

Satisfaction

A SHOWCASE Original Presentation



8.30pm Wednesdays from December 5

showcase.



A Lonehand production for Showcase

Satisfaction

Six Women, Two Lives, One Profession.

Set in and around 232, an up-market city brothel, **Satisfaction** reveals the world of five high class escorts and their manager as they juggle the pressures of their private lives with their secret profession.

Satisfaction is an exploration of the relationships between these women: the bonds of friendship, the competition, the loyalty, the ruthlessness, the camaraderie. The stories are grounded and real - shocking, touching, funny, disturbing, intelligent and sexy. They are love stories with a twist - about strong women keeping themselves together when they're giving so much of themselves away.

About friendships, family, lust and love **Satisfaction** is provocative and compelling, revealing, confronting and intoxicating.

Satisfaction is a series unlike anything seen on Australian television.

*Shocking
intelligent
sexy*

Creative Team

SERIES CREATOR Roger Simpson

PRODUCERS Andy Walker
..... Roger Simpson

EXECUTIVE PRODUCER..... Kim Vecera

DIRECTORS

Episodes 1 & 2 and 7 & 8..... Ken Cameron

Episodes 3 & 4 and 9 & 10..... Paul Moloney

Episodes 5 & 6..... Daina Reid

WRITERS

Episode 1 & 6..... Roger Simpson

Episode 2 & 8..... Fiona Seres

Episodes 3, 9 & 10 Matt Ford

Episodes 4 & 7..... Katherine Thomson

Episode 5 Deb Cox

Episode 8..... Samantha Winston

STORY EDITOR..... Jo Martino

PRODUCTION DESIGNER Marita Mussett

DIRECTOR OF PHOTOGRAPHY... Darrell Martin

COMPOSER Gusto Music

CASTING Mullinars Casting
..... Consultants

EDITORS..... Peter Carrodus ASE
..... Steve Evans

Key Cast

CHLOE Diana Glenn

NATALIE..... Kestie Morassi

TIPPI..... Bojana Novakovic

HEATHER..... Peta Sergeant

MEL..... Madeleine West

LAUREN..... Alison Whyte

NICK..... Robert Mammone

JOSH..... Sullivan Stapleton

ALEXANDER..... Nicholas Bell

*lust
love
loyalty*

1. *Running Girl*

**2 HOUR PREMIERE 8.30PM
WEDNESDAY DECEMBER 5**

Chloe's world begins to unravel when a long standing regular, Warwick, fails to turn up for his monthly visit. Surprisingly, it's this meek man and his 'disappearance' which exposes Chloe's insecurity and shakes her relationship with her long-term but frequently absent boyfriend Josh. Questions about family from her 14-year-old daughter Bonnie propel Chloe back to where it all began, in a dusty town with a passing truck driver.

FOLLOWED BY EPISODE 2



2. *Mrs Hyde*

High class escort Mel finds herself challenged by Johnny Lake, a rock star client with a huge ego and some damaging sexual problems. A drug fuelled night of psychological game-playing ends in Johnny verging on death and Mel seeking out her elusive lover Tim Kronenberg. When Tim suggests she come away with him, Mel is tempted by the security of someone she knows and loves. But just as she's considering her options, Mel discovers a destructive side to Tim he seems unwilling to change.



Episode Synopses

3. *Jizz*

8.30PM WEDNESDAY DECEMBER 12

Heather and her partner Ally want to have a baby, using Ally's good friend Gary. But when Gary's new partner Eadie's troublesome attitude comes to light and legal contracts get waved around, Heather and Ally angrily end the arrangement. Heather devises an unusual solution which sends Ally into a tailspin.



4. *Lauren Rising*

8.30PM WEDNESDAY DECEMBER 19

The harsh reality of 232 hits newly initiated Lauren in the face, and sees her scurry back to the familiarity of suburbia. But when Chloe pursues her, Lauren realises sex work will help her confront the breakdown of her marriage to Phil and some uncomfortable sexual issues. Returning to 232, Lauren regains her confidence, gets herself a thankful regular and develops the steel to order Phil out of her life.



5. Truth

**8.30PM WEDNESDAY
DECEMBER 26**

Tippi is perplexed by a client, Aiden, who seems to be suppressing his sexual urges. Chloe comes clean with Bonnie about her work and Bonnie promptly shuts down. Thinking it will help, Chloe decides to cool things with Josh, but Bonnie is doubly annoyed. Lauren discovers Heather is pregnant and lends her support. Finally, Tippi learns the shattering truth about her mystery client.



6. Family

**8.30PM WEDNESDAY
JANUARY 2**

Tippi negotiates her relationship with Aiden, but realises there's no room for him in her life. Surprisingly, Bonnie gives Chloe the okay to go back to work. Pregnant Heather is offered some on-going support from Alex while one of Lauren's clients brushes up on his seduction skills, which she misinterprets as intended for her.



7. Rubber Dubber

8.30PM WEDNESDAY JANUARY 9

A constant stream of regulars greets Chloe on her return to work, as well as an old friend who reminds Chloe of her achievements. But at home she's rocked to discover Bonnie's dangerous internet activities. Mel and Nick's relationship intensifies, while Nat reveals an unusual sexual penchant. Lauren is shaken when her children announce they're moving to America with their father, while Heather's under pressure to sell the home she shared with Ally.



8. Zipless

**8.30PM WEDNESDAY
JANUARY 16**

Tippi embarks on an unusual adventure with a long term client, which becomes life-threatening. Meanwhile Mel finds a significant amount of money mysteriously deposited

in her bank account and is further perplexed when she's faced with Nick's shady past. Heather moves in with Lauren, while Chloe's confusion continues over her relationship with Josh and Bonnie's attitude to her work. Troubled by Nick's overnight disappearance, Nat worries about her father's activities.



9. Paying for It

8.30PM WEDNESDAY JANUARY 23

Chloe, Bonnie and Josh begin counselling sessions. Josh proposes marriage, which fails to appease Chloe's troubled mind, but it's an unusual client who provides an unexpected insight for Chloe. Nat and Nick are faced with a huge tax bill, which puts a strain on their relationship, while Mel's lover Tim reappears and makes a claim on her. Lauren's former husband Phil tells her he needs to sell the family home and Heather's decision about the baby appears to be cemented.



10. Slaying the Goat

8.30PM WEDNESDAY JANUARY 30

News that 232 is on the market inspires Lauren to lobby the girls to form a syndicate. Mel's disappointment in Tim propels her to contemplate ownership of the brothel and a committed relationship with Nick. Heather's decision about the baby is taken out of her hands, while a client and his wife help Tippi rediscover the fun in her work. As Nick prepares to set up house with Mel, an unexpected visitor from his past changes the course of Nick's life.





Cast



Chloe

Enthusiastic and dedicated, Chloe's the longest serving worker at 232. Down to earth, and compassionate, she is popular with the men. A child runaway, Chloe fell into prostitution and, apart from a few breaks from the game, is a veteran professional. A single mother with a fourteen year old daughter, she had promised herself that she would retire but the job gives her financial independence and allows her to become someone else entirely.

Diana Glenn is Chloe

Diana has appeared in several well known television series including **The Secret Life of Us**, **State Coroner**, **Neighbours** and **Outrider**. In 2003 she appeared in the Cate Shortland directed feature **Somersault** before being cast as one of the leads in the highly acclaimed 50 minute movie **Lennie Cahill Shoots Through**. As a result of this role she was cast as the lead female role in **Oyster Farmer** - a performance which won her the Best Actress Award at the St Tropez Film Festival. Diana later moved to Los Angeles where she secured a lead in the Paramount pilot **Company Town**. Diana recently completed filming a lead role in the feature **Black Water** and has recently completed shooting the new series **Canal Road**.



Natalie

Natalie is a whip-cracker. The boss's daughter, she runs the brothel and corrals the girls with the intensity of someone with a lot to prove. And it's her father Nick, who fronts for the brothel, she's out to impress. A business woman, she sees the girls as dollar signs with good arses and pretty faces. Her ambition is to one day run the place herself, but as time goes on it becomes evident her father has no intention of allowing Nat to fulfil her obvious potential. It's just a shame Nat's the last person to realise he's going to derail her.

Kestie Morassi is Natalie

Adelaide born actress Kestie Morassi is best known for her standout performance as backpacker Kristy Earl in the acclaimed Australian horror film **Wolf Creek**. The chilling film screened at the 2005 Sundance Film Festival and went on to blitz the Australian box office, as well as earn Kestie an AFI nomination for Best Supporting Actress. Kestie has also starred alongside Bryan Brown, Toni Collette and Sam Neill in the Australian feature **Dirty Deeds** and her performance was nominated for Best Supporting Actress by the Film Critics Circle of Australia in 2003. With over ten years' experience in film and television, Kestie's other credits include the popular TV series **Neighbours** and the films **Travelling Light**, **Strange Bedfellows** and **Thunderstruck**.



Tippi

The most versatile of the 232 girls, Tippi's curious, adventurous and for the most part, willing to go anywhere a client wants. She enjoys the feeling of belonging and the camaraderie prostitution gives her. As an adopted child, she's always felt a little disconnected. Tippi may have her demons, but her greatest asset is a beautiful heart and an ability to see the goodness in all. There's no transformation when Tippi is working – the client gets the real woman: her performance is just skin deep. And in this lies her vulnerability. A sex worker needs a tough outer shell to keep her real persona intact, and Tippi's is paper thin.

Bojana Novakovic is Tippi

Since graduating NIDA in 2002, Bojana has built a reputation as one of the most interesting actors to burst onto the scene in recent years. Her TV credits include **Blackjack - At The Gates**, **The Cooks** and the ABC mini series **Marking Time**, for which she received her first AFI Award for Best Actress in 2004. Bojana's film credits include the feature films **Optimisti** (a 2007 Tribeca Film Festival nominee), **Solo**, **Thunderstruck** and the Cordelia Beresford short film **The Eye Inside**. Her theatre credits include **Female of the Species**, **Eldorado**, **Debris**, **Loveplay**, **These People**, **Strange Fruit** and **Targets**. At NIDA Bojana starred in **Three Sisters**, **Pericles** and co-wrote, directed and performed in **Grimm Bacon**, an original piece. Prior to NIDA, Bojana's professional credits include **Bell Shakespeare's Romeo and Juliet**, the films **Monkey's Mask**, **Strange Fits of Passion** and **Blackrock**, and television including **Wildside**, **Water Rats**, **Heartbreak High**, **Murder Call** and **Big Sky**.



Heather

Vocal, opinionated and political, Heather's clients love her because she seems to know exactly how they like it. She gets pissed off with anyone inquiring about how she's a lesbian when she screws men for a living. Personal analysis is not something she does. Being a sex worker is her occupation: end of story. Pay her enough and she'll be anything you want, up to a point. While she sometimes plays it tough with her clients, she is enormously warm and supportive of the other girls and she's deeply in love with Ally, her partner of many years.

Peta Sergeant is Heather

Peta Sergeant graduated from NIDA in 2000. Her television credits include some of the most well-known Australian programs, among them an ongoing and current guest role on **All Saints**, and roles in **Two Twisted**, **Soft Boiled Luck** alongside Bryan Brown, **Last Man Standing**, **Head Start**, **Beastmaster**, **Headland** and **Jeopardy** - a BAFTA winning BBC TV series. Peta's film credits include **George of the Jungle II**, **The Bet**, directed by Mark Lee, and Sue Smith's **Thrall**. Her theatre credits include **Accelerando** by Latino playwright Lisa Loomer 2002, which she also produced for the Sydney Fringe Festival. She co-produced and acted in Howard Korder's **Boy's Life** directed by Toby Schmitz, for the Sydney Fringe Festival in 2001. As part of the Sydney 2000 Olympic opening ceremony, Peta was a member of the company that devised and performed **There Is No Need To Wake Up** directed by Barrie Kosky. Peta has recently completed shooting the new series **Canal Road**.



Mel

A beautifully sculptured woman, Mel is the woman all men dream to possess. Cool and confident, it's her aura of unattainability that drives men crazy. After learning during her formative years that her parents both had a string of lovers within their marriage, Mel now takes the view that sex is relatively meaningless. Of all the girls, Mel is the one who engages least with the sex. But then again, that's Mel's problem: she barely engages in anything.

Madeleine West is Mel

With recent appearances in big-budget US productions including **The Starter Wife**, **The Condemned** and **Hercules**, Madeleine West is fast developing a reputation as a versatile actor, known for her broad appeal and remarkable range. With a leading role in the Australian film **Big Reef** followed by performances in **You and Your Stupid Mate** and **Happy Endings**, Madeleine has selected roles quite far removed from her first television role on high-profile drama series **Neighbours**. Appearances on **Stingers**, **Glass House**, **Rove Live**, **The Panel** and **Gears**, along with extensive theatre work and writing workshops in the United States, have positioned Madeleine as a sought-after performer on both stage and screen. She is also a committed advocate for several charity organisations and is in demand as a keynote speaker and MC.



Lauren

About to turn 40, yet the most inexperienced professionally, Lauren has the air of someone who's had it all and lost it all. Soon to be divorced from her businessman husband, Phil, she is gingerly exploring her new world as a means of regaining control of her life. After 18 years of playing the role of submissive trophy wife, Lauren has finally found a supportive network with the girls at 232. One of Lauren's greatest dilemmas, however, is how to tell her kids.

Alison Whyte is Lauren

Alison Whyte has had a wide-ranging career in television, theatre and film. As one of the best-loved and familiar faces on Australian television, her impressive CV includes lead roles in **Marshall Law**, **Good Guys Bad Guys** and **Frontline**, along with major roles in popular favourites **CrashBurn**, **SeaChange**, **Dogwoman**, **The Hub**, **State Coroner**, **The Micallef Programme**, **GP**, **Kangaroo Palace**, **The Glynn Nicholas Show**, **The Comedy Initiative: Tapeworm**, **Blue Heelers**, **Bony**, **Boys from the Bush**, **Skirts**, **Kelly** and **Small Claims**. In 1997 Alison won a Silver Logie Award for Most Outstanding Actress for her performance in **Frontline**, and a 1996 Gerda Nicholson Award for Best Actress in a Drama for **Decadence**. Alison has also appeared in several films including **Roundabout**, **Subterano**, **Just Do It**, **Saturday Night**, **What Goes Around Comes Around**, **The Boatbuilder**, **Zombie Farm**, **Fredsmart** and **The Jammed**. She has also enjoyed a long and fruitful relationship with the Melbourne Theatre Company thanks to roles in a host of productions including the acclaimed **Don's Party** which she will be appearing in at the Sydney Theatre Company in 2007.

Roger Simpson

Series Creator/Producer

Roger Simpson is one of Australia's leading script writers.

He has created fifteen series for television including the highly acclaimed telemovie series **Halifax f.p.** which won awards in every category during its record breaking run of twenty-one telemovies.

He is also the creator of the Nine Network police drama, **Stingers** (which ran for eight seasons until 2004) as well as the cult series **Good Guys Bad Guys**.

As one of the 'Two Rogers' his 25 year collaboration with Roger Le Mesurier remains one of the most successful and prolific partnerships in Australian television history.

Satisfaction is the debut production by his new company **Lonehand**, formed after Le Mesurier's retirement.

Roger is the winner of eleven awards for writing including eight AWGIES as well as numerous awards as a producer (including two AFI's and two Logies).

His credits include the mini-series **Answered by Fire, Dog Woman, Darlings of the Gods, Nancy Wake** and **Sword of Honour**, the feature films **Squizzy Taylor** and **The Nostradamus Kid** and the long form series, **Silver Sun, Something in the Air, Snowy** and **Skirts**.



Andy Walker

Producer

A television drama producer, Andy recently completed ten years with Beyond Simpson Le Mesurier, working across all of the company's production, development and casting activities.

His credits as Producer include the ABC International co-production mini-series **Answered By Fire** (for which he received a 2006 AFI Award nomination for Best Mini-Series or Telemovie), and telemovies **Big Reef** (Nine Network) and **Life** (Network Ten). Walker was also the casting director on the telemovies. He was the Associate Producer on Nine's undercover police drama **Stingers**, the ABC kid's sci-fi serial **Silver Sun** and Magda Szubanski's **Dogwoman** telemovies. Walker was also the Production Associate on **Something In The Air, Good Guys Bad Guys** and **Halifax f.p.**

Earlier credits in various capacities include the Australian soap **Echo Point**, the feature films **Streetfighter** and **Escape From Absalom, Time Trax** for Warner Bros Television and **Snowy** for Simpson Le Mesurier.



Kim Vecera

Executive Producer

With an extensive career in film and television Kim Vecera is one of Australia's most highly regarded Executive Producers.

She began her career as Project Officer at the Australian Film Commission before being appointed Business Affairs Manager at Roadshow Coote and Carroll, one of Australia's most prestigious film and television production companies. During her ten-year tenure the company produced over 300 hours of programming including the award-winning **Brides of Christ** and **GP**.

Upon the introduction of subscription television Village Roadshow appointed Kim as Chief Executive Officer of a new 24-hour music channel enterprise, **ARC music TV**, which re-branded to **MTV Australia** in 1997.

In 1999 Kim was appointed Production Executive at **Fox Studios Australia** overseeing all local film and television commissions before being promoted to Head of Production.



In 2002 Kim joined **FOXTEL** as Head of Production, Owned and Operated channels which involved supervision of local programming on key Fox branded Channels, including **FOX8**. Credit highlights of that period include Executive Producer of the first series of **Australia's Next Top Model**, **Love Bytes** – a four part anthology series about love on the internet, and the multi-award winning **Love My Way**.

With a wealth of experience and knowledge, Kim joined **SHOWTIME** as Executive Producer/Consultant on original drama commissions in September 2005 whilst continuing as Executive Producer/Consultant on all FOXTEL original drama commissions.

Kim most recently Executive Produced Season 3 of the multi-award winning series **Love My Way** for SHOWTIME and **Dangerous** for FOX8.



Ken Cameron Director (Episodes 1, 2, 7 & 8)

Director Ken Cameron has enjoyed a long and distinguished career in the Australian television industry. His reputation has been forged through his vast experience on high profile drama series, mini-series and telemovies; such as **MDA**, **White Collar Blue**, **Halifax f.p.**, **My Brother Jack**, **Police Rescue**, **Secret Men's Business**, **Stingers**, **Wildside**, **Bordertown** and **Joh's Jury**. Ken directed some of Australia's most loved mini-series including the multi-award winning **Brides Of Christ** and **Bangkok Hilton** starring Nicole Kidman. His feature film credits include the award-winning **Fast Talking** and **Monkey Grip**, adapted from Helen Garner's best-selling novel. Ken is also a published novelist.

Paul Moloney Director (Episodes 3, 4, 9 & 10)

Paul Moloney has a long and consistent body of work behind him, spanning series television, telemovies, mini-series and feature film. Since his debut on renowned long-running series **The Sullivans** in 1981, Paul has worked solidly across all genres of television, from children's programming, to high-end drama series. Paul's directorial credits are widespread and feature some the most popular Australian programs ever produced, including **Halifax f.p.**, **Dogwoman**, **State Coroner**, **Embassy**, **Seachange**, **Good Guys Bad Guys**, **Blue Heelers**, **Snowy**, **Law of the Land**, **Bony**, **The Flying Doctors**, **Carsons Law** and **The Henderson Kids**. In 2002 Paul was nominated for an AFI Award for Best Director for the feature film **Crackerjack**.

Daina Reid Director (Episodes 5 & 6)

WAAPA graduate Daina Reid first came to viewer's attention in her on-camera roles in **The Micallef Program**, **Full Frontal** and **Jimeoin**, but has been writing, performing and directing since the early nineties. Having moved behind the camera full time, Daina is now a highly sought after director thanks to her work on Seven's long-running drama series **All Saints** and **Blue Heelers**, along with **The Alice**, **MDA**, **The Secret Life of Us** and sketch comedy series **Skithouse**. Daina has also written, directed and produced several short films, including the 1999 Tropfest Finalist **A Margherita with Hot Salami**.

Jo Martino Story Editor

Jo Martino began her career in TV on the Beyond Simpson Le Mesurier productions **Good Guys Bad Guys** and **Halifax f.p.** as a Trainee Script Editor. She was promoted to Script Editor and contributed to the development of the highly acclaimed second series of **Good Guys Bad Guys**. She continued her association with the Production Company, being integral in development and scripting, serving as Story Editor, Writer and Script Editor of their long-running crime drama **Stingers** and the ABC co-production **Something In The Air** - for which she was nominated for an AFI. Involved in the development of the legal drama **Life** for Network Ten and Beyond Simpson Le Mesurier, Jo was also engaged as Story Editor and Writer on the series. She was involved in developing and writing Cox/Knight's **Crash/Burn**, was Script Producer during the development of the Network Ten/ Burberry Productions comedy/drama **Lurks**

Jo Martino continued...

and Script Edited the pilot episode of Network Ten/Hoodlum Entertainment drama **True Colours**. Jo is the Creator, Script Producer and Writer of the SBSi/FFC/Film Victoria funded comedy/drama **Carla Cametti P.D.** and recently received an AFC funded Producer Internship with Lonehand's Roger Simpson and **Satisfaction** Producer Andy Walker.

Matt Ford Writer (Episodes 3, 9 & 10)

Matt Ford is a talented screenwriter with a number of primetime TV and feature film writing credits to his name, including ABC's **Wildside, Stingers, Medivac, Farscape, Wildside, GP** and **Sweat**. He was also the producer of ABC's **Love Is A Four Letter Word**. In 2006 Matt worked on Channel Nine's big-budget drama series, **Sea Patrol**. Matt is also a talented musician and songwriter, and won an ARIA award for the 1998 Song of the Year, The Whitlams' 'No Aphrodesiac' which he co-wrote with Tim Freedman. Matt has also made several television appearances, including **The Glasshouse, The Panel** and **Somewhere in Siberia**.

Fiona Seres Writer (Episode 2 & 8)

Fiona has worked extensively within the Australian television and film industry, most recently writing multiple episodes for **Love My Way** (series 1, 2 and 3), **The Surgeon** and for **Fireflies**. She was also the head writer of the series, **Dangerous** for Southern Star. Fiona made her playwriting debut in 2006 with her play, **A Violent Act**, for Wharf 2 Loud at Sydney Theatre Company and is currently developing the feature film **Strangerland**, which was accepted into the SPARK script development programme. Fiona graduated from AFTRS with a MA in Script Writing in 1998. Her AFTRS graduating film was an adaptation of Richard Ford's short

story **Great Falls**, which screened to much acclaim at various national and international film festivals and was awarded the Ilford Black and White Award at the Slamdance Film Festival in 2000. Following graduation, Fiona was awarded a scholarship to study Dramatic Writing at the Tisch School of the Arts, New York University.

Katherine Thomson Writer (Episodes 4 & 7)

Katherine began her career in the theatre as an actor working with Sidetrack, Sydney Theatre Company and Theatre South. Her extensive television screenwriting credits include **Blackjack, Young Lions, All Saints, McLeods Daughters, Wildside, Grass Roots, Halifax f.p., Fallen Angels, Snowy** and **GP**. She was the Australian co-writer of **Answered By Fire** - a two part series produced by Beyond Simpson Le Mesurier, the ABC and the Canadian Broadcasting Corporation. She was also the writer of the Becker Entertainment/ Film Australia feature documentary **Unfolding Florence - The Many Lives of Florence Broadhurst**, directed by Gillian Armstrong and which screened at Sundance Film Festival in 2006. Katherine won three Australian Writer's Guild Awards (AWGIE) in 2006 - the Major Award for the best overall script and Best Television Mini Series (original) for **Answered By Fire** and Best Documentary (Public Broadcast) for **Unfolding Florence** with the latter also winning the Queensland Premier's Award 2006 for Best Television Script.

Deb Cox Writer (Episodes 5 & 6)

Deb Cox began writing and editing for television in the 1980's at Crawford Productions in Melbourne. Her early freelance career included a stint as a Project officer for the Australian Film Commission and as Head of Drama for Artist Services where she developed a range of film and television projects, including the ABC miniseries **Simone de Beauvoir's Babies** (creator/writer/co-producer) and the feature film **Dead Letter Office** (writer/co-producer). As part of CoxKnight Productions she produced three series of the ABC drama, **SeaChange** (creator/co-writer/co-producer), the Ten Network series **CrashBurn** (co-creator/co-writer/co-executive producer) and the children's series **Worst Best Friends** (co-executive producer/story producer). More recently, she has written one of Australia's first on-line narrative dramas, **PSTrixi** (for Hoodlum Entertainment) and is co-writing and co-producing a miniseries for the ABC called **East of Everything**.

Samantha Winston Writer (Episode 8)

Samantha Winston's screenwriting credits include **Stingers**, **McLeod's Daughters**, **Blue Heelers** and **Sea Patrol**. In addition to her writing credits, Samantha has worked as an in-house script editor and storyliner. Currently, she has a 6 part drama project she co-created, **Carla Cametti PD**, in development with SBSi.

The Ideas

When creator Roger Simpson was approached by SHOWTIME to develop a series set in the sex industry, he always knew that the stories would have less to do with the rarified world of the sex worker than it would about more universal themes of human sexuality common to everyone.

"Immediately, it felt like here was a drama that could be about sex and transactions and boundaries and secrets," says Simpson. **"About what is permitted and what is forbidden: in other words, about the 'prostitute in us all'."**

"That said, prostitution is an enigma," continues Simpson. **"We are lured by its forbidden nature: it challenges us morally, it confronts everything we believe about sex. It is supposedly a commercial transaction: sex for money with no strings attached, where normal emotions are put on hold, where sex and intimacy are exchanged for money calculated on an hourly rate. Instead, it is frequently about the opposite – moments of intense emotional outpouring and revelation."**

The result is a series that not only challenges our morality, but may well evoke more questions than it answers.

The Research

Embarking on a series of this nature is not for the faint-hearted. From the outset, the producers wanted to make a series about the world of the sex worker that, despite the wider aims of the concept, would be utterly authentic.

To set a television series in a brothel without being gratuitous – and to represent characters that are accurate and not exploitative – is to set out on a slippery slope.

Challenging stereotypes and overcoming preconceived notions was a deliberate aim of the producers and to do this an extensive period of research was undertaken.

Katherine Thomson, one of the series' writers, talked to many workers in and around the industry and spent time in a number of brothels, talking to the girls and observing the night-time antics.

The production was also assisted by two unique consultants - Fiona Patten (from Body Politics and the Eros Foundation) and Paul Mullen, (Professor, Victorian Institute of Forensic Mental Health). Fiona is an expert in the political and industrial aspects of the industry while Paul (who has worked with the producers before on HALIFAX f,p,) was invaluable for his insights into the psychology of sexual behaviour.

Each member of the principal cast also visited several brothels around Melbourne and found the workers to be surprisingly generous and candid. Their honesty and matter-of-fact approach to their work was both disarming and fascinating.

The Locations

Filmed entirely on location in Melbourne, satisfaction delivers a world of intentional excess.

The brothel, known in the series as '232', is in reality a fully operational nightclub and bar located in Southbank on

Melbourne's city fringe. Eve Bar and Lounge, which served as the location for '232' is opulent, indulgent and lavish. With its salubrious interior adorned with Florence Broadhurst wallpaper and ornate furnishings, the location is a heady mix of temptation, extravagance and escape. Eve Bar and Lounge provided an ideal setting to achieve the desired atmosphere of '232' – which itself serves as a sanctuary from the reality of the outside world.

The salubrious and lavish environment of the brothel is juxtaposed against the personal abodes of our working girls. The duality of their work and home environments reinforces the same sensibility with which their characters were written. Their professional lives are sensual, with a touch of surrealism, while their personal lives are still touched by the same mundane realities we all experience in our daily lives.

The homes of the women serve as an extension of their characters and their individual dwellings reflect the reality of their personal and family lives.

For example, Lauren's grand residence (filmed on location in affluent Armadale) - which served as her marital home for many years – with tennis court, lap pool and sumptuous features is indicative of the life of financial privilege she enjoyed during her marriage, but has a somewhat cold and abandoned feeling of an empty-nest now that her children have grown.

Tippi & Mel's trendy, modern inner-city apartment (filmed on location in Melbourne's inner Bayside area) reflects their commitment-free existence, in which they have total control and an abundance of disposable income. The transience of this lifestyle is not lost on either of them and hints at the absence of a strong network of family and friends.

Chloe's home, in leafy Brighton, with its spacious interior and quality fittings and furnishings also signifies her success in her chosen profession. However, while her home and personal life contain all the trappings of a middle-class life and career, it belies her actual past which involved fleeing a broken home and her deception to daughter Bonnie, who believes Chloe has a highly paid role at a casino.

The Production Design

The modern brothel is designed to be a world away from care for its clients. For someone entering for the first time, it looks more like a five star hotel than a bordello.

In a typical working parlour, the lighting is low and there are little nooks and crannies with upholstered seats where clients can sit quietly or wait for their friends. Everyone knows they're not at a hotel, of course -the business is clear from the moment you enter – and there's a promise in the air.

The brief for the designers of satisfaction was to interpret this promise, make it tangible and then elevate it. If there was a term for the overall vision for the series, it would be 'heightened reality'.

Production Designer Marita Mussett explains the visual context of the series is that of a world each of us would like to inhabit.

"Eve Bar and Lounge offered a wonderful foundation on which to create and develop a stage on which diverse drama could take place. The quality and scale of the architectural materials and furnishings used creates a luxe environment full of rich colour and texture. To build a studio set with equal impact on-screen would exceed any budget previously allocated for an entire drama

series in Australia. The location, which served as a quasi-studio for almost 50 per cent of the shoot, allowed the production design team to focus our budget on securing high-end fabrics, soft furnishings, light fittings and dressings to further embellish the cool-sexy surroundings of 232."

The design challenge was to change the spatial dynamics and ambience of a functioning lounge bar into, not only a visually convincing brothel, but also a working studio space that allowed the directors as much freedom as possible to cover all angles of the drama, whilst providing the crew with a functional work environment.

An even greater challenge faced the dressing and construction teams, as each week set walls, drapery, appropriate dressings, supplementary furnishings - including the elaborate bedroom and bathroom settings and endless intricate detail were installed prior to shoot days and 'bumped out' in time for the bar to be operational for its evening trade.

While the homes of our primary characters play an important role in visually interpreting their personalities and lifestyle choices, the brothel, with its glittering, decadent interiors, is certainly the hero setting of the series and is the location where much of the drama unfolds. It is here that reality and fantasy can merge and the senses be indulged with silks, feathers, velvets, gilt and mirrors. Stepping in to 232 is like entering a portal to another reality, where the client is enveloped by all that is sensuous and chic.

From the moodily lit, reception area where nervous clients are first greeted by a welcoming Natalie, to the deep reds of the oriental style bar with its magnificent crystal dragon, and showers of red bead curtains; to the sleek comforts of the greenroom where the working girls relax, banter and prepare, to the sumptuous textures and colours of the individual rooms where the transactions take

place – there is a cohesion of style and mood. Every facet of 232 is designed to serve an integral role in the delivery and fulfillment of the drama.

The Casting Process

Embarking on an Australian drama series which challenges the audience is thrilling for all concerned, not least the cast involved. The subject matter addressed in satisfaction and the unique expectations of the cast who would be engaged very quickly became a topic of discussion within the Australian acting fraternity, even prior to the call for auditions. The roles would require the cast to perform in various states of nudity, interpret storylines that were at the very least groundbreaking and in essence, require a level of bravery perhaps unseen in Australian drama previously.

The casting process was a comprehensive search for the performers who could bring empathy, understanding and compassion to each character. The final ensemble and supporting cast would need to be prepared for the confrontational, challenging and pioneering nature of each role and inhabit each character entirely.

Working with the producers and establishing director Ken Cameron, Ann Robinson and Nathan Lloyd from Mullinars Casting Consultants assembled a group of Australia's finest performers who embraced this challenge to create characters which are unique, multi-dimensional and relatable. "From the very beginning the casting process had to be totally honest. We made all actors testing for the main roles absolutely aware of the special requirements of the series and were very thrilled to find that almost all actors approached to test embraced the

project wholeheartedly. The choice of directors, writers and the reputation of the producers also reassured actors that they were in good hands and that the project would be of a very high standard" - Ann Robinson

The Costumes

Charged with creating a wardrobe for each of the characters that was equally aspirational, functional, and believable, Costume Designer Shauna Lovisetto and her team have created a sensory feast that blurs the lines of fantasy and reality.

Visits to gentlemen's parlours, fetish clubs and adult entertainment retailers enabled the designers to generate a starting point from which to develop completely liberal designs and then work to refine them. Shauna Lovisetto describes this process as being in direct contrast to the more traditional approach of series television, when the scope of the brief is generally more restrictive.

The 232 workers are as diverse as their clients, whose requests range from a desire to feel intimate and nurtured, to fetish and fantasy. The wardrobe therefore extends from luxurious robing and lingerie to the rubber and leather of a dominatrix. While some of the costuming, particularly the day wear was able to be sourced from existing stores, the great majority of the wardrobe seen in the brothel scenes was designed and created specifically. The intricately detailed silk kimono-inspired robes we see worn by the girls in the bar area were specifically designed to protect the modesty of the sex workers, while still hinting at the sexuality of the woman within.

Some of the more theatrical bedroom scenes involving fetishism and specific fantasy required the design and construction of costumes never before seen in an Australian

drama. From Heather's red latex suit that required a team of 3 to prepare and fit; to Chloe's black leather dominatrix garb, complete with thigh-high platform boots – the costume team have excelled in ensuring the synergy between the written and visual idiosyncrasy of each character.

Soundtrack & Opening Titles

The attention to detail and intricate production design of the series also extends to the music and opening and closing titles, and is evident from the very first glimpse of Episode One.

Melbourne-based Gusto Music was charged with creating a musical score which enhanced and complemented the luscious context of the series. The resulting satisfaction theme, which features the soaring vocals of talented Melbourne artist Kylie Auldist; is a beautiful mix of sensuality, seduction and groove – inspired by the lush sounds of Portishead and Macy Gray.

The score not only establishes the mood of the series from the outset and enriches the tone throughout, it also provides the perfect accompaniment to the striking title sequences created by visual effects house, Iloura.

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LONEHAND

From creator Roger Simpson (Stingers, Halifax f.p., Good Guys Bad Guys), Satisfaction is the first production by his new company Lonehand following twenty five years of Simpson Le Mesurier Films. The series is produced by Roger Simpson and Andy Walker (Answered by Fire), who produced many of Simpson Le Mesurier's recent productions.

showcase. dramatically different.

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