced, still with the AFP, and he carries himself with the bearing of someone who still thinks it's his duty to look after others. He's been providing security for

Alex Irving ever since she was attacked outside Parliament House. He knows an awful lot about her life. And they get on well. Over the course of the season, the rules-and-regulations side of Dominic is going to come into conflict with the seen-a-fair-bit-of-life side. Alex might be the force that is going to change Australian politics, but it will come at a cost. And Dominic can see this.

ABOUT THE PRODUCTION

Two icons of the Australian screen, Deborah Mailman and Rachel Griffiths have returned to the nation's capital for the final season of Blackfella Films' *Total Control*.

After two acclaimed series that brilliantly predicted and depicted the political and civic zeitgeist in Australia, producers for Blackfella Films, Darren Dale and Erin Bretherton, co-creator Rachel Griffiths, head writer Stuart Page and lead actress Deborah Mailman were determined to finish the show on the high.

Executive Producer Rachel Griffiths says: "There is nothing as sad and also as exciting as shooting a final season of a show you have created a family with. With this series we have had the chance to take our characters to a final satisfying point of their journey while also reflecting on the huge changes in our country's political life.

"*Total Control* has been ground-breaking in reflecting the operating environment for women in politics in this country. That conversation has caught up, but we are only beginning to understand the weight that First Nations people in public life carry and the discourse they are subjected to."

It remains hard to believe that *Total Control* was Deborah Mailman's first leading role. As Alex Irving, the renegade political from remote Queensland who is now a seasoned political operative, Deborah has never been more brilliant.

Season three picks up almost two years after the explosive events of the second season. Alex Irving is completely at home in the nation's capital. While Rachel Anderson (Rachel Griffiths), now an occasional ally, is threatening to upend the entire system by establishing her own political party. However, as Alex attempts to carve out a nation changing legacy, a controversy engineered by her enemies threatens to destroy her career and public reputation. In this final season, Alex must make a choice: either she can stay true to her principles and accept defeat, or she can get her hands dirty and fight back.

Deborah Mailman says "I couldn't wait to step back into the character of Alex Irving one last time. It's personally been a wonderful journey to play such a gutsy, smart and unapologetic. I hope audiences will enjoy the ride."

Darren Dale says: "I'm immensely proud that *Total Control* has led a national conversation around First Nations identity as well as the role of women in politics – while, at the same time, always being great, entertaining drama.

"Australia didn't have First Nations scripted television until Blackfella Films created *Redfern Now*, and since then we have seen a proliferation - *Mystery Road*, *Total Control*, *Black Comedy*, *Firebite* and *Preppers* amongst others. Their impact on Australia's cultural landscape has been immense. All have been brilliant in exemplifying the power of TV to unite us and create an understanding of a shared Australia."

It's more than five years since Rachel Griffiths, who describes herself as a political nerd, first took the idea for *Total Control* to Darren Dale. Since then, the series has traversed the rise of the independents, particularly women, the deepening political divide between left and right, the impact of social media trolling, and, this season, corruption in politics...along the way installing Australia's first Aboriginal Prime Minister

The show's uncanny ability to represent contemporary Australian politics so precisely is no accident, with the show's producers and writers deeply researching their material and building relationships with political insiders who have informed the narrative.

Stuart Page, co-creator, writer and executive producer, was joined in the writing team for season 3 by Julia Moriarty, Pip Karmel and Meyne Wyatt. With the producers, their approach was to go back to the genesis of the show.

Stuart says: "We went back to the original big idea, which was about an outsider in the political process. Alex Irving is an outsider because she's a blackfella, she's a woman, she comes from a regional Queensland and she comes from a reasonably impoverished family. We asked, can an outsider have a voice in our political system? And what's the cost of trying to do that? We've always written to that, but we really came back to that strongly for this final series.

"As creators we have always tried to be really alert to what's going on in the political landscape. By talking to ordinary people as well as political operatives and people in the system, you start getting a feel for what's bubbling underneath the surface. I remember watching the election results for May 2022 and being somewhat shocked to realise that we'd done really well in season two at predicting what was going to happen. It put a lot of pressure on us in season three!"

Producer Erin Bretherton continues: "Looking at what people give up in order to take on these public service roles has always been an important theme the show. Whether we like politicians or dislike them, there's always a great deal of personal sacrifice. They're under an incredible amount of scrutiny. The work hours are not friendly to anything resembling a life or family or relationships. And so we wanted to really interrogate that in different ways with all of our characters, but particularly looking at Alex as a First Nations woman; at Rachel who was a female prime minister and the ways in which she had to deal with the old boys club of her party; and with Charlie, it's been really interesting to look at somebody who always thought they were destined for politics and then perhaps decided they weren't. And we have our first Indigenous Prime Minister where we looked at the unique pressures on Paul Murphy. It's been interesting to look at the ways in which those character arcs have emerged from that central thematic."

Darren Dale says: "I think the great thing about this show is that we have always managed to find a story that is ahead of the curve. We've been incredibly fortunate to have Rachel Griffiths as the co-creator. Her ability to capture the zeitgeist, and her ability to deeply immerse her brain in politics is extraordinary. She's really interested in the world of politics and how it affects us. Rachel's enormous brain has been critical to this show and we've been able to combine that with other great political brains who we've spoken to such as the former prime minister, Malcolm Turnbull, and senators who

are currently in the parliament. There has been a real appetite to engage with us and I think that's because, at the centre of *Total Control*, it's about women, we have women actors leading the story and we have women behind the scenes writing and producing."

The Voices for Indi campaign which saw independents such as Helen Haines and Cathy McGowan elected to Federal Parliament inspired much of season two. While the first two series were written and produced while Australia had a Conservative Government in power, the winds of change were blowing and *Total Control* had already posited a world in which there was a change of Government. With a Labor Government elected in 2022 and a large cross bench of independents also elected, mirroring the events of season two, the creative team turned their minds to the realities of taking political power.

Stuart Page continues: "The question then became for us 'how does governing work?' What happens to idealism in the face of the pressures of governing? How do people respond, what works? What doesn't? So, picking up all of the threads from seasons one and two as well as the big ideas around dealing with a changed political landscape, it gave us so much territory to play in."

It was Rachel Griffiths who wanted the show to delve into corruption in politics. With the newly minted independents in Canberra pursuing the establishment of an anti-corruption commission, questions around political donations and integrity became central to the political discourse. In series three, both Alex Irving and Rachel Anderson come under scrutiny and their careers are threatened by a corruption scandal.

To ratchet up the high stakes tension in the series, Rachel says the creators wanted audiences to "feel the clock ticking".

"The big question for our audience is whether or not our two female characters are going to be able to fulfil their career dreams and goals. For Rachel Anderson, it's the anti-corruption clock, ticking because she's been in politics a long time and the longer you've been in politics, the more likely you are to be held to account, particularly if you were doing business a certain way. With Alex, whose mother we saw pass away far too young, there are serious health struggles; so they're both under this kind of pressure cooker and the question becomes, will either of them be able to get the things done that they want done. We begin to really appreciate how hard it is to effect big change when you are in Government," Rachel says.

Deborah Mailman continues: "When we look at where Alex began to where she is now, she's not a novice anymore. Now, 18 months later from the end of season two, she has installed the nation's first indigenous Prime Minister, she's now on the crossbench and she's pissed off a lot of people along the way. She's very much the player, she's very much the politician now, and she's very bloody good at it.

"But she has challenges and the one of the hardest challenges that she's dealing with this season is her own health. We find out very early on that she has heart problems. The panic attacks that she's been having since season one are actually pointing to something a lot more serious. So Alex begins this season with that knowledge and everything that comes after that is underpinned by her sense of mortality; her sense that she doesn't have a lot of time to get things done. She's very gung ho; she's

not ready to wait another three years, or for another prime minister to come in to achieve her goals. She is all about raising the age of criminal responsibility and for getting justice for the girls, Jess and Marcie - that's been her trajectory for the whole story. And she's very much at the point now of saying 'I'm tired of waiting; I'll do whatever it's going to take'. And she gets a lot done in this season!"

It's impossible to imagine *Total Control* without the powerhouse performances of Deborah Mailman and Rachel Griffiths. There are many unforgettable moments across the first two series where both are mesmerising. Season three sees them return at the top of their game. And once again they are joined by an enviable supporting cast led by Rob Collins with Wayne Blair, Anthony Hayes, Wesley Patten, Steph Tisdell, Daniela Farinacci, Lisa Flanagan, Benedict Hardie, Anita Hegh, Huw Higginson and Trisha Morton-Thomas all reprising their roles. The ensemble this season also includes Catherine McClements, Fayssal Bazzi, Josef Ber, Rosie Lourde, Maya Stange and Ursula Yovich and marks the return to television of Lisa Hensley, in the pivotal role of Prime Minister Paul Anderson's Chief of Staff, Sharon Costigan.

Darren Dale pays tribute to the cast and their incredible work over three seasons.

"I adore Deborah Mailman," he says. "It is one of the greatest gifts of my professional career to work with her. To have been able to do her justice by creating a character that serves her immeasurable talent has been wonderful. And then, standing alongside Deb, we've brought an extraordinary depth of acting talent including Rachel Griffiths, a truly great actor, as her co-star."

Darren points to discoveries such as Wesley Patten, as Alex's son Eddie, who we've seen grow up on our screens. His role is larger than ever in series 3 as he faces the realities of being a young Aboriginal man taking his place at a private school in Canberra and his emerging political awareness. And to comedian Steph Tisdell, whose career as a dramatic actor has taken off since being cast in *Total Control*.

Wayne Blair takes on the herculean task of directing several episodes of season three, while also playing Australia's first Indigenous prime minister. His is also a powerful performance. He recalls one of his favourite moments in the role, where the usually contained Paul Murphy is explosively angry with Alex Irving. Working alongside Deb Mailman on the scene, he says, ensured that this key scene in the series is one that was memorable to film and once that will also be memorable for audiences. A favourite moment for Wayne as a director, with Deb Mailman's performance again pivotal, is the final scene of the series where Alex Irving breaks the fourth wall and speaks directly to the audience. It's mesmerising television!

Also directing this season is Jub Clerc, whose feature film debut *Sweet As* charmed audiences and critics.

Jub and Wayne Blair have been friends and colleagues for many years, with Jub appearing in one of Wayne's first short films more than 20 years ago. For Jub, one of the great satisfactions of working on *Total Control* was identifying new actor Maliyan Blair, the son of a family friend, who plays the role of Eddie's friend Jay.

Amongst Jub's favourite scenes are those where Charlie loses his cool with his boss, the Prime Minister, and decides to seek counselling. The scene, she says, goes to the heart of so many of the underlying themes of *Total Control* in depicting the vulnerability of an Indigenous man, something rarely seen on screen.

"Our brother boys often can't show that vulnerability. When the world comes crashing in and the responsibilities come crashing in, they don't feel they can't talk to anyone about it. There's so much self-harm in our community, especially with our young men, so to see the character of Charlie, become so broken, and so vulnerable, and be able to talk to someone about it, that scene is incredibly important. The conversation with the counsellor drives so many of the choices Charlie then makes and really grounds what his character ends up deciding to do," Jub says. "I know that our character Charlie needed that moment in his storyline to push through and the audience will completely be there with him, and I know a lot of our mob know that story."

On the impact of *Total Control* on Australian audiences, Rachel Griffiths says that part of the power of the show is the idea that 'if you can see it, you can be it', whether it be an outside like Alex Irving taking on the political establishment, a female prime minister like Rachel Anderson, or an Aboriginal Prime Minister.

"I think of shows like *Veep* that gave us a female Vice President in the US and I'm told that countries where there has been a depiction of a female head of state are apparently more likely to have one. I'm very proud that we have Wayne Blair portraying Australia's first indigenous Prime Minister. It was a very late and brilliant decision in season two to have Paul Anderson become our PM."

Total Control was filmed in Trangie in regional NSW, Sydney and in Canberra where, this time, Alex Irving and Eddie are now living permanently. The Australian Government gave generous access to the production to once again film at Australian Parliament House in Canberra, this time for extended periods. Politicians on all sides of politics were frequent visitors to set and, being at Parliament House, gave both cast and crew a sense of the gravitas of the world.

Darren Dale says: "The ability to film in Australian Parliament House gives us such scale and production values that would otherwise be unattainable. It's extraordinary being able to film in a building that is purpose built and for us to be able to show the vastness of the building and the incredible details and finishes. Here in Australia, we just don't have the budget of American shows that enable them to build huge sets on big soundstages. I'm very grateful to the generosity of the current Labor Government for allowing us to film there for nine days. At any time we had 100 people running around there, filming a drama series, in a working parliament. It's a crazy idea really!"

Without giving away the ending, Rachel Griffiths says there's nothing better than finishing a show than knowing you're finishing a show.

"If you think you've got another season you can be holding stuff back for next season. I can honestly say we really don't have anything left in the tank. We're playing cards that we've held for three seasons - it's all on the table. We have not 'jumped the shark'. Everything folds back into the original themes.

There are things that really land in series three. I have been so privileged to be a part of this internationally-awarded show and can't wait for audiences to embrace its final season.”

Total Control Series 3 is a Blackfella Films production. Major production investment from the ABC and Screen Australia. Financed with support from Screen NSW with Screen ACT and VicScreen. Producers Darren Dale and Erin Bretherton. Executive Producers Rachel Griffiths and Stuart Page. ABC Executive Producers Sally Riley and Kelrick Martin. International Distributor is All3Media International.

ABOUT THE CAST

DEBORAH MAILMAN as Alex Irving

The multi award winning Deborah Mailman AM is one of Australia's most highly respected actors on stage and screen.

Her feature credits include *The New Boy*, *Radiance*, *Rabbit Proof Fence*, *Three Summers*, *Bran Nue Dae*, *Oddball* and the internationally acclaimed *The Sapphires*. On television Deborah has created some of Australia's most enduring characters including the award-winning portrayals in *Mystery Road*, *Redfern Now*, *Mabo* and *The Secret Life of Us* as well as voicing 'Big Cuz' in the successful animation *Little J and Big Cuz*. Deborah has also been seen in the much-loved series *Offspring*, *Cleverman* and *Jack Irish*. Deborah plays the lead 'Alex Irving' in *Total Control* and received generous critical appraisal for her performance in both series. She will soon be seen in the series *Boy Swallows Universe*, an adaption of the best-selling novel.

One of Australia's most celebrated theatre actors, and previously a company member of the Sydney Theatre Company, Deborah's stage performances include the Matilda Award winning performances in *Radiance* and *The Seven Stages of Grieving*, the Helpmann Award Best Supporting Actress role in the STC production of *The Lost Echo* and the Helpmann Award nominated role for Best Actress in the theatre production of *The Sapphires*.

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

RACHEL GRIFFITHS as Rachel Anderson

One of Australia's most prolific industry professionals, Rachel Griffiths is an Academy Award nominated and multi award-winning actress. After starting her career on the Australian stage, Rachel Griffiths burst onto the international scene in 1994 with P.J. Hogan's much-loved feature film *Muriel's Wedding*. Her film credits since then include *My Best Friend's Wedding*, *The Rookie*, *The Hard Word*, *Blow*, *Step Up*, *Burning Man*, *Mammal*, *Saving Mr. Banks*, *Beautiful Kate*, and *Hilary & Jackie* and *Hacksaw Ridge*.

Rachel has continued to work in the theatre with notable performances in *Proof* for the MTC and Robbie Baitz's *Other Desert Cities* on Broadway. Rachel moved into premium television drama starring as Brenda in the critically acclaimed HBO series *Six Feet Under* for which she received a Golden Globe Award. The series earned her a further two more nominations, two SAG awards and multiple season Emmy nominations. Her follow up series for the ABC's 5 season -*Brothers & Sisters* earned her further Golden Globe, Emmy and SAG nominations. Other television credits include the NBC series *Camp*; the Julian Assange biopic, *Underground*, *Paper Giants: Magazine Wars*, *Dead Lucky* for SBS, and Dustin Lance Black's epic gay civil rights series *When We Rise* for ABC- USA. Rachel recently starred in two

seasons of the Amazon/ABC signature series, *The Wilds*. In the last few years Rachel has moved into content creation with her company Magdalene Media, directing and producing the highest grossing Australian feature film of 2019, *Ride Like A Girl*. She also co-created the internationally acclaimed political drama, *Total Control* for ABC Australia, in which she co-starred and is currently shooting its third season. Rachel is excited to have moved into factual content with , *Finding the Archibald*, and Great southern landscapes. for the ABC. She is currently developing television projects for both local and international platforms. She sits on the board of the nations leading museum of the moving image, ACMI and is Patron of Bus Stop Films - an important generator for inclusive filmmaking fostering the participation of people with disabilities in our national storytelling She was awarded An Order of Australia.(AM) for her contribution to the arts in 2021.

ROB COLLINS as Charlie Irving

Born and raised in Darwin, Rob Collins graduated from the National Institute for Dramatic Arts in 2013.

Rob's film credits include *Limbo*, *Arthur the King*, *Top End Wedding*, *Undertow*, *Extraction*, *Angel of Mine*, alongside Noomi Rapace and Yvonne Strahovski and directed by Kim Farrant, and Leah Purcell's *The Drover's Wife*, for which he was nominated for an AACTA Award for Best Lead Actor in film.

Rob's television credits include *Firebite*, *The Wrong Girl*, *Glitch Series 2 & 3*, *Cleverman Series 1 & 2*, *Secret City: Under the Eagle*, *Black Comedy*, *Reef Break*, *Upright* opposite Tim Minchin, *Total Control Series 1 & 2*, alongside Rachel Griffiths and Deborah Mailman and Series 2 of the critically acclaimed ABC series *Mystery Road*. Rob can most recently be seen in *Ten Pound Poms*, directed by Ana Kokkinos and the six-part comedy series *Queen of Oz* opposite Catherine Tate.

Rob's theatre credits include a national tour of *The Lion King* in the role of 'Mufasa' and 'Lysander' in Sydney Theatre Company's *A Midsummer Night's Dream*.

WESLEY PATTEN as Eddie Irving

Wesley Patten's theatre credits include *The Long Forgotten Dream* and *The Secret River* (Aus & UK Tour) for Sydney Theatre Company.

Wesley can be seen in *Last King of the Cross*, playing John Ibrahim's best mate, Brett and the ABC drama series *Total Control* Series 1 & 2, as well as *Black Comedy* series 4, directed by Nakkiah Lui.

His film credits include *Bosch & Rockit* and *H is for Happiness*, directed by John Sheedy, for which he received a number of awards including a Zlin Film Festival award for Best Children Performance in a Feature Film and an AACTA Award nomination for Best Supporting Actor.

He has won the award for Best Young Actor at the St Kilda Film Festival for his work in the short film *Mrs McCutcheon*, directed by John Sheedy. Other acting experience includes TV commercials and photo shoots for various companies, including SBS and NITV.

ANTHONY HAYES as Damien Bauer

Anthony Hayes has appeared on our film and television screens for over 30 years, with film credits including Robert Connolly's *The Boys*, Phillip Noyce's *Rabbit Proof Fence*, *Bootmen* alongside Sam Worthington, *Ned Kelly* with Heath Ledger, the local independent feature *West*, and David Michod's multi award winning debut feature *Animal Kingdom*.

It was Anthony's performance as Stevie in the acclaimed Australian feature film *The Boys* that earned him Australian Film Institute (AFI) and Film Critics Circle of Australian (FCCA) nominations as Best Supporting Actor in 1998. He went on to win an AFI award in 2005 for Best Supporting Actor for *Look Both Ways* and followed with another win in 2006 for *Suburban Mayhem*. Other nominations include AFI and FCCA Best Supporting Actor nominations for his role in Nash Edgerton's *The Square*.

Anthony's extensive body of work in television includes the role of Gary in the acclaimed BAFTA nominated ABC series *The Slap*, alongside Anthony LaPaglia, Alex Dimitriades and Melissa George, which saw him nominated for Best Actor at the 2012 Festival de Television de Monte Carlo, the ABC mini-series *Bastard Boys*, the six-part ABC series *Changi*, and guest roles in numerous and well-known Australian series including *Rush*, *Sea Patrol*, *Mcleod's Daughters*, *Water Rats* and *Blue Heelers*.

Along with acting, Anthony has developed a career in writing and directing. His debut feature film *Ten Empty* had its world premiere at the Sydney Film Festival in 2008 and received nominations for Best Screenplay at the Victorian and the Queensland Premier's Literary Awards in 2008 and 2007 respectively. In 2002 Anthony also wrote, produced, and directed the short feature *New Skin* which won several awards including the prestigious Dendy Award at the Sydney Film Festival, and the Independent Film (IF) Award for Best Emerging Director. In 2001 he was also the recipient of a grant from the Gloria Payten and Gloria Dawn Fellowship which enabled him to travel to the UK to spend time with director Mike Leigh.

As a writer Anthony was part of the story and plotting team for the successful Australian ABC series *A Moody Christmas*, which was commissioned by CBS studios for the Fox network to be produced as a US remake.

In 2012 Anthony appeared in Network Ten's *Bikie Wars* which was based on the true events of the Milperra massacre in 1984, and Network Nine's tele-movie *Beaconsfield*, the story of the Tasmanian mining disaster in 2006. His portrayal of Bernie Banton, the James Hardie worker who became the public representative in the battle for compensation for employees who suffered asbestosis as a result of working for the company, in the ABC mini-series *Devil's Dust* won him the 2013 Logie award for Most Outstanding Actor and also earned him an Australian Academy of Cinema Television Arts (AACTA) for Best Lead Actor in a Television Drama. He also received a Best Actor nomination at the 2013 Seoul International Drama Awards.

2012 saw Anthony appear in the ABC tele-movie *The Broken Shore* opposite Don Hany and Claudia Karvan, and in the Network Ten series *Secrets and Lies* opposite Martin Henderson. In the same year he also featured in two films; Craig Monahan's *Healing* opposite Hugo Weaving and Xavier Samuel, and opposite Guy Pearce in David Michod's *The Rover* which premiered in competition at the Cannes

Film Festival in 2014. In 2016 Anthony appeared in the DreamWorks film *The Light Between Oceans*, directed by Derek Cianfrance, alongside Michael Fassbender, Alicia Vikander, Rachel Weisz.

Further television credits include Network Nine's epic mini-series *Gallipoli*, produced by John Edwards, Imogen Banks and Robert Connelly, the ABC tele-movie *Refern Now: Promise Me*, and the Matchbox/ABC drama series *7 Types of Ambiguity*, based on the critically acclaimed novel by Elliott Perlman, starring alongside Hugo Weaving and Alex Dimitriades.

2017 saw Anthony in two feature films; playing opposite Brad Pitt in the Netflix produced war film *War Machine* directed by *Animal Kingdom's* David Michod, and also in the Australian thriller *CARGO*, alongside Martin Freeman.

Recent television credits include appearing alongside Judy Davis in the ABC drama series *Mystery Road*, and the UK/ITV international crime thriller series *Strangers*.

More recent credits include the Vietnam war film *Danger Close: The Battle Of Long Tan*, directed by Kriv Stenders and also starring Travis Fimmel and Richard Roxburgh, and also in the ABC series *Total Control* alongside Deborah Mailman and Rachel Griffiths.

Anthony has recently completed shooting on *Gold*, which he directed and co-wrote, and stars Zac Efron.

WAYNE BLAIR as Paul Murphy

On television Wayne is best known for his AACTA nominated work in two seasons and a telemovie of *Redfern Now* for the ABC, of which he also wrote and directed one episode. Selected TV credits include Rowan Woods' *The Broken Shore*; *Small Claims*, *Wakefield*, *Fireflies*, *Water Rats*, *All Saints*, *Wildside*, *Squinters*, *The Letdown*, *Black Comedy* and *Aftertaste*. Wayne has recently appeared in the highly acclaimed television series *Mystery Road* beside Aaron Pederson and Judy Davis, and Netflix original series *Irreverent*.

Wayne's film credits include *Emu Runner*, *The Turning – Family*, *Wish You Were Here* opposite Joel Edgerton and Teresa Palmer, *X*, *The Last Time I Saw Michael Gregg* directed by Steven Soderbergh, *Blessed*, *Mullet*, *Rams*, *June Again*, *Extraction* with Chris Hemsworth and Rose Byrne produced film, *Seriously Red* by Dollhouse Pictures. Wayne can most recently be seen opposite Cate Blanchett and Deb Mailman in Dirty Films' *The New Boy*.

On stage Wayne has performed in *True West* directed by Phillip Seymour Hoffman and *Tot Mom* directed by Steven Soderbergh both for Sydney Theatre Company. Other theatre credits include *The Sunshine Club*, *Inheritance*, *The Cherry Pickers*, *The Long Forgotten Dream* and *Wonnangatta* for the Sydney Theatre Company, opposite Hugo Weaving; *Jesus Hopped the A Train*, *Stuff Happens*, *Run Rabbit Run*, *Conversations with the Dead*, *The Sapphires*, *The Dreamers*, *Cloudstreet* (International Tour) for Belvoir; *Othello* and *Romeo and Juliet* for the Bell Shakespeare Company, and *Skin* with Bangarra Dance Company.

STEPH TISELL as Joely

Steph Tisdell is one of the brightest stars to explode on the Australian comedy scene in recent years. A luminescent presence on stage, her warmth and wit has been a hit with audiences ever since she won the Deadly Funny National Grand Final in 2014. Her award-winning shows sell out wherever she performs and she is fast becoming an ubiquitous presence on mainstream television. In 2021 she made her 'serious acting' debut in ABC's *Total Control*, she appeared on Ten's *The Stand Up* for Christchurch Benefit, a couple of times on *Hughesy We Have a Problem*, and on multiple occasions as both an interviewee and presenter on *The Project*. More recently, Steph plays fan favourite "Phoebe" the scholarship scab to workaholic career woman in Amazon Primes hit show *Class of 07*.

Her famous 2019 spot on ABC TV's Oxfam Melbourne International Comedy Festival Gala went viral and as a result, in 2022 she was invited to host the Gala, one of the festival's highest status gigs. Steph has also performed barefoot stand-up on ABC TV's *Tonightly With Tom Ballard*; went on a platonic blind-date with Faustina 'Fuzzy' Agolley on ABC Life's *Hey Stranger*, where the pair bonded over being mixed race, and performed stand-up to a live audience of a couple of thousand for radio station Triple J. She's also done stand-up on *ABC Comedy Up Late* and was a presenter on *Australia Talks*, an ABC special broadcast in 2019.

On stage, critics have showered her with a galaxy-worth of four and five star reviews and hail her as being "warmly funny, immediately relatable, fast on her feet" (Time Out) and "riotous, audacious and incredibly smart" (Arts Hub). "Like Hannah Gadsby, she clearly recognises that true vulnerability is a powerful place to excavate comedy material and her authenticity on stage is remarkable," said The Adelaide Review of her 2020 show *Baby Beryl*.

Her debut solo show, *Identity Steft*, won the weekly award for best emerging talent at the 2018 Adelaide Fringe and was nominated for the illustrious Best Newcomer Award at the Melbourne International Comedy Festival. Her second show, *The Pyramid*, took out the 2019 Melbourne International Comedy Festival John Pinder Award.

As a proud Indigenous woman, Steph was also a part of the *Aboriginal All Stars* line-up, who sold out most nights during their festival run at the notoriously competitive Edinburgh Fringe, before heading to London's Soho Theatre. It's not just Australian critics impressed that she "never fails to keep the audience laughing" (The Wee Review). Major daily newspaper The Scotsman described her set as being "a phenomenal twenty minutes" and said, "Steph Tisdell is a glorious powerhouse of First Nation funny". Broadway World's enamoured reviewer admitted "it was a bit of a fangirl moment seeing Tisdell gig live".

Steph has also traversed Australia with the Comedy Festival's Roadshow and when she was honing her craft at the beginning of her career in the UK, was a semi-finalist in comedy competition *So You Think You're Funny* and a finalist in Scotland's *Yes Bar New Comedian* contest.

Before discovering her gift for comedy, Steph's interest in politics and advocacy saw her enrolling in law and this formidable intelligence and sense of social justice now permeates her material. As a Yidinji woman she loves to share her experiences and what her culture means to her, and she hopes that her visibility will empower other Aboriginal artists to come forward and showcase why they're the

funniest race in the world. “Aware of her platform, she uses it in a way that both educates and entertains her audience on the nuances of Aboriginal life – something that many Australians would benefit from” (Arts Hub) Steph’s material covers plenty of other ground, as well. She talks with endearing candour about her issues with mental health and body image, revels in oddball observations (have you ever considered what animals would look like with eyebrows?) and peppers her sets with some ribald remarks. Whatever the topic, with a wit as sparkly as the mischievous glint in her eyes, Steph Tisdell is indeed “a joy to watch” (Glam Adelaide).

HUW HIGGINSON as Peter Solomon

Trained at The London Academy of Dramatic Art, Huw has worked consistently in television, film and theatre both in the UK and Australia, and is probably best known for playing PC George Garfield in ABC/ITV's *The Bill* in which he appeared in over 600 episodes spanning ten years.

Amongst his other UK television credits are *EastEnders*, *Casualty*, *Holby City*, *Doctors*, *Railway Murders*, *Big Deal*, *The Sarah Jane Adventures*, *By Any Means Living It*, *Blessed* - all for BBCTV. *Lewis*, *Heartbeat*, *The Hunt*, *The Giblets* and *Peep Show* are among the numerous credits he has for commercial television in the UK.

Huw is well known for touring nationally in the UK with, amongst others, *Abigail's Party*, *Meeting Joe Strummer*, *In the Club*, *Rattle of a Simple Man*, *Arsenic and Old Lace*, *What the Butler Saw* (West End) and for the Bolton Octagon, *All My Sons*, *Comedians*, *And Did Those Feet*, *Demolition Man*, *The Winslow Boy* and *A Streetcar Named Desire* (nominated for an MEN award for Best Supporting Actor). Selected further theatre credits include *A Kitchen Sink*, *Hull Truck Theatre. Plenty*, *Sergeant Musgraves Dance* and *Breezeblock Park* for Manchester Library Theatre.

In Australia Huw’s credits include *Lone Star* (2000 National Tour), and MTC’s epic four-hour production of *Great Expectations*. Since his return to Australia he has appeared in *On the Shore of the Wide World*, and subsequently *House On the Lake* (for which he won *Best Actor* in the GLUG Awards) both at the Griffin Theatre, and he also toured nationally in *Love Letters* with his partner Hannah Waterman. In 2016 he appeared in the title role of David Walliams play *Mr Stink* at the Sydney Opera House and returned to the Griffin Theatre in 2016 to appear in the world premiere of Benefit Andrews *Gloria*, opposite Marta Dusseldorp.

Recent television has included ABCTV's *Hiding*, *Rake Series 4* and *Miss Fisher Mysteries* as well as *Deadline*, *Gallipoli*, *Secret City*, *Secret River*, *Mary: Making of a Princess*, *Home and Away*, *Janet King 3*, *A Place to Call Home*, *The Leftovers*, *Jessica* and *Picnic at Hanging Rock* as well as the final 2 seasons of *Wentworth*.

In 2017 Huw was thrilled to be reunited on stage with Hannah Waterman in the Australian premiere of *A Kitchen Sink* at the Ensemble Theatre, where he will also star in the play *Honour*, which opened in April 2021.

In 2018 Huw appeared in the feature film *The Nightingale*, and in 2019 was seen as Trevor Ford in the much anticipated Australian feature film, *Top End Wedding*, which had its World Premiere at the 2019

Sundance Film Festival. Huw most recently appeared as Fergus in *Gold Diggers* alongside Claire Lovering and Danielle Walker, and as Peter Solomon in *Total Control season 1 and 2* alongside Rachel Griffiths and Deborah Mailman and has just completed filming on *The Artful Dodger* where he will play Crooky alongside a stellar cast including Tim Minchin, Damon Herriman and Miranda Tapsell.

Outside of work he is a keen fisherman, bad golfer, and follower of Chelsea Football Club, Wests Tigers and the Sydney Swans.

CATHERINE McCLEMENTS as Marion Beaumont

Catherine McClements recently completed filming the upcoming SBS anthology series *Erotic Stories*.

Catherine's other television credits include the Network Seven series *Ms Fisher's Modern Murder Mysteries*, Netflix series *Pieces Of Her* alongside Toni Collette and David Wenham, the HBO series *The Leftovers*, Network Ten series *SISTERS*, ABC series *The Beautiful Lie*, *Rake* and *Time of Our Lives*, Foxtel series *Wentworth*, Showtime's *Tangle*, Network Ten's drama series *Rush*, *The Pacific*, *Crashburn*, *The Secret Life of Us*, *Water Rats*, *Waiting at the Royals*, *Call Me Mum*, *Tomorrow's End*, *My Brother Tom*, and the telemovies' *The Broken Shore*, *After the Deluge*, *Mary Bryant* and *The Falls*. Her performance in *Tangle* earned her the 2010 AFI Award for Best Actress in a Television Drama, two ASTRA Awards for Most Outstanding Performance by an Actress in 2011 and 2013, and a Silver Logie Award nomination for Most Outstanding Actress in 2013. Catherine's performance in *Water Rats* earned her a Silver Logie Award for Most Outstanding Actress while her guest role in *The Secret Life of Us* saw her awarded the AFI Award for Best Actress in a Guest Role in a TV Drama Series.

Catherine received an AFI Award for Best Actress in her feature film debut, *Weekend with Kate*, directed by Arch Nicholson. She has also appeared in *The Menkoff Method*, *Floodhouse*, Jonathan Teplitzky's *Better Than Sex*, *The Right Hand Man*, *Struck by Lightning*, *Just Us* and *Redheads* for which she was voted Best Supporting Actress at the Asia-Pacific Film Festival in Japan.

On stage, Catherine has performed in MTC's production of *The Sound Inside*, the STCSA/STC co-production of *Chalkface*, Peter Evan's *Antony and Cleopatra* for Bell Shakespeare, *Three Little Words* for MTC, *The Events* for Belvoir for which she received the Adelaide Theatre Guide Curtain Call Award for Best Female Performance and was nominated for the Helpmann Award for Best Female Actor in a Play. Catherine's other theatre credits include *Phèdre* for Bell Shakespeare; *The Other Place*, *Cruel and Tender* and *Angels in America*, for which she received a Green Room Award nomination for Best Female Actor, for the Melbourne Theatre Company; *The Crucible* for the Sydney Theatre Company; *White Rabbit Red Rabbit* and Neil Armfield's *It Just Stopped* for Belvoir and Malthouse Theatre; and *Suddenly Last Summer*, *The Blind Giant is Dancing*, Michael Kantor's *Macbeth* and Benedict Andrews' *Who's Afraid of Virginia Woolf?* for which she was nominated for a Helpmann Award for Best Actress in a Play for Belvoir.

LISA HENSLEY as Sharon Costigan

Lisa's first love was ballet and it was this adoration of dance and performing that naturally lead to acting, where she shone from an early age. She was given a full scholarship to Australian Theatre for

Young People (ATYP) and from age 16 was given the lead in Alana Valentines debut play *Multiple Choice* that enjoyed a successful run at Sydney Theatre Companies Wharf theatre. From there she performed in various theatre productions over the ensuing years to great success.

Her move into film and TV came relatively early too, when at the age of 17, celebrated director Ken Cameron cast her in his feature film *The Good Wife* opposite Sam Neil and Bryan Brown. This led to more TV and film work and a few years later, Cameron, remembering her earlier performances on stage and in his film, once again cast her in his highly acclaimed series *Brides of Christ* for which she went on to win the AFI award for best actor. As she continued to work across the 3 mediums of stage, television and film, she became interested in journalism and hosting. She enjoyed great success hosting the music, movie review show *The Know* on MAX as well as writing for many publications. Around this time Lisa discovered her talent and love for Voice Overs, to which she has enjoyed huge success. However, like many artists she took time out to raise her two boys with her beloved husband Simon and is only now, diving back into her love of acting.

FAYSSAL BAZZI as Matthew Kohli

Fayssal Bazzi is an accomplished Australian actor with extensive credits in TV, film and theatre.

Fayssal's television credits include ABC's *Stateless*, directed by Emma Freeman and Jocelyn Moorhouse for which he won the AACTA award for best lead in a television drama in 2020, and STAN's *The Commons*; other television credits include *Chosen*, *Mr Inbetween*, *Rake*, *Wake in Fright*, *The Let Down*, *Top of the Lake: China Girl*, *East West 101*, *Stupid Stupid Man*, *All Saints*, *Significant Others* and most recently he can be seen in *Shantaram* for Apple TV and starring opposite Sean Penn and Mathew Fox in the highly anticipated *C*A*U*G*H*T*.

Fayssal's feature film credits include *Measure for Measure* opposite Hugo Weaving, which premiered at Melbourne International Film Festival in 2019 and for which he received an AACTA nomination for Best Supporting Actor. Other feature film credits include the voice role of Mr Todd in the animated feature film *Peter Rabbit*, *Mother Mountain*, *Down Under*, *6 Days*, *Emulsion*, *We're Not Here to F**k Spiders*, *Cedar Boys* and *The Merger*, where he also received a nomination for the AACTA Award for Best Actor in a Supporting Role in 2018. Fayssal can most recently be seen in *Black Site* and *Late Night with the Devil*.

Fayssal has performed extensively with many of the national theatre companies. Selected credits include: *Deep Blue Sea*, *Mary Stuart*, *The Other Way*, *Look the Other Way* (Sydney Theatre Company); a national tour of *The Merchant of Venice* (Bell Shakespeare); *Sami in Paradise*, *Food and Back at the Dojo*, *Ivanov*, *The Government Inspector* (Belvoir); *Blasted* (Malthouse); *Good Cook. Friendly. Clean*, *The Pigeons* (Griffin Theatre Company); *The Motherf**ker With the Hat* (Black Swan State Theatre Company) and *Queen Fatima*, *All the Blood* and *All the Water* (Riverside Theatre).

DANIELLA FARINACCI as Philippa Bailey

Daniela Farinacci has just completed production on the upcoming CBS/Paramount+ series *NCIS: Sydney* and will next be seen in the Nine Network's *Human Error*. Her recent credits include the Stan mystery series *Black Snow*, alongside Travis Fimmel, and Kitty Flanagan's ABC comedy series *Fisk*.

Daniela became well known for her role as Paula in *Lantana* for which she won a Film Critics Circle Award for Best Supporting Actress, an IF Award for Best Actress, and was nominated for an AFI Award for Best Supporting Actress. She has also been widely acknowledged for her roles in award winning feature films such as *Look Both Ways*, where she was nominated for an AFI Award for Best Supporting Actress. Daniela's other feature credits include *Lion*, *Little Fish* with Cate Blanchett, *Matching Jack*, *My Year Without Sex* and *Lou*. Her performance in the recent short film *The Widow*, earned her multiple International Best Actress Awards across many International Film Festivals including: NYC Two Roads FF, Venus Italian FF and Hollywood South Film Festivals.

Her other television credits include the second season of *Total Control*, *House Husbands*, multi-award winning series *Glitch S1*, *Redfern Now – Promise Me*, *Lowdown*, *Dangerous Remedy*, *Jack Irish: Black Tide*, *Mda*, *Carla Cametti P.D.*, *City Homicide*, *The Society Murders* for which she was nominated for a Most Outstanding Actress Silver Logie, *Blackjack-Ace Point Game*, *Rush*, *The Secret Life of Us*, *Blue Heelers* and three seasons of the SBS series *East West 101* which received the 2012 Equity Award for Outstanding Performance by an Ensemble in a Drama Series as well as Best Drama AACTA and Logie Awards.

Daniela has extensive theatre credits including, *Archimedes War* for Darebin Arts Speakeasy, *Oil* for Red Stitch Theatre (Green Room Nomination Best Lead Actor), *A View From the Bridge* (Green Room Nomination Best Ensemble), *Helicopter*, *Yellow Moon* (Green Room Nomination Best Ensemble), *Rupert*, *The Clean House* (Green Room Nomination Best Actress) and *Metamorphoses* (Green Room Nomination Best Actress) for MTC. Daniela received a further Green Room Award nomination for her role in the Melbourne Independent Production *Traitors* in 2005. Other Independent Theatre credits include *Big Heart* and *The Looking Glass* (Green Room Nomination Best Ensemble).

Daniela is a regular acting coach at Brave Studios and recently had her directorial debut with *Machinal* for VCA in 2020. She has since directed *The Spook* for VCA graduating students 2021.

ANITA HEGH as Helena Rossi

Anita Hegh is a multi-award-winning performer whose credits include national and international theatre, film and television roles.

A graduate of NIDA, Anita has worked extensively within the theatre industry with selected credits including *A Room of One's Own*, *Twelfth Night* and *The Seagull* (Belvoir). Other theatre credits include *A Cheery Soul*, *Harp in the South* and *The Resistible Ride of Arturo Ui* which saw her receive the 2018 Helpmann award for Best Female in a Supporting Role, *The Father* and *Cloud Nine* (STC). Further credits include *The Anzac Project* for Ensemble Theatre Company; and *The Crucible* and *Top Girls* for Melbourne Theatre Company.

Anita's film credits include; *Short Film I'm No Hero* in the role of Sarah, *The Last Ride* opposite Hugo Weaving, *Stuffed* and *Paradise Road* directed by Bruce Beresford.

Her recent television credits include *In Our Blood*, *Limbo*, *Upright*, *Bump*, *Irreverent*, *Joe vs Carole*, *Pieces of Her* on Netflix, *Bump* for Stan, *Black Comedy Series 1,2,4*, *Home and Away*, *Janet King (Season 2 & 3)* as Bianca Grieve.

For her performance as Gina Ekdal in Belvoir Theatre's production of *The Wild Duck*, Anita was awarded Best Actress in a Support Role at both the 2011 Helpmann Awards and the Sydney Theatre Critics Awards. She also received two Time Out Awards; Best Actress and People's Choice.

BENEDICT HARDIE as Tristan Shorn

Benedict Hardie is an Australian actor.

Notable screen credits include the feature films Russell Crowe's *Pokerface*, *Carmen* with Paul Mescal and Melissa Barrera, Leah Purcell's *The Drovers Wife: The Legend of Molly Johnson*; as well as the NBC/Stan series *Joe vs. Carole* alongside Kate McKinnon and John Cameron Mitchell.

Benedict's feature film credits include Leigh Whannell's *The Invisible Man*, opposite Elisabeth Moss; *Judy & Punch* directed by Mirrah Foulkes; *Upgrade* also from Leigh Whannell; and the Oscar-winning *Hacksaw Ridge*, directed by Mel Gibson. He also has great supporting roles in *The Water Diviner* with Russell Crowe, *The Light Between Oceans* with Michael Fassbender, and many other features.

His television credits include *Total Control Series 2 & 3* for ABC, *While the Men Are Away*, the HBO Max/Stan Series *The Tourist*, the BBC Series *The Luminaries*, *Mr Inbetween* for FX, *Eden* and *The Commons* also for Stan, *Secret City*, *Molly*, and *Deadline Gallipoli*.

ROSIE LOURDE as Dee Rhodes

Rosie Lourde is a multi-hyphenate cross-genre filmmaker with a passion for advocacy. Rosie is best known for digital series *Starting From Now*, which has amassed almost 200 million views online and won a range of awards including Rosie winning Best Actress at the Vancouver Webfest. Rosie can also be seen in upcoming Paramount series *One Night*, and ABC series *House of Gods*, as well as in Joel Edgerton and Matt Saville's feature *Felony*, and First Nations sci-fi series *Cleverman*.

Alongside these, Rosie is a writer/director/producer. Her feature directorial debut, *Romance on the Menu*, trended on Netflix, and her horror directorial debut, *Deadhouse Dark - Dashcam*, premiered at CanneSeries and can now be found on Shudder. Rosie is also Chair of Screen Australia's Gender Matters Taskforce.

MAYA STANGE as Kathleen Sloane

Maya has been working in the industry since she was cast in *Love in Limbo* at the age of sixteen. Since then, she has accumulated an impressive list of credits across theatre, film and television.

Her television credits include *Total Control (ABC)*, *The Messenger (ABC)*, *Underbelly: Vanishing Act (Channel 9)*, *A Place To Call Home (Season 6, Foxtel)*, *Love Child (Seasons 1, 2 & 3, Channel 9)*,

Reckoning (Playmaker Media), *Wolf Creek* (Stan), *Secret Daughter* (Channel 9), *Redfern Now* (ABC), *Satisfaction* (Showtime), and *Filthy Gorgeous* (Showtime US), along with the tele-movies *The Great Mint Swindle* (Channel 9), *Wicked Love: The Maria Corp Story* (Channel 9).

Her feature film credits include *Hostile Forces* (coming soon), *Killing Ground* (MIFF, Sundance 2017), *Galore* (Berlin, MIFF 2014), *Drown*, *Book Week*, *Garage Days* (Sundance 2002), *xx/xy* (Sundance 2001) and *In A Savage Land* (Toronto 1999).

Maya has a love of short films and some of her favourite recent credits include Alex Proyas's *Strange Nostalgia*, *Two Bites* (Flickerfest), Mirrah Foulkes's *Trespass* (screened at Toronto, Flickerfest, won Best Film at MIFF, and at Balinale), *Banana Boy* (won best casting at CGA Awards), and *Mother* (MIFF, Flickerfest).

On stage, she has worked extensively with Australia's most iconic theatre companies including *Twelfth Night* (Belvoir), *Closer* (Sydney Theatre Company), *Pride and Prejudice* (Melbourne Theatre Company), *The Conjurers* (Playbox) and *Below* (Griffin).

JOSEF BER as Dominic

Josef Ber has an extensive list of leading role credits on film, television and stage productions.

Best known for the series regular role of Sgt Dominic Wales in the critically acclaimed television series, *Rush* for Network TEN/Southern Star, Josef's other TV credits include some of Australia's most successful shows such as *Janet King*, *Brock*, *Redfern Now*, *ANZAC Girls*, *Devil's Dust*, *Tricky Business*, *Wild Boys*, *Rescue Special Ops*, *McLeod's Daughters*, *East West 101*, *Love My Way*, *Wildside*, *Water Rats*, *Murder Call*, *Home & Away*, *Young Lions*, *The Alice*, *Australia: The Story of Us* and *Pieces of Her*.

Josef's feature film credits include *Ned*, directed by Abe Forsythe, *Down Under* also directed by Abe Forsythe, *\$9.99*, *The Junction Boys* and *Powderburn*.

On stage Josef has starred in productions such as *Grease* for The Gordon Frost Organization touring Australia and New Zealand; the role of Bill Austin in the Australian tour of *Mamma Mia!* for Louise Withers and Associates, as well as *The Tempest* for The Bell Shakespeare Company; *Lobby Hero* for The Ensemble Theatre; *The Laramie Project* and *Run Rabbit Run* for Company B, Belvoir; *My First Time* for the Sydney Opera House; *Tiger Country* and *Porn Cake* for Griffin Theatre Company, *Savages* for Darlinghurst Theatre Company and most recently *Nothing* for Blue Cow Theatre.

ABOUT THE KEY CREATIVES

Darren Dale - Producer

Darren has been a company director of Blackfella Films, Australia's premier First Nations production company, since 2000, and is now the company's managing director.

In 2008 Darren, together with Rachel Perkins, produced the landmark multi-platform history series *First Australians* for SBS which received many accolades including AFI, TV Week Logie, AWGIE and Australian Director's Guild Awards. In 2011, Darren produced the feature documentary *The Tall Man* which premiered at the 2011 Adelaide Film Festival and screened at TIFF and the International Documentary Film Festival Amsterdam (IDFA), and received the inaugural Walkley Award for Documentary.

In 2012 Darren and Miranda Dear produced the ABC telemovie *Mabo*, followed by two seasons and a telemovie of the groundbreaking drama series *Redfern Now* in collaboration with Emmy Award-winning UK writer Jimmy McGovern. *Redfern Now* won the TV Week Logie Award for Most Outstanding Drama Series in 2013 and 2014, and the 2014 AACTA Award for Best Television Drama Series. The telemovie *Redfern Now: Promise Me* was broadcast in 2015.

In 2014 Darren produced the acclaimed *First Contact* for SBS which won the 2015 TV Week Logie for Most Outstanding Factual Program. He has also produced the SBS 'big science' series *DNA Nation*, *How 'Mad' Are You?* which explores mental health in Australia, a second season of *First Contact* and the first of three seasons of the award winning *Filthy Rich & Homeless*.

Darren was Executive Producer on the 14 x half hour ABC3 teen drama series *Ready for This*, winner of the 2015 AACTA Award for Best Children's Television Series and the 2016 TV Week Logie Award for Most Outstanding Children's Program.

In 2016 Darren produced, with Miranda Dear, the drama series *Deep Water* accompanied by the feature documentary *Deep Water: The Real Story* and a multiplatform project for SBS investigating gay hate murders in Sydney. The feature documentary *In My Own Words* for NITV premiered at the 2017 Sydney Film Festival.

Broadcast on SBS in 2018, season 2 of *Filthy Rich & Homeless* received the Silver World Medal at the 2019 New York Festivals International TV & Film Awards and the Gold Trophy for Reality TV at the 2019 Venice TV Awards.

Completed in 2019 was the AACTA Award winning Best Television Drama *Total Control* for the ABC. Produced with Miranda Dear, it premiered at TIFF and was awarded the 2020 MIPCOM Diversify TV's Excellence Award for Representation of Race and Ethnicity (Scripted), and the Bronze Award for Entertainment Program (Drama) at the 2021 New York Festivals TV & Film Awards.

In 2020 for the ABC Darren produced, with Jacob Hickey, the documentary *Maralinga Tjarutja* which won the 2020 AACTA Award for Best Direction in Nonfiction Television and the Silver Award for Documentary (Human Rights) at the 2021 New York Festivals TV & Film Awards. For SBS, Darren completed the third and final season of *Filthy Rich & Homeless* which won the 2021 BANFF World Media Festival International Rockie Award for Best Docuseries and the Gold Award for Documentary (Social Issues) at the 2021 New York Festivals TV & Film Awards, and the major observational series *Addicted Australia* which won the Gold Award for Documentary (Social Issues) at the 2022 New York Festivals TV & Film Awards.

In 2021, Darren produced for the ABC a second season of *Total Control*, which won the Gold Award (Entertainment Program - Drama) at the 2022 New York Festivals TV & Film Awards, the feature documentary *Step into Paradise* about iconic fashion designers Jenny Kee and Linda Jackson and *Books That Made Us*, a 3 part factual series that also won a Gold Award (THE ARTS) at the 2022 New York Festivals TV & Film Awards.

In 2022, Darren completed production on the historical series *The Australian Wars* (aka *First Wars*) for SBS about the nation's frontier conflicts, and with Jacob Hickey, was Executive Producer on the 6 x 30-minute documentary series *Our Law* for NITV, produced by Pink Pepper and Periscope Pictures.

Recently completed for the ABC are the factual series *First Weapons*, produced with Dena Curtis of Inkey Media, and the feature documentary *The Dark Emu Story* which was selected in Official Competition at the 2023 Sydney Film Festival. Currently in production for SBS the factual series *Meet the Neighbours* and feature documentary *Lessons from the Unknown*.

With Rachel Perkins, Darren co-curated the film program for the *Message Sticks Indigenous Festival* at the Sydney Opera House from 2002 until 2011, and in 2012 presented the curated program of Indigenous films *Blackfella Films Presents* in partnership with the Sydney, Melbourne and Brisbane International Film Festivals.

Darren is a Member of the Academy of Motion Picture Arts & Sciences. He currently serves on the boards of NIDA, the AFI and the Sydney Festival. He was on the board of Screen NSW from 2011 to 2015, the Council of the Australian Film Television and Radio School from 2012 to 2018 (with a term as Deputy Chair from 2014 to 2018) and the Sydney Film Festival from 2017 to 2022. In 2012 he was the recipient of the prestigious AFTRS Honorary Degree.

Erin Bretherton - Producer

Erin is a scripted development specialist, producer and screenwriter. She has been the Head of Scripted Development at Blackfella Films since 2020.

Prior to this she was the Development Executive at Dark Horse and the interim Development Executive at Film Victoria where she ran all fiction development programs and initiatives. In 2017, she held the role of Development Executive with Blackfella Films, working on drama series projects commissioned by the ABC, SBS and Foxtel.

In 2021, Erin was the associate producer on the second season of *Total Control*, for the ABC, which won the Gold Award (Entertainment Program - Drama) at the 2022 New York Festivals TV & Film Awards. Her other production credits include writer, script coordinator and script editor on the award-winning children's series *Nowhere Boys* (Matchbox Pictures & ABC).

Erin has worked in story rooms with Carver Films, Matchbox Pictures, Every Cloud Productions and Dark Horse and as a freelance developer for a number of Australian production companies. She has partnered with Plot Twist, Cinespace and Screenworks to deliver skills development labs for early-

career writers and is engaged as an external assessor for the screen funding agencies and the Cinestory television writing fellowship.

Rachel Griffiths - Executive Producer

One of Australia's most prolific industry professionals, Rachel Griffiths is an Academy Award nominated and multi award-winning actress. After starting her career on the Australian stage, Rachel Griffiths burst onto the international scene in 1994 with P.J. Hogan's much-loved feature film *Muriel's Wedding*. Her film credits since then include *My Best Friend's Wedding*, *The Rookie*, *The Hard Word*, *Blow*, *Step Up*, *Burning Man*, *Mammal*, *Saving Mr. Banks*, *Beautiful Kate*, and *Hilary & Jackie* and *Hacksaw Ridge*.

Rachel has continued to work in the theatre with notable performances in *Proof* for the MTC and *Robbie Baitz's Other Desert Cities* on Broadway. Rachel moved into premium television drama starring as Brenda in the critically acclaimed HBO series *Six Feet Under* for which she received a Golden Globe Award. The series earned her a further two more nominations, two SAG awards and multiple season Emmy nominations. Her follow up series for the ABC's 5 season -*Brothers & Sisters* earned her further Golden Globe, Emmy and SAG nominations. Other television credits include the NBC series *Camp*; the Julian Assange biopic, *Underground*, *Paper Giants: Magazine Wars*, *Dead Lucky* for SBS, and *Dustin Lance Black's* epic gay civil rights series *When We Rise* for ABC- USA. Rachel recently starred in two seasons of the Amazon/ABC signature series, *The Wilds*. In the last few years Rachel has moved into content creation with her company *Magdalene Media*, directing and producing the highest grossing Australian feature film of 2019, *Ride Like A Girl*. She also co-created the internationally acclaimed political drama, *Total Control* for ABC Australia, in which she co-starred and is currently shooting its third season. Rachel is excited to have moved into factual content with *Finding the Archibald*, and *Great southern landscapes*. for the ABC. She is currently developing television projects for both local and international platforms. She sits on the board of the nations leading museum of the moving image, ACMI and is Patron of *Bus Stop Films* - an important generator for inclusive filmmaking fostering the participation of people with disabilities in our national storytelling. She was awarded An Order of Australia. (AM) for her contribution to the arts in 2021.

Stuart Page - Executive Producer

Stuart is *Total Control's* co-creator, head writer and executive producer.

He is a sought-after writer and producer, having performed both roles on the second series of the popular series *The Secret Daughter* as well as seasons 1 & 2 of *The Doctor Blake Mysteries*. He has written for the acclaimed sci-fi drama *Cleverman* and for the cult prison series *Wentworth*. Other television credits include *Janet King* and *Crownies* for the ABC, *Home and Away* and *Blue Heelers* for the Seven Network, and *Neighbours* for Network Ten.

Stuart was a double nominee for the 2015 Australian Writers Guild Awards for his work on *The Doctor Blake Mysteries* and *Wentworth*, and took home the award for *Wentworth*.

Wayne Blair - Director

On television Wayne is best known for his AACTA nominated work in two seasons and a telemovie of *Redfern Now* for the ABC, of which he also wrote and directed one episode. Selected TV credits include Rowan Woods' *The Broken Shore*; *Small Claims*, *Wakefield*, *Fireflies*, *Water Rats*, *All Saints*, *Wildside*, *Squinters*, *The Letdown*, *Black Comedy* and *Aftertaste*. Wayne has recently appeared in the highly acclaimed television series *Mystery Road* beside Aaron Pederson and Judy Davis, and Netflix original series *Irreverent*.

Wayne's film credits include *Emu Runner*, *The Turning – Family*, *Wish You Were Here* opposite Joel Edgerton and Teresa Palmer, *X*, *The Last Time I Saw Michael Gregg* directed by Steven Soderbergh, *Blessed*, *Mullet*, *Rams*, *June Again*, *Extraction* with Chris Hemsworth and Rose Byrne produced film, *Seriously Red* by Dollhouse Pictures. Wayne can most recently be seen opposite Cate Blanchett and Deb Mailman in Dirty Films' *The New Boy*.

On stage Wayne has performed in *True West* directed by Phillip Seymour Hoffman and *Tot Mom* directed by Steven Soderbergh both for Sydney Theatre Company. Other theatre credits include *The Sunshine Club*, *Inheritance*, *The Cherry Pickers*, *The Long Forgotten Dream* and *Wonnangatta* for the Sydney Theatre Company, opposite Hugo Weaving; *Jesus Hopped the A Train*, *Stuff Happens*, *Run Rabbit Run*, *Conversations with the Dead*, *The Sapphires*, *The Dreamers*, *Cloudstreet* (International Tour) for Belvoir; *Othello* and *Romeo and Juliet* for the Bell Shakespeare Company, and *Skin* with Bangarra Dance Company.

Jub Clerc - Director

Jub is a Nyul Nyul/Yawuru woman from the Kimberley in WA.

A WAAPA graduate, Jub spent many years in theatre before working on shows such as *The Circuit*, *Bran Nue Dae*, *Mad Bastards*, *Satellite Boy*, *Jandamarra's War*, *Jasper Jones* and *Mystery RD- S1*,

She wrote and directed shorts *Storytime*, *Music Men*, *Min Min Light* and multiple ICS's (Indigenous Community Stories).

Jub directed the documentary *Struggling Songlines* and episodes of TV series *The Heights* and *Turn Up the Volume* and wrote/directed her chapter *Abbreviation* of the feature anthology *The Turning*.

Jub has reported/produced for *Around the Traps* and hosted *Mugu Kids* for NITV and was a soprano in *Pecan Summer*, the world's first Indigenous Opera.

Her debut play *The Fever and the Fret* won the 2017 'Kate Challis Award'.

Jub's directorial debut feature film *Sweet As* won the Blackmagic Design and Innovation award at MIFF 2022, the NETPAC award at TIFF 2022 and the Crystal Bear in Generation KPlus at Berlinale 2023.

Garry Phillips - Director of Photography

Garry Phillips studied at Queensland University, graduating first as a surveyor and then began an Arts degree in Communication.

He joined Filmworks, a production house in Brisbane, working various crew and camera roles before moving to Sydney in 1984 to pursue opportunities as a freelance camera assistant.

He worked on many television commercials and feature films. *Burke and Wills*, *Young Einstein* and *The Matrix* to name a few. In 1993 he became a freelance cinematographer and has since been Director of Photography on feature films including *Better Than Sex*, *The Monkey's Mask*, *Gettin' Square*, *Candy*, *Catch a Fire (UK)*, *Burning Man* and *The Railway Man*.

Television credits include *Total Control Series 1, 2 & 3*, *One Night, Year Of*, *Australian Gangster*, *A Discovery Of Witches (UK)*, *Bump*, *The End*, *Jack Irish*, *Picnic at Hanging Rock*, *Squinters*, *Indian Summers (UK)*, *The Missing 2 (UK)*, *Secret City*, *Australia: The Story Of Us*, *House of Hancock* and *Old School*.

In 2015 Garry was awarded the Australian Cinematographers Society 'Cinematographer of the Year' - The Mill Award as well as the Golden Tripod - Features Award for *Railway Man*. He won an AACTA Award for Best Cinematography in Television for *Picnic at Hanging Rock* in 2018 and was nominated for the same award for *Bump* in 2021. He was also nominated for Best Cinematography in a Motion Picture for both *The Railway Man* in 2015 and *Burning Man* in 2011.

Glen Johnson - Production Designer

Glen Johnson started his art department career in 1983 on the landmark TV series *Prisoner*. He was the set decorator on *Muriel's Wedding* and part of the Academy Award nominated art department for *Babe*.

Glen was also the set decorator for the Production Design AACTA award winning films *Somersault*, *The Home Song Stories*, *The Eye Of The Storm* and *The Sapphires*.

Total Control 3 is Glen's first job as production designer.

Olivia Smyth - Costume Designer

Olivia Smyth (she/her) is a costume designer and stylist currently based on Gadigal land. She has a diverse body of work spanning across film, TV and media. Olivia has an education in Fashion Design from RMIT University. Her training gives her a well-developed understanding of fashion, the culture of dress and how we portray ourselves through clothing. She is an intuitive and innovative designer who is committed to creating an authentic aesthetic for her characters.

Previously she has worked on series with ABC, NBC Universal, Amazon, Stan and Netflix and internationally-acclaimed films that have been featured at the Sundance and Toronto International Film Festivals.

Olivia was the costume designer for *The Moth Effect*, Australian sketch comedy television series on Amazon Prime, has worked as an assistant designer for Leesa Evans and various other costume designers.

Olivia is motivated by the collaborative nature of film and the desire to create costumes that resonate with character, story and audience.

Susie Glass - Hair & Makeup

Susie Glass is an award winning New Zealand born Hair and Make up Designer, working within the film and television industry for over 25 years both domestically and internationally.

Over the past few years, Susie has designed *The Wilds* (ABC Studios, on Amazon Prime) and *One of Us is Lying 2* (Peacock Network, on Netflix).

Susie's passion for story telling is shown in her work, spanning over many genres. Her breadth of work is seen in productions such as *Mulan* (Disney), *Fantasy Island* (Sony Pictures), *The New Legends of Monkey* (See Saw Films) and *Mahana* (dir. Lee Tamahori, Jump Film and Television).

Maria Papoutsis - Editor

Maria Papoutsis is a Melbourne based Editor working across a wide variety of genres in both short and long form.

Maria's most recent film and television credits include the feature film *Force of Nature*; Robert Connolly's anticipated sequel to *The Dry*, as well as Stan's four-part TV mini series *Bad Behaviour* which premiered at the Berlin International Film Festival in 2023, and Season 2 of hit TV series *Love Me* for Binge.

Prior to that, Maria edited Glendyn Ivin's feature film *Penguin Bloom*, and Rachel Griffith's directorial debut *Ride Like A Girl*, with mentorship through internationally renowned editor Jill Bilcock.

CAST KEY CREDITS

Alex Irving	Deb Mailman
Rachel Anderson	Rachel Griffiths
Charlie Irving	Rob Collins
Eddie Irving	Wesley Patten
Paul Murphy	Wayne Blair
Damien Bauer	Anthony Hayes
Joely	Steph Tisdell
Peter Solomon	Huw Higginson
Philippa Bailey	Daniella Farinacci
Helena Rossi	Anita Hegh
Tristan Shorn	Benedict Hardie
Marion Beaumont	Catherine McClements
Matthew Kohli	Fayssal Bazzi
Sharon Costigan	Lisa Hensley
Dee Rhodes	Rosie Lourde
Kathleen Sloane	Maya Stange
Dominic	Josef Ber

CREW KEY CREDITS

Executive Producer	Sally Riley
Executive Producer	Kelrick Martin
Executive Producer	Rachel Griffiths
Executive Producer	Stuart Page
Producer	Darren Dale
Producer	Erin Bretherton
Director	Wayne Blair
Director	Jub Clerc
DOP	Garry Phillips
Production Designer	Glen Johnson
Costume Designer	Olivia Smythe
Hair & Makeup	Susie Glass
Editor	Maria Papoutsis