

A **Stan.** ORIGINAL SERIES

WOLF CREEK

A Stan Original Series presents
A Screentime, a Banijay Group company, production, in association with
Emu Creek Pictures
financed with the assistance of Screen Australia and the South Australian Film Corporation

Based on the feature films WOLF CREEK
written, directed and produced by Greg McLean

Adapted for television by
Peter Gawler, Greg McLean & Felicity Packard



Production Notes

Greg Haddrick, Greg McLean
Nick Forward, Rob Gibson,
Jo Rooney, Andy Ryan
EXECUTIVE PRODUCERS

Peter Gawler & Elisa Argenzio
PRODUCERS

Peter Gawler & Felicity Packard
SERIES WRITERS

Tony Tilse & Greg McLean
SERIES DIRECTORS



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KEY CAST

JOHN JARRATT

Mick Taylor

LUCY FRY

Eve Thorogood

DUSTIN CLARE

Detective Sergeant Sullivan Hill

and in Alphabetical Order

EDDIE BAROO

Ginger Jurkewitz

CAMERON CAULFIELD

Ross Thorogood

RICHARD CAWTHORNE

Kane Jurkewitz

JACK CHARLES

Uncle Paddy

LIANA CORNELL

Ann-Marie

RHONDDA FINDELTON

Deborah

ALICIA GARDINER

Senior Constable Janine Howard

RACHEL HOUSE

Ruth

FLETCHER HUMPHRYS

Jesus (Ben Mitchell)

MATT LEVETT

Kevin

DEBORAH MAILMAN

Bernadette

JAKE RYAN

Johnny the Convict

MAYA STANGE

Ingrid Thorogood

GARY SWEET

Jason

MIRANDA TAPSELL

Constable Fatima Johnson

ROBERT TAYLOR

Roland Thorogood

JESSICA TOVEY

Kirsty Hill

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PRODUCTION INFORMATION

Title: **WOLF CREEK**

Format: 6 X 1 Hour Drama Series

Logline: Mick Taylor returns to wreak havoc in **WOLF CREEK**. Except this time a victim fights back. The sole survivor of the massacre of her family, American college student Eve Thorogood vows to bring the killer to justice or die in the attempt.

Production Company: A Screentime (a Banijay Group company) production

Broadcaster: Stan.

Executive Producers: Greg Haddrick
Greg McLean
Nick Forward
Rob Gibson
Jo Rooney
Andy Ryan

Producers: Peter Gawler
Elisa Argenzio

Directors: Tony Tilse (Episodes 1 to 5)
Greg McLean (Episode 6)

Series Writers: Peter Gawler (Episodes 1, 3 & 5)
Felicity Packard (Episodes 2, 4 & 6)

Director of Photography: Geoffrey Hall ACS

Production Designer: Paddy Reardon

Costume Designer: Theo Benton

Hair & Make-up Supervisor: Helen Magelaki

Composer: Burkhard Dallwitz

Editors: Stephen Evans
Sean Lahiff

Filming Locations: Filmed on location in South Australia

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SERIES SYNOPSIS



In 2005 the first WOLF CREEK movie was released, meeting with international success. Audiences everywhere responded to writer-director Greg McLean's terrifying vision of the Australian Outback and its apex predator, the murdering psychopath Mick Taylor.

10 years later WOLF CREEK 2 reintroduced Mick to audiences. Once more he was prowling the outback hunting hapless tourists, in some ways a sort of satanic Crocodile Dundee.

Now Mick Taylor returns to wreak havoc in the long form drama series, **WOLF CREEK**. Except this time things are different. This time the victim fights back. At first the pattern is familiar; Mick chooses an American family on vacation in northern Australia to terrorise and destroy, but that is merely the inciting incident in a much larger story. Seriously injured, 19-year-old Eve survives the massacre of her parents and little brother, recovers and sets out to bring the killer to justice. Across the 6 episodes we chart her complex and extraordinary journey, travelling every step of the way with her as she evolves from child to adult, from prey to predator. But can she triumph over Mick Taylor, evil incarnate?



WOLF CREEK is a psychological thriller that relies on character and implied threat, yet each episode also contains its fair share of edge-of-the-seat tension and terror. And as well as delivering entertainment our story examines larger issues such as the moral dilemma inherent in the individual's need for revenge versus society's demand for justice.



WOLF CREEK is the first locally commissioned drama from Australia's first SVOD service, Stan, and is therefore both a landmark and benchmark production that will draw the eyes of the world. Helmed by two of Australia's finest directors, Greg McLean and Tony Tilse, shot in some of Australia's most striking Outback landscapes, structured to be viewed as one 6-episode rollercoaster ride, **WOLF CREEK** will be a truly memorable TV drama event destined to make a splash the world over.

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ABOUT Stan.

Since launching in January 2015 Stan has experienced rapid growth and quickly become Australia's leading local subscription video-on-demand provider.

Stan offers unlimited access to thousands of hours of entertainment, with an outstanding lineup of exclusive premieres such as *Better Call Saul*, *Sherlock: The Abominable Bride*, *11.22.63*, *Transparent*, *Mozart in the Jungle* and *UnREAL*. Stan recently announced a long-term licensing agreement with CBS Corporation, making the streaming service the home of SHOWTIME in Australia, beginning with the exclusive premiere of *Billions*, and with David Lynch's highly-anticipated return to *Twin Peaks* premiering exclusively on Stan in 2017.

Stan kicked off its original production slate in October 2015 with *No Activity*. Declared "the Seinfeld of cop shows" by *The Sydney Morning Herald*, the comedy series launched to critical acclaim across the board and quickly became a fan favourite. A second season of *No Activity* has been commissioned and goes into production in May. Stan continues its investment in local production with its first long-form drama series *Wolf Creek* which will premiere exclusively on Stan in mid-2016. Several other projects are currently in development.

Stan is a joint venture between Nine Entertainment Co. and Fairfax Media.

For more information visit www.stan.com.au

ABOUT Screentime

Screentime, a Banijay Group company, is a specialist television production company with an outstanding list of productions. Their award winning and celebrated dramas include seven series of *UNDERBELLY*, the mini series *JANET KING*, *FAT TONY & CO* and *ANZAC GIRLS*, as well as *THE INCREDIBLE JOURNEY OF MARY BRYANT*, *SOCIETY MURDERS*, *JESSICA*, *MDA*, *CROWNIES*, *BROTHERS IN ARMS* and the critically acclaimed Tim Winton's *CLOUDSTREET*.

With a strong heritage in light entertainment and factual production, the company produced the observational documentary series *OUTBACK CORONER* for Foxtel, two series of *VILLAGE VETS* for the Lifestyle Channel, *RBT* for the Nine Network, the observational documentary series' *TAKING ON THE CHOCOLATE FROG* for STUDIO and *FLYING MINERS*, *OUTBACK ER* and *STOP LAUGHING...THIS IS SERIOUS* and *HOW NOT TO BEHAVE* for ABC TV.

The company most recently completed production of the highly anticipated second season of *JANET KING* for ABC TV.

A MEMBER OF THE BANIJAY GROUP, Screentime includes Screentime Pty. Ltd., Screentime Limited in New Zealand and joint venture partners Flying Start Pictures in New Zealand.

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EPISODE SYNOPSES

EPISODE ONE
"Billabong"

When American Eve Thorogood and her family take a vacation in the Australian Outback, they get more than they bargained for in the shape of a monster named Mick Taylor.

The Thorogood family has travelled from Omaha, Nebraska to the Northern Territory of Australia to experience the outdoors, enjoy the open road, and help 19-year-old Eve overcome her addiction to painkillers. The outback is every bit as spectacular as they had imagined- until they run into a psychopathic killer called Mick Taylor who doesn't much like American tourists. Or anyone else, come to that.



Eve's mother, father and little brother die at the madman's hands, and she would die along with them but for a stroke of luck and her remarkable fitness and resilience. A Darwin detective named Sullivan Hill is assigned to the case and finds her story of a murdering stranger hard to swallow. Then again, there have been plenty of unsolved murders in the outback over the years- could there really be a serial killer on the loose?

Sullivan tries to send Eve home to the States, but she can't bear to leave. She strikes out on her own, determined to find the killer and avenge her family.

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EPISODE TWO
"Kutyukutyu"

Haunted by the violent deaths of her parents and brother, Eve sets out alone to cross the most remote country on earth on her quest for revenge.

A possible link to the killer's blue truck makes a tiny speck in the middle of Western Australia called Kutyukutyu the first stop on Eve's quest. But any clue that once lay here is now long gone, and the locals have nothing to offer. To make matters worse, a careless collision with a police car lands Eve in a jail cell, facing off with a drunk and a scary small time crim named Kane.

Sullivan is not far behind her, determined to get her on a plane and out of harm's way, and relieved that she has been caught. Seeing her quest about to come to an abrupt end, Eve has no other option - she escapes from her cell, and tails the crook back to his house. Not one to miss an opportunity, she steals a bag of drug money and a prized revolver from the house, and manages to narrowly slip through Kane's clutches.



Being robbed by a spunky girl leaves him intrigued, but his brother Ginger swears she won't get away with it.

Their search for Eve reaches all the way to a lonely pub on the Northern Territory border – Mick Taylor's local watering hole. He can't believe his ears when they tell him they're looking for a blonde American girl who's searching for a man in a blue truck. Could it be the girl he shot? *Still alive?*

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EPISODE THREE
"Salt Lake"

Realising Eve is hunting him, Mick Taylor puts into play a murderous game of cat and mouse. When push comes to shove Eve isn't sure she can kill him in cold blood.

The next cold case on Eve's list takes her to the salt lakes of South Australia. She is desperate for some trace of her killer, proof that he really exists, that he's out there somewhere... but the trail has well and truly gone cold.

The Madonna Café is the only fuel within four hundred kilometres of anything out in the salt pans, and everyone passes through eventually, so Eve stops in to recharge and refuel while she plots her next move. Hot on her tail is the Territory cop, Sullivan, still intent on bringing her to safety, and not far behind him are the outlaw brothers, Kane and Ginger, out to teach her a lesson. And just behind them Mick Taylor ...



Broken-down by the side of the road, Eve can't believe her luck when she sees the familiar blue truck driving by! Realising Mick hasn't seen her she knows it's her chance to catch him by surprise and kill him... but when the moment comes she can't go through with it.

Meanwhile, Kane has sniffed her out and jumps her at her bush campsite. He ties her up with a plan to cart her back to Kutjukutyu as his wife, but Eve fights back and shoots him dead in self-defence.

Mick happens on the crime scene after Eve has fled. Too late he discovers the identity of the broken down camper – and he doesn't plan to let her escape him twice. He sets a trap for her a day's drive south in Opalville ...

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EPISODE FOUR
"Opalville"

As Mick's murder spree continues Eve investigates the cold case disappearance of a young girl, only to be captured by her predator ... and barely makes it out alive.

... However it's not Eve that Mick catches but a pair of innocent Swedish tourists. Not used to making mistakes Mick flees in fury.

Unaware of her close shave, Eve arrives unharmed in Opalville, a dusty sprawl of mines and the site of yet another suspicious disappearance. She follows her instincts down a mineshaft and into the dark past of a husband and wife whose daughter was abducted a few years back. Eve presses, sure she is onto something important, but there is more under the ground than she bargained for. The daughter's death wasn't Mick's handiwork, but the poor girl's own father's, and to keep his secret safe he must silence the inquisitive American. She makes it out of the mine barely alive.

Under the care of "Uncle Paddy", a benevolent Indigenous opal miner, Eve slowly regains her fitness, refocuses on her goal, and learns to use an indigenous spear-thrower, or woomera.



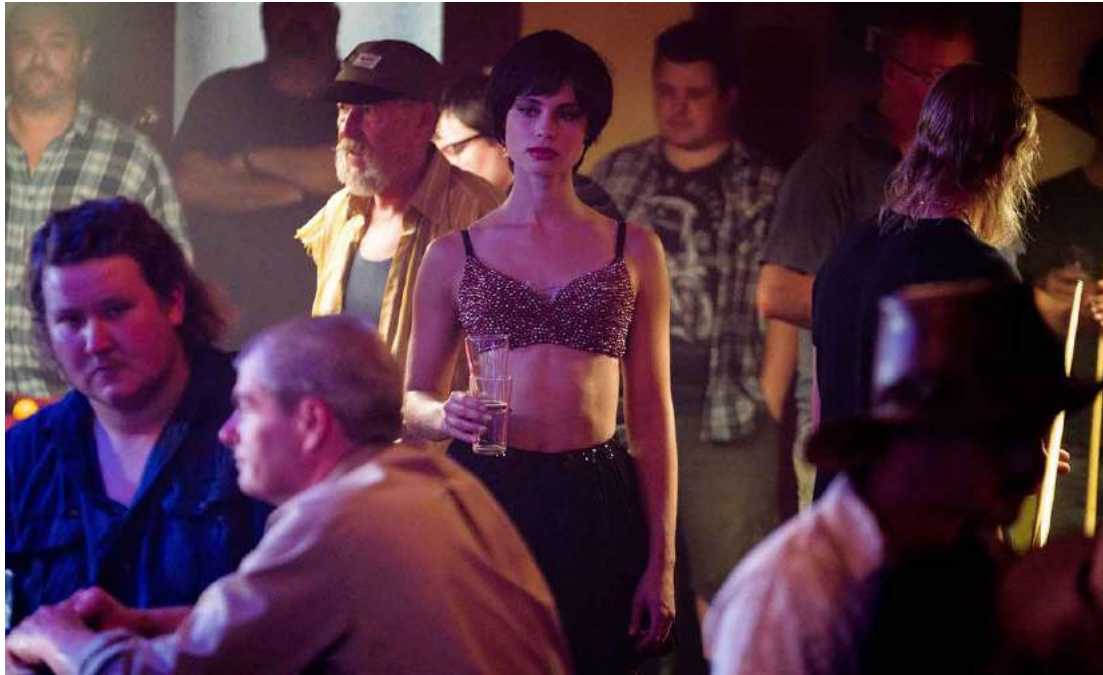
She is on her way out of town when she is intercepted by Territory cop Sullivan. He will not give up without bringing her to safety, so she must escape him if she's going to continue her quest. What she doesn't know is that Kane's brother Ginger is on a mission of his own to avenge his brother's death - an eye for an eye.

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EPISODE FIVE
"Rome"

Disguised as a waitress at a lingerie bar in a pit stop town, Eve lies in wait for Mick Taylor. Her thirst for revenge won't be quenched until he's dead.

The 'skimpily' bar in the pit-stop town of Rome has a new lingerie waitress. For now Eve has put down roots here, tired of chasing Mick across the country. If he's out there, he'll come through the doors eventually.



Though Eve wouldn't care to admit it, she's gotten pretty comfortable in her new life, making friends with her waitress co-workers. She hasn't felt this *normal* since before Mick Taylor entered her life. Settling down is an enticing prospect... but she is not a normal girl and her thirst for revenge won't be quenched until he's dead.

When Mick does show his face at the bar Eve is ready. She calls Sullivan to run the number plate of the killer's blue truck, and he flies to her aid immediately. She doesn't want to hear another speech about how dangerous and impossible her mission is, but the Territory cop is prepared to take a different tack this time ...

How about catching and killing Mick together? Eve is overcome with relief – and love. But her world turns upside down again when Mick abducts Sullivan to use as bait. Taking a leaf from the psychopath's own book she arms herself to the teeth and lays an elaborate trap for him.

Eve is all set to take her demon down when she's ambushed by Kane's brother Ginger and his gang. Their firepower overwhelms her and she is taken captive.

Mere seconds before Ginger executes Eve the outlaws are sprayed with gunfire! A convict on a revenge mission of his own has hunted down Ginger for payback. Eve is set free - but her plan to trap Mick has failed. He is still out there somewhere, and she knows Sullivan's life depends on her finding him.

The only sign the policeman's still alive is a cryptic clue Mick leaves behind in the dirt.

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EPISODE SIX
"Wolf Creek"

Lured to Wolf Creek Crater, Eve comes face to face with her quarry – will she be the victor or the vanquished?

Eve follows the clue to Wolf Creek Crater where Mick has left her another and more revealing clue – a dog-eared, faded scrapbook containing the horrors of his childhood. Newspaper clippings tell the story of his little sister who was abducted and murdered, and the man believed responsible who was brutally killed... but Eve can guess who was really to blame for the girl's death.



The scrapbook guides Eve to Mick's family farmhouse outside the village of Wolf Creek, derelict, long-abandoned, where just as she anticipates, he lies in wait for her. Sullivan is held captive there, still alive but only just. Confounding Mick, the Territory policeman uses his last reserves of strength to take the killer by surprise, giving Eve the upper hand. Employing the skills Uncle Paddy taught her she spears Mick through the gut, pinning him to a stone chimney. She delivers the *coupe de grace* by dousing the homestead with petrol and lighting a match.

Eve's lover Sullivan dies in her arms, but she is finally free. Her quest is over. Her demon has been vanquished, consumed by the flames...

... Or has he?

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SELECT CAST BIOGRAPHIES & CHARACTER DESCRIPTORS

MICK TAYLOR



For decades Mick Taylor has prowled the outback hunting pests – dingoes, wild pigs, feral donkeys ... and tourists. He travels light, moves fast but never hurries, and takes his pleasures where he can. Some people think he's indestructible, a demon. Others say he's just a very bad man. But as far as Mick's concerned, he's just having a good time.

JOHN JARRATT

is Mick Taylor

John graduated from the National Institute of Dramatic Art in 1973. His career has spanned all aspects of theatre, film and television, making him one of Australia's most well known personalities.

John's film credits include, the highly acclaimed PICNIC AT HANGING ROCK under the direction of Peter Weir, WE OF THE NEVER NEVER, directed by Igor Auzins, THE ODD ANGRY SHOT directed by Tom Jeffrey, DEADHEART directed by Nicholas Parsons and ALL MEN ARE LIARS under the direction of Gerard Lee, for which John received nominations from the AFI for "Best Performance by an Actor in a Leading Role" and the Australian Film Critics' Circle, for Best Actor.

John re-established himself as one of Australia's finest actors with his chilling performance as "Mick Taylor" in the feature film WOLF CREEK and the sequel WOLF CREEK 2. Other film credits include ROGUE, THE LAST WINTER, AUSTRALIA, SAVAGE CROSSING and 100 BLOODY ACRES. His most recent features, NEEDLES and BAD BEHAVIOUR, have been very successful at film festivals, with both films collecting numerous awards. He also appeared in Robert D. Weinbach's thriller SHIVER and the box office success DJANGO UNCHAINED, directed by Quentin Tarantino. John produced, directed and starred in the recently released feature STALKER.

John's television credits include JACK IRISH: DEAD POINT, REVIEW WITH MYLES BARLOW, BLUE MURDER, POLICE RESCUE, BLUE HEELERS, G.P., JOH'S JURY, A COUNTRY PRACTICE, INSPECTOR MORSE, FIELDS OF FIRE III, for which John received an AFI nomination for Best Performance by an Actor in a Leading Role, SPECIAL SQUAD, THE LAST OUTLAW, for which John received a Logie Award for "Best Actor in a Mini-Series" and MCLEOD'S DAUGHTERS.

John was a writer and presenter for Australia's highest rating Lifestyle program, BETTER HOMES AND GARDENS, which won the much coveted Logie Award for "Best Lifestyle Program" for four consecutive years. He then went on to produce and present a direct sale video, THE HOUSE THAT JOHN BUILT, which provides practical tips and instructions on building a house from scratch.

His theatre credits include THE VISIT, for the Sydney Theatre Company, AFTERSHOCKS and DIVING FOR PEARLS, for Belvoir Street Theatre, A STREETCAR NAMED DESIRE, for the Queensland Theatre Company, THE SENTIMENTAL BLOKE for the Melbourne Theatre Company, DEADHEART for the NIDA Company, OBSESSIVE BEHAVIOUR IN SMALL PLACES, SEASON AT SASPARILLA, THE OWL AND THE PUSSYCAT for the Old Tote Theatre Company and most recently, Hit Productions touring show THE SUM OF US.

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EVE THOROGOOD



Born and bred in Nebraska, 19-year-old Eve is the ultimate girl next door – blonde, beautiful, outdoorsy, smart, capable ... and an elite athlete bound for the Tokyo Olympics. However, her dreams were put on hold when she sustained a crippling shoulder injury that not only led to a taste for narcotic painkillers, but knocked her future off track. In an effort to heal the physical and emotional wounds, her parents take the family on the ultimate Australian Outback adventure. But when tragedy strikes, Eve transforms from an ingénue to a road warrior.

LUCY FRY

is Eve Thorogood

Lucy is currently starring opposite James Franco in the Warner Bros. for Hulu mini-series adaption of Stephen King's 11/22/63. J.J. Abrams' Bad Robot will produce, and Kevin Macdonald is set to direct the first installation of the nine-hour limited series. Earlier this year, Lucy wrapped production on the feature HENRY JOSEPH CHURCH opposite Eddie Murphy and Britt Robertson for director Bruce Beresford.

She previously shot the independent feature THE PREPPIE CONNECTION opposite Thomas Mann for director Joseph Castelo, which recently had its world premiere at the Hamptons International Film Festival, as well as, the Universal feature THE DARKNESS opposite Kevin Bacon and Radha Mitchell for Greg Mclean. Lucy also starred in the fantasy feature VAMPIRE ACADEMY, for Reliance Entertainment and IM Global, directed by Mark Waters (MEAN GIRLS) and distributed by Weinstein Co. and the Australian comedy NOW ADD HONEY.

Lucy's rapid career rise began in 2009, with a lead in the short INSTEAD OF BREAKFAST for Quinn Films and a featured role in a Thirsty Merc music video. Soon after, at the age of 18, she appeared in H2O: JUST ADD WATER, before starring as a series regular in LIGHTNING POINT, a guest star in REEF DOCTORS, and again as a regular in MAKO: ISLAND OF SECRETS - all for Jonathan M. Shiff Productions.

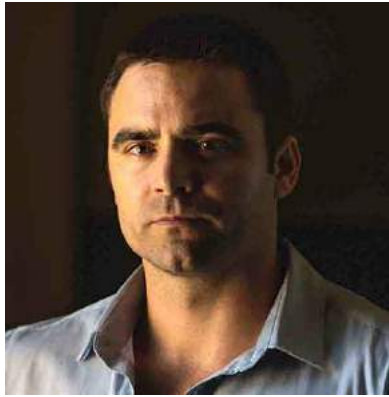
Lucy constantly captivates her audience, imbuing each new role with talent, maturity and naturalness. During her time on LIGHTNING POINT, Lucy wowed fans and producers by throwing herself into her surf training, performing most of the surfing sequences herself.

Lucy has a strong theatrical background including four years of physical theatre training at Zen Zen Zo and ten years of speech and drama at the Genevieve England Studio.

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DETECTIVE SERGEANT SULLIVAN HILL



At his best when operating alone, Northern Territory cop Sullivan Hill is a quietly-spoken, restless, discontented soul looking for something to give his life meaning and purpose. Specialising in Missing Persons, Sullivan has long suspected that there is a serial killer operating in the Outback... then American tourist Eve Thorogood comes into his life and he will do anything to protect this lonely, fragile girl from both a hostile world ... and from herself.

DUSTIN CLARE

is Sullivan Hill

Dustin Clare made his feature debut opposite Geoffrey Rush and Judy Davis in Fred Schepisi's *THE EYE OF THE STORM*, which premiered at the Melbourne International Film Festival and screened in Special Presentation at the 2011 Toronto International Film Festival.

Dustin played "Gannicus" alongside John Hannah and Lucy Lawless in the Starz series *SPARTACUS: WAR OF THE DAMNED*. He has also starred in *SPARTACUS: VENGEANCE* and *SPARTACUS: GODS OF THE ARENA*, the prequel to the action-adventure series *SPARTACUS: BLOOD AND SAND*.

Dustin began his career with guest roles in the leading Australian television series before becoming a series regular in the popular television drama, *MCLEOD'S DAUGHTERS* for which he won a Logie Award for Most Popular New Talent. He went on to star in the Showtime series *SATISFACTION* for which he received a second Logie Award nomination for Most Outstanding Actor and a Golden Nymph Award nomination for Most Outstanding Actor at the 49th Monte Carlo Television Festival in Monaco. Dustin also appeared as Chris Flannery in the Nine Network's critically acclaimed second series of *UNDERBELLY: A TALE OF TWO CITIES*.

In 2013 he appeared in Mark Lamprell's musical feature, *GODDESS* opposite Ronan Keating, Laura Michelle Kelly and Magda Szubanski and in 2014 he played Lt. Harry Moffitt on the ABC mini-series *ANZAC GIRLS* and James in the feature, *LOVE IS NOW* directed by Jim Lounsbury

In 2015 Dustin co-starred in the final season of the Cinemax UK/ US series, *STRIKEBACK*, and the feature film *SUNDAY*, directed by Michelle Joy Lloyd of which he is also a producer and writer.

Dustin graduated from the Western Australian Academy of Performing Arts (WAAPA) in 2004.

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JOHNNY the CONVICT



A ball of muscle covered in prison tats, Johnny sometimes appears more animal than human. His continuing survival depends on obeying his instincts ... this is a man who literally sniffs the wind. With the usual hard luck story – a career criminal, in and out of jail, whose last robbery with partner Ginger went wrong when a punter tried to defend himself. Ginger shot him dead... but it was Johnny who stayed staunch, who took the rap and got 15 years. He did his time hard, nursing dreams of vengeance against Ginger, and when he has the unexpected opportunity to escape, the hunt is on...

JAKE RYAN

is Johnny the Convict

One of Australia's most charismatic young actors, Ryan is familiar to television audiences through his role as "Harry Smith" (husband of Bea Smith) in the prison drama, WENTWORTH.

Additional television credits include FAT TONY & CO., MR AND MRS MURDER, LAST MAN STANDING, HOME AND AWAY and the Nine Network documentary-drama series TROUBLE IN PARADISE.

Ryan was also one of the lead cast in the 1920s set UNDERBELLY: RAZOR and has appeared in the feature films THE GREAT GATSBY, SALAM NAMASTE and BOYTOWN.

In addition to his dramatic skills, Melbourne-born Ryan is an accomplished painter and studied Taekwondo for eighteen years, earning his black belt at just nine years of age, making him the youngest person to do so in Australia at that time.

A multi-international medalist and Korean Open Champion, Ryan was also a member of the Australian National team for eight years, and ten times the Australian champion – rating 4th best in the world on three occasions. Pursuing his dream to compete at the Olympics, a serious knee injury a year prior to Beijing saw him withdraw, so Ryan moved to Sydney to pursue his other love – acting. He subsequently studied with the late, legendary Bill Hunter and spent two years learning his craft at the Actors Centre Australia.

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BERNADETTE



Owner of the isolated truckstop *The Face of the Madonna Fuel Stop & Café*, some 15 years ago Bernadette's mother witnessed a divine apparition on the floor of the Ladies' bathroom - the face of the Blessed Virgin appeared to her for a blessed 15 minutes. When mum died of cancer, Bernadette took over the business. Once-but-no-longer married, her life consists entirely of the café and the travellers who come and go. She has little time for the world outside and can't remember the last time she saw a city, or the ocean, or the inside of a church. The roughest of rough diamonds, she is opinionated, forthright, quixotic, capricious, generous when the mood takes her and mean-spirited when it doesn't.

DEBORAH MAILMAN

is Bernadette

With multiple award winning credits to her name, Deborah Mailman is one of Australia's most highly respected actors.

Receiving national acclaim in 1998 for her portrayal of Nona in the film *RADIANCE* with Deborah receiving both the AFI and Film Critics' Circle Award for Most Outstanding Actress, her other film credits include *MENTAL*, *BRAN NUE DAE*, *DEAR CLAUDIA*, *THE MONKEY'S MASK*, *RABBIT PROOF FENCE*, *THE BOOK OF REVELATION*, *LUCKY MILES* and the internationally celebrated and award winning feature *THE SAPPHIRES*. Most recently Deborah starred in the delightful *PAPER PLANES* and she will soon appear in the upcoming feature film *ODDBALL*.

In television Deborah has created some of Australia's most enduring characters including her TV Week Silver Logie Award winning portrayals of "Bonita Mabo" in *MABO*, and "Kelly" in *SECRET LIFE OF US*, as well as "Cherie" in *OFFSPRING* as well as roles in *RUSH*, *THE ALICE*, *TWO TWISTED*, *JACK IRISH*, *REDFERN NOW* (S1, S2 and telemovie) and *BLACK COMEDY*. Deborah was also a regular television presenter, hosting *PLAYSCHOOL* and *MESSAGE STICKS* for the ABC and Lonely Planet's *GOING BUSH* for SBS. Deborah will soon be seen in the highly anticipated series *CLEVERMAN*.

One of Australia's most celebrated theatre actors Deborah's stage performances include Matilda Award winning performances in *RADIANCE* and *THE SEVEN STAGES OF GRIEVING*, the Helpmann Award Best Supporting Actress for her 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 2015, Deborah co-hosted the Australian Academy of Cinema and Television Awards (AACTA) ceremony alongside Cate Blanchett for Network Ten.

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KANE JURKEWITZ



A small town tough with a bikie twist, Kane is charismatic, lazy, imaginative and dangerous. Coming from a long line of petty criminals and fringe dwellers, Kane and older brother Ginger have grafted a living from a variety of sources including petty theft, armed robbery, standover – and lately the brothers have moved into selling that drug of choice for rural towns, crystal meth or ice. Kane's had plenty of girls in his time, even fancied himself in love once or twice, but when he finds himself in lockup next to a blonde American called Eve, he falls under a whole new and dangerous spell.

RICHARD CAWTHORNE

is Kane Jurkewitz

Awarded the 2012 AACTA Award for Best Guest or Supporting Actor in a Television Drama for his role in KILLING TIME, Richard has worked consistently in television, stage and film for a number of years.

His television credits include leading roles and notable guest appearances in CATCHING MILAT, FAT TONY & CO., UNDERBELLY: SQUIZZY, BIKIE WARS: BROTHERS IN ARMS, THE STRAITS, EAST WEST 101, CANAL ROAD, EAST OF EVERYTHING, RUSH, CITY HOMICIDE, THE PACIFIC, HALIFAX FP, STINGERS, BLUE HEELERS, EUGENIE SANDLER P.I and the popular TV series, JACK IRISH.

On the big screen, Richard has appeared in 10 TERRORISTS, NOISE and RAZOR EATERS, for which he received the Best Actor Award (across all categories) at the Shriekfest Film Festival in Los Angeles.

Equally comfortable on the stage, Richard's theatrical credits range from VINCENT IN BRIXTON, THE HOBBIT, PUGILIST SPECIALIST, THE NIGHT HERRON, UNDER THE WHALEBACK, SOME VOICES and A MIDSUMMER NIGHT'S DREAM to RAISED IN CAPTIVITY, JESUS HOPPED THE 'A' TRAIN, THE DAM, A COUNTRY WIFE, IN THE JUNGLE OF THE CITIES and ALCESTIS.

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GINGER JURKEWITZ



Ginger is older and more responsible than his younger, spoilt sibling Kane ... Though terms like “responsible” are relative when you consider that Ginger lives as his forbears have – off petty and not-so-petty crime ... like standover, armed robbery and supply of crystal meth. Drugs have given Ginger a chance to be aspirational, and at last he’s seeing a future that stretches beyond his next dole cheque. But Kane’s carelessness leads to some skinny Yank skank sneaking into their place and ripping off several thousand of their ill-gotten dollars. Ginger is a rational man who knows sometimes you’ve got to cut your losses... but his love-crazed little brother plays the loyalty card and sends him off across the outback on a quest for revenge.

EDDIE BAROO

is **Ginger Jurkewitz**

This multi-talented performer made the transition to acting in the late 90s following a rewarding career in the music industry, which included fronting the band, Stodgewood.

After landing guest roles in several major television series, including BLUE HEELERS, STINGERS, UNDERBELLY, RUSH and KILLING TIME, Eddie soon established himself within the industry.

Recent television credits include roles in BEACONSFIELD, RUSH (series 4), FAT TONY & CO., FOUR QUARTERS and BLACK SAILS.

His first feature film break came when he was cast in GHOSTRIDER opposite Nicholas Cage. In 2007, he landed the role of “Bull” in Baz Luhrmann’s AUSTRALIA. Other films include MY YEAR WITHOUT SEX, SUMMER CODA, ANIMAL KINGDOM, RED HILL, SAVE YOUR LEGS, SON OF A GUN, SUCKER, DOWNRIVER and most recently, SPIN OUT.

In addition to his acting and music skills, Eddie has written jingles for radio and television and is a published children’s author. To date, he has released over 20 CDs, several of which have achieved both chart success and critical acclaim.

A **Stan.** ORIGINAL SERIES
WOLF CREEK

ANN-MARIE



Ann-Marie has been planning her wedding day ever since she was a flower girl at age 5, and she is hell-bent on having the full-on princess fantasy - if only she can find the money. Which is why she takes off her engagement ring and travels to the remote Western Australian town of Rome to get a job in a bar as a “skimpy”, or lingerie waitress. The exclusively male clientele can look but not touch, and Ann-Marie banks her generous tips and dreams of wedding gowns made of spun gold and angel dust! When the troubled blonde girl arrives in town, hiding out from a ‘stalker’, it brings out all her protective, mother hen instincts. Ann-Marie’s a good mate, a staunch ally, and will make a wonderful wife one day.

LIANA CORNELL

is Ann-Marie

Liana is a 2012 NIDA Acting Graduate who has been accumulating a solid list of credits since embarking upon her professional career.

To date, her television appearances include guest roles in EAST OF EVERYTHING, the telemovie, SHAPELLE, LOVE CHILD and the mini-series, HOUSE OF HANCOCK.

Liana also enjoys stage work and portrayed Perdita and Emilia in the 2014 Bell Shakespeare production of THE WINTER'S TALE, prior to featuring in several NIDA theatrical productions.

A **Stan.** ORIGINAL SERIES

WOLF CREEK

KIRSTY HILL



She's in her early 30s, but flight attendant Kirsty Hill has never fully grown up. Despite 10 years of marriage to her teenage sweetheart, Northern Territory policeman Sullivan Hill, she still thinks of herself as footloose and fancy free, content that whatever she gets up to on the side, Sullivan will always be there when she needs him. Moving to Darwin was his idea – call it a new start, a clean sheet. But in truth it's been a case of different venue, same game. However, as Sullivan's attention becomes increasingly focused on the American girl whose family were killed, Kirsty comes to realise how much their marriage means to her.

JESSICA TOVEY

is Kirsty Hill

Jessica Tovey is one of Australia's most captivating young actors whose career spans television, film and stage.

Jessica is perhaps best known for portraying "Susan 'Belle' Taylor-Vale" on Channel Seven's series HOME AND AWAY and "Wendy" in Network Nine's UNDERBELLY: GOLDEN MILE. Her role as "Leslie Carpenter" in the acclaimed telemovie PAPER GIANTS: THE BIRTH OF CLEO for Southern Star/ABC TV, earned her a nomination for the Independent Film Magazine's 'Out of the Box' Award. In 2014/15 Jessica completed the 3rd season of Channel Ten's TV series WONDERLAND in the lead role of Dani.

Other television credits include the Nine Network telemovie PANIC AT ROCK ISLAND in the role of Nina, Laura in the telemovie WICKED LOVE, the guest lead role of Caitlin in the TV series RESCUE SPECIAL OPS, and a lead guest role in MR & MRS MURDER for Network Ten. Since early 2015, Jessica has been presenting for Channel Ten's new series MOVIE JUICE.

Jessica's feature film credits include a support lead role in the French/Australian co-production of ADORATION, starring Robyn Wright-Penn and Naomi Watts, a support role in feature film TRACKS, starring Mia Wasikowska, and the lead role of Maya in the Australian feature LEMON TREE PASSAGE.

Jessica's theatre credits include the critically acclaimed 2012 production of TRUCK STOP for the Parramatta Riverside Q Theatre and Seymour Centre, directed by Katrina Douglas.

A **Stan.** ORIGINAL SERIES
WOLF CREEK

ROLAND THOROGOOD



A tough, smart, well-put-together guy in his 50s, Roland is a career cop from Omaha, Nebraska. A sports jock from the time he could catch a football, Roland has channelled his boundless energies into coaching his daughter Eve through her athletics career, with his sights set on the 2020 Tokyo Olympics. Priding himself on not being the pushy parent who bullies his kid into high achieving – he still won't allow Eve to crash and burn without doing his best to turn her around. That's why he packs up the family and carts them all the way to Australia for an Outback vacation.

ROBERT TAYLOR

is Roland Thorogood

Robert Taylor is one of Australia's busiest actors along with an illustrious career spanning over international film and television.

Since 2012, Robert has played the title role of "Walt Longmire" in drama series Longmire, originally a record breaking A&E series, which has recently been picked up by Netflix in its fourth season.

Graduating from the prestigious West Australian Academy of Performing Arts (WAAPA), Robert has since appeared as the lead opposite French star, Nadia Fares in the international feature STORM WARNING, directed by Jamie Blanks (URBAN LEGEND) for Dimension films in the USA. He also featured in ROGUE, from director – Greg McLean (WOLF CREEK) was the lead in COFFIN ROCK (Head Gear Films, UK) and in 2013 filmed a supporting role in Rupert Glasson's WHAT LOLA WANTS opposite Sophie Lowe and wrapped a key role opposite Hugo Weaving in Craig Monahan's HEALING. In 2014 he starred in FOCUS (dir. by Glenn Fircarra and John Requa) opposite Will Smith and Margot Robbie as well as THE MENKOFF METHOD (dir. by David Parker) and TURKEY SHOOT RELOADED (dir. by Jon Hewitt).

Prior to this, he appeared as "Kiron" in the NBC telemovie HERCULES in 2005, and worked with acclaimed American director, Peter Bogdanovich in THE MYSTERY OF NATALIE WOOD (ABC Network, USA). Robert starred in the ongoing role of "Vincent" in the BBC series BALLYKISSANGEL, and had a lead role opposite Guy Pearce, and Rachael Griffiths in the feature film THE HARD WORD. Robert's work on international blockbusters include, starring as "Skip Taylor" along side Chris O'Donnell in VERTICAL LIMIT and "Agent Jones" alongside Hugo Weaving in THE MATRIX.

In a career spanning over 20 years, he has also starred in many productions in Australia and the USA such as Killing Time (TV1), Mr & Mrs Murder (TEN Network), Twentysomething (ABC TV); Satisfaction; Underbelly - Tell Them Lucifer Was There (Screentime); Ned Kelly; After The Rain; First Daughter; Tales of The South Seas; Muggers; Twisted Tales; The Feds; Stingers; Phage, Nash's Vision (USA).

A **Stan.** ORIGINAL SERIES
WOLF CREEK

INGRID THOROGOOD



Eve's mother Ingrid is a cop from Omaha, Nebraska. She's clocked up over 20 years in the job with time off only to have 2 kids. Ingrid met her husband Roland when they were partnered up in a patrol car. It was and still is a successful marriage, although in recent times they've both been under a lot of pressure and cracks are starting to show. At first glance Ingrid is the epitome of the warm and ever-loving American mom, but scratch the surface and you find a tough, resourceful person who wouldn't hesitate to kill in defence of her family.

MAYA STANGE

is Ingrid Thorogood

This accomplished actor, who attended Perth's John Curtin Performing Arts High School, received her first major break at just sixteen when she appeared in the feature film LOVE IN LIMBO opposite Russell Crowe.

Since that time, she has accumulated an impressive slate of credits across theatre film and television. Feature film credits include GARAGE DAYS and IN A SAVAGE LAND, both of which earned her AFI nominations. She also worked with Mark Ruffalo in the New York independent film XX/XY and Isabella Rossellini in the Showtime pilot FILTHY GORGEOUS. More recently Maya has appeared in GALORE, THE BODY IN THE YARD, DROWN and THE KILLING GROUND.

On stage, she has worked at Belvoir Street (TWELFTH NIGHT), the STC (CLOSER) the MTC (PRIDE AND PREJUDICE), Playbox (THE CONJURERS), and The Griffin (BELOW). Recent television credits include the tele movies THE GREAT MINT SWINDLE and WICKED LOVE for the Nine Network, a regular role in LOVE CHILD (series 1, 2 & 3) and guest roles in RAKE (series 2), REDFERN NOW (series 2), SATISFACTION, and Kriv Stenders' THE PRINCIPAL.

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SENIOR CONSTABLE JANINE HOWARD



A gimlet-eyed toughie - Janine has to be out here on the edge of the outback badlands. A female officer in a force dominated by men, she wears her uniform like a Kevlar vest. But she is also fair minded and not given to haste and an excellent police officer. Janine grew up in the country so the parochialism and isolation of Kutjukutyu doesn't bother her. A bigish fish in a smallish pond Janine likes doing her job in a place where she can make a practical difference and where she knows almost everyone by name.

ALICIA GARDINER

is Janine Howard

In addition to her acting skills, Alicia is a classically trained singer who graduated from Victoria College of the Arts with a Bachelor of Music.

Since the late 90s, Alicia has guest-starred in numerous television shows running the gamut from comedy to drama. Credits include DOGWOMAN, MARSHALL LAW, FERGUS McPHAIL, NOAH & SASKIA, SEASIDE STORIES, KATH & KIM, SENSING MURDER, LAST MAN STANDING, JACK IRISH: BAD DEBTS, REDFERN NOW (series 2), and MISS FISHER'S MURDER MYSTERIES. But she is probably best known to audiences for her portrayal of straight-talking "Nurse Kim Akerholt" in the long-running television drama, OFFSPRING.

Most recently Alicia co-starred with Reef Ireland, Kerry Fox, Robert Taylor and Helen Morse in the Grant Scicluna directed feature drama, DOWNRIVER,

A **Stan.** ORIGINAL SERIES
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KEVIN



A boy from the bush through and through, Kevin has all the sophistication of a Labrador. And when the sexy American girl Eve drives into his flyspeck Western Australian desert town, the opportunity is irresistible. He's not an innately bad young man, just easily led and perhaps not as bright as some. His mum undoubtedly believes the sun shines out of him but that doesn't mean he's incapable of doing dumb, nasty and brutal things.

MATT LEVETT

is Kevin

Matt graduated from Western Australian Academy of Performing Arts (WAAPA) in 2009 and was the 2015 winner of the Heath Ledger Scholarship

Following graduation, Matt secured guest-roles in popular Australian television shows such as ALL SAINTS, HOME AND AWAY, TWO TWISTED and RESCUE SPECIAL OPS, before landing his first major role in the 2010 ABC series, BED OF ROSES as "Sean Smithwick".

From there, Matt featured in RESCUE SPECIAL OPS, WINNERS & LOSERS, DANCE ACADEMY and the acclaimed mini-series, DEVIL'S PLAYGROUND, before securing the role of "Andrew Swanson" in season two of the popular TV drama, A PLACE TO CALL HOME.

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WOLF CREEK

UNCLE PADDY



An Indigenous elder who lives in many worlds, over Uncle Paddy's long life he's been a miner, a hunter, a wharfie, a better-than-decent midfielder, a truckie, a jackeroo, a storeman. Deeply spiritual and intensely pragmatic, he is able to intuit Eve's trauma and to guess at her terrible but necessary quest. At his camp in the bush he nurses her back to health, restoring her in body as well as in soul.

JACK CHARLES

is Uncle Paddy

Jack Charles is an Australian Aboriginal actor, musician, potter and elder. He is also a member of the 'Stolen Generation' and was raised at Melbourne's Box Hill Boys' Home, where he was the only indigenous child.

In 1971, Jack helped to establish Indigenous theatre in Australia and co-founded with Bob Maza, 'Nindethana' (place for a corroboree) at Melbourne's The Pram Factory, which was Australia's first Indigenous theatre group.

His acting credits range across television, theatre and film with big-screen credits including THE CHANT OF JIMMIE BLACKSMITH BLACKFELLAS, TOM WHITE, MYSTERY ROAD and PAN, whilst for television he has starred in RUSH, WOMEN OF THE SUN, WE CAN BE HEROES, AUSTRALIA ON TRIAL, WOODLEY, THE GODS OF WHEAT STREET, THE AGONY OF THE MIND and CLEVERMAN. Jack was also the subject of Amiel Courtin-Wilson's acclaimed 2008 documentary, BASTARDY.

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WOLF CREEK

JESUS (Ben Mitchell)



10 years ago Sydney-sider Ben was a typical young Aussie backpacking his way around the continent. Hooking up with a pair of spunky British girls, the trio detoured to the Wolf Creek Crater and ran into a friendly bushman - Mick Taylor. Both girls lost their lives to the monster but somehow Ben escaped – despite horrific “crucifixion” injuries. In time, Ben’s physical wounds healed but the mental and emotional scars have not. Now a mere shell of the fine young man he once was, Ben lives in a primitive humpy outside the remote Western Australian town of Rome, surviving on a disability pension that goes mostly on strong drink. Now central to Ben’s existence is the burning thought that once upon a time he was crucified, survived and rose again – therefore he believes himself to be Christ Jesus.

FLETCHER HUMPHRYS

is Jesus (Ben Mitchell)

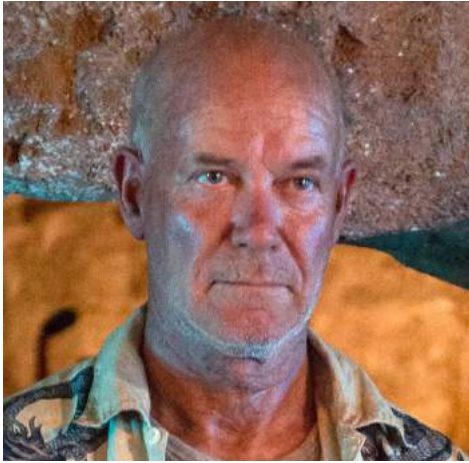
A television veteran, Fletcher has had both regular and guest-starring roles in many of Australia’s notable TV shows of the last seventeen years.

Combining television work with regular stints in film and theatre, Fletcher’s extensive television credits are considerable and range from guest to key cast roles in A COUNTRY PRACTICE, BLUE HEELERS, STATE CORONER, NEIGHBOURS, THE CRASH ZONE, EUGENIE SANDLER P.I., SOMETHING IN THE AIR, STINGERS, McLEOD’S DAUGHTERS, MARSHALL LAW, ALL SAINTS, LAST MAN STANDING, NIGHTMARES & DREAMSCAPES, SATISFACTON, EAST OF EVERYTHING, CANAL ROAD, RUSH, SMALL TIME GANGSTER, HOME & AWAY, CONSPIRACY 365, BIKIE WARS: BROTHERS IN ARMS, JACK IRISH: BAD DEBTS, MR & MRS MURDER, UNDERBELLY: SQUIZZY, WINNERS & LOSERS, JACK IRISH: DEAD POINT, WORST YEAR OF MY LIFE, AGAIN!, HOME AND AWAY, CATCHING MILAT and MISS FISHER’S MURDER MYSTERIES.

Big-screen credits include THE HEARTBREAK KID, CHOPPER, GURU WAYNE, RAZOR EATERS, CRAWLSPACE, THE MULE, JOHN DOE: VIGILANTE and THE LEGEND MAKER.

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WOLF CREEK

JASON WELLES



Cold, closed, with guilt and grief buried deep, deep down inside him, Jason is a broken man. A series of business failures saw Jason drag his family from Adelaide to Port Augusta, Port Augusta to Alice Springs, and finally from the Alice to the boondock badlands of Opalville, S.A. With each move Jason told himself that this time things will be different. But his luck as an opal miner is as good as his luck as a newsagent, a publican, and all the other commercial disappointments of his life and he is soon reduced to filling his mine's tunnels with snake tanks to supplement his family's meagre income by extracting venom. But when his little girl grows up and shows a desire for independence, Jason does not take it very well ... leading him to make a decision that will haunt him for the rest of his life.

GARY SWEET

is Jason

Gary Sweet has been a major presence in Australian film and television for the last three decades and is the recipient of numerous industry awards including the AFI Award for Best Actor in a Television Series (Police Rescue) in 1991 and 1992.

His first major TV role was as series regular "Leslie 'Magpie' Maddern" in THE SULLIVANS. Highlights of his extensive small-screen credits include BODYLINE, THE GREAT BOOKIE ROBBERY, COME IN SPINNER, CHILDREN OF THE DRAGON, THE BATTLERS, BLUE MURDER, POLICE RESCUE, CODY, WILDSIDE, STINGERS, BLUE HEELERS, THE CIRCUIT, RESCUE SPECIAL OPS, COPS LAC, SMALL TIME GANGSTER, THE PACIFIC and THE DOCTOR BLAKE MYSTERIES. Sweet is also one of the lead cast members of the beloved television drama, HOUSE HUSBANDS, which airs on the Nine Network.

Gary also enjoys working on stage and in 2001 played "Josh" in Tony McNamara's play, THE RECRUIT, for Melbourne Theatre Company. He later starred as "Paul Burns" in the musical OH! WHAT A NIGHT and the 2014 production of LA CAGE AUX FOLLES for The Production Company in which he performed the role of politician "Edouard Dindon".

His extensive feature film credits include the lead role of "Steve" in ALEXANDRA'S PROJECT, Gary's second film with acclaimed director, Rolf de Heer. His first, THE TRACKER, in which he played "The Fanatic", was in competition at the 2002 Venice Film Festival. In 2003 Gary appeared in the feature film GETTIN' SQUARE opposite Sam Worthington. Additional film credits include THE LIGHTHORSEMEN, FEVER, THE DREAMING, INDECENT OBSESSION, LOVE IN AMBUSH, THE BIG HOUSE, BODY JACKERS, MACBETH, THE TUMBLER, SUBDIVISION, CHRONICLES OF NARNIA: THE VOYAGE OF THE DAWN TREADER, FATAL HONEYMOON, TWO MOTHERS and MONTH OF SUNDAYS.

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DEBORAH WELLES



A trained dental nurse, Deborah used to think of herself as a self-reliant, capable person. Even as she followed her husband Jason around the country as he tried his hand at one failed business venture after another, Deborah stayed strong and positive – a constant bright spot for their daughter, Holly - upbeat in the face of Jason’s growing bleakness. And then, four years ago, Deborah’s life changed forever. Aiding her daughter’s desire for independence, Deborah dropped 19 old Holly at the bus stop on the highway – and she was never seen again.

RHONDDA FINDELTON

is Deborah

Rhonda has been a regular face on the Australian acting scene since the 1990s and has twice been nominated for AFI Awards.

Feature film credits include LOVE IN LIMBO, THE HARD WORD and WASTED ON THE YOUNG. She has guest-starred in many notable television productions ranging from SECRET MEN’S BUSINESS, HALIFAX FP, THE COOKS, LOVE MY WAY and CITY HOMICIDE to CROWNIES, RAKE (series 2), ANZAC GIRLS, HIDING and the ABC series, CLEVERMAN.

Her performance in the popular television show, GRASS ROOTS, also saw her nominated for an AFI Award for Best Actress in a TV series.

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RUTH NGATA



Granite hard on the outside, compassionate on the inside, Ruth's experienced, wry, wise, and funny. From her tough childhood growing up in Porirua in the midst of Mongrel Mob gang warfare, to her job in a freezing works dismembering a million sheep, to her early marriage to a bloke who confused domestic violence with intimacy, Ruth has learned the hard way what matters most – and for her that's being her own boss and not any man's punching bag. Widowed through an accident, Ruth jumped at the chance to run her own race, moved to Australia and sank every penny she had into the big red 18-wheeler she now calls work ... and home.

RACHEL HOUSE

is Ruth

Rachel was born in Auckland and raised in Kamo, Whangarei. She graduated from Toi Whakaari (New Zealand Drama School) in the early 1990s and is a vibrant participant within New Zealand's creative arts industry.

On stage, she has performed in an eclectic range of productions from contemporary Maori plays to Shakespeare, some of which have toured nationally and internationally.

Big-screen credits include PERFECT CREATE and WHITE LIES, along with the acclaimed BOY, in which she played the role of Auntie Gracie, and behind-the-scenes served as acting coach for all the film's child actors. Rachel has also appeared in numerous television productions including the BBC/South Pacific Pictures co-production of MADDIGAN'S QUEST THE BLUE ROSE, HOPE AND WIRE. SOUL MATES and FIND ME A MAORI BRIDE.

In addition to her acting work, Rachel works as a director for both stage and screen and in 2012 was the recipient of an Arts Foundation of New Zealand Laureate Award.

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CONSTABLE FATIMA JOHNSON



A Territorian born and bred, Fatima's a keen, happy soul. The first member of her community to finish school, she is her family's pride and joy. Bouncy and flirtatious, Fatima's got an eye for the fellas. She enjoys being a cop, and has ambitions to rise higher. Who knows, maybe she'll even make Commissioner! Fatima is used to dealing with victims of violence ... used to dealing with gun violence - as she says, this is the Territory. But when a young American woman with a bullet in her back hits her case load, something tells Fatima this shooting's more than a bit unusual...

MIRANDA TAPSELL

is Fatima

Miranda Tapsell is a proud Larrakia Woman from Darwin who grew up in Kakadu National Park and began performing at the age of seven. Miranda graduated from the National Institute of Dramatic Art (NIDA) in 2008 and since has built a strong ascending career in film, theatre and television.

Miranda is well known for her performance in the multi-award winning feature film THE SAPPHIRES, playing one of four lead characters. Miranda captured the hearts of the viewing public with her portrayal of the feisty 'Cynthia' with the film receiving many accolades on the international festival circuit and for which Miranda received a Deadly Award nomination for Female Actor of the Year.

Miranda is also renowned for her role in Channel 9's drama LOVE CHILD, in which Miranda plays 'Martha', one of the central characters in the drama series, which has run for two seasons with the third series soon to air. Miranda received two Logie Awards for her work in LOVE CHILD: Most Popular New Talent and The Graham Kennedy Award for Most Outstanding Newcomer.

Miranda starred in Season 1 of the popular ABC TV series REDFERN NOW and recently BLACK COMEDY. Other television credits include SPLASH CONTENT for ABC, MABO for Blackfella Films and WHO WE ARE (Season 3) for Foxtel. Upcoming television projects include Foxtel's gripping new political drama, SECRET CITY,, the highly anticipated CLEVER MAN for the ABC which has been garnering a lot of international attention after recently being sold to Sundance TV Channel in the USA, as well as the perennial favourite children's series, PLAY SCHOOL.

Miranda recently appeared in two Belvoir Street Theatre productions, A CHRISTMAS CAROL and RADIANCE. Other remarkable stage career performances include Sydney Theatre Company's production of THE SECRET RIVER for which she received a Helpmann Award Nomination for Best Female Actor in a Supporting Role in a Play; I AM EORA for Sydney Festival; *Rainbow's End* for Riverside Theatre; MOTHER'S TONGUE for Yirra Yakin Theatre Company; *Yibiyung* (Lead) for Belvoir Street Theatre.

Miranda Tapsell will be seen next in Warwick Thornton's film WORDS WITH GODS.

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KEY CREW BIOGRAPHIES

GREG McLEAN

Executive Producer & Director (Episode 6)

After training as a fine artist before working as a director in Theatre and Opera, Greg McLean's filmmaking career began when he wrote, directed and produced the horror smash hit, WOLF CREEK which played at the Sundance and Cannes film Festivals before going onto worldwide box office success and continued 'cult film' status.

This was followed by the thriller ROGUE, co-produced with Harvey and Bob Weinstein and starring Sam Worthington, Mia Wasikowska and Radha Mitchell. In the past few years Greg has executive produced four feature films; RED HILL, CRAWLSPACE, and the upcoming THE LEGEND OF BEN HALL and DOWNUNDER via his genre movie company, Wolf Creek Pictures.

In 2013 Greg directed the sequel to his breakout film (WOLF CREEK 2) which was selected to screen at the Venice Film Festival before becoming the 3rd highest grossing domestic feature of the year. Greg recently directed THE DARKNESS, a supernatural thriller starring Kevin Bacon set in Los Angeles for producer Jason Blum. Currently he's in post-production on the feature THE BELKO EXPERIMENT, which he directed for Producers James Gunn and Peter Safran for MGM studios.



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GREG HADDRICK

Executive Producer

With multiple awards to his credit, Greg Haddrick is one of Australia's leading writer/producers. Writer of the first block of HOME & AWAY, his early credits also include co-writing and script-editing ELLY & JOOLS and writing for E-STREET, GP, BLUE HEELERS and FLYING DOCTORS.

Group Executive Director and Head of Drama for ScreenTime, a member of Banijay Group, Greg's credits include THE INCREDIBLE JOURNEY OF MARY BRYANT, MDA for the ABC, THE SOCIETY MURDERS and THE INFORMANT for Network TEN, JESSICA, MY HUSBAND MY KILLER and THE POTATO FACTORY.

Greg produced the first series of UNDERBELLY as well as writing episodes 4, 6 and 10. He also produced UNDERBELLY: A TALE OF TWO CITIES in addition to writing episode 8 and executive produced the UNDERBELLY telemovies and UNDERBELLY: RAZOR for the NINE Network and CROWNIES for ABC TV. He was also executive producer of BIKIE WARS: BROTHERS IN ARMS for Network Ten as well as UNDERBELLY: BADNESS, UNDERBELLY: SQUIZZY and FAT TONY & CO., for the Nine Network,

Most recently, Greg executive produced two seasons of JANET KING and ANZAC GIRLS for ABC TV.



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NICK FORWARD

Executive Producer

Nick is Stan's Content & Product Director. He joined the company as employee no. 3 in January 2014, and built the content strategy for the service. Nick oversees all aspects of content acquisition and commissioning, programming, customer service and product management.

Nick left his hometown of Melbourne to spend over a decade working in media/entertainment in London prior to joining Stan. He spent five years at Virgin Media in a variety of roles, including Editor in Chief for the business's suite of content products, and, as Director of TV Product, managing the UK's second largest Pay TV platform. Previously Nick worked in the Entertainment and Marketing divisions at BSkyB.



ROB GIBSON

Executive Producer

Rob Gibson is head of Originals Development for Stan, where he is working on the development and production of original programs for the platform.

Prior to joining Stan, Rob worked as a producer in LA with production company Circle of Confusion (STRAIGHT OUTTA COMPTON, THE WALKING DEAD) and as an independent producer in Australia. Previously, he was a media and entertainment lawyer, working for Allens Linklaters, Foxtel, Festival Records and Fairfax Media.

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PETER GAWLER

Producer & Writer (Episodes 1, 3 & 5)

One of Australia's most talented producers and screenwriters, Peter Gawler's gift with words has seen him write and edit an extraordinary number of television productions throughout the last three decades.

Recipient of the 2003 Centenary Medal for Service to Australian Society in Writing for Television, Peter has received ten Australian Writers' Guild AWGIE Awards for his work on the television series WATER RATS and the telemovies HALIFAX FP, THE POSTCARD BANDIT, LITTLE OBERON, as well as UNDERBELLY, UNDERBELLY: A TALE OF TWO CITIES, UNDERBELLY: TELL THEM LUCIFER WAS HERE and UNDERBELLY: BADNESS.

Peter's extensive writing credits include for television: GP (1993), LAW OF THE LAND (1993), BLUE HEELERS (1994-1996), WATER RATS (1995-1996 and 1998-2001), THE MAN FROM SNOWY RIVER (1994-1996), MURDER CALL (1996-1998), GOOD GUYS, BAD GUYS (1996), THE VIOLENT EARTH (1997), HALIFAX FP (1999-2001), STINGERS (2001), THE POSTCARD BANDIT (2002), LITTLE OBERON (2005), MDA III (2004-2005) and A MODEL DAUGHTER: THE KILLING OF CAROLINE BYRNE (2009). Peter also wrote the mini-series FALSE WITNESS (2008) for which he was awarded the Queensland Premier's Literary Award for a Television Script in 2009.

Peter was nominated for the 1986 AFI Award for Best Screenplay for the feature film PLAYING BEATIE BOW (1984) and was a script editor on director Andrew Dominick's feature film CHOPPER, which launched actor Eric Bana's international career.

Script Editor/Writer on episodes 1, 2, 5, 8, 11 and 13 of the first series of UNDERBELLY, Peter wrote episodes 1, 2, 12 and 13 of UNDERBELLY: A TALE OF TWO CITIES. He also wrote episodes 6, 7 and 11 of UNDERBELLY: THE GOLDEN MILE, and the screenplay for TELL THEM LUCIFER WAS HERE - one of the three telemovies that formed THE UNDERBELLY: FILES. Most recently, Peter wrote episodes 1 and 2 of the critically acclaimed UNDERBELLY: RAZOR, episodes 3 and 4 of UNDERBELLY: BADNESS, episode 8 of UNDERBELLY: SQUIZZY and both episodes 1 and 2 of FAT TONY & CO.

In conjunction with Elisa Argenzio, Gawler produced UNDERBELLY: THE GOLDEN MILE, the telemovies THE UNDERBELLY: FILES as well as UNDERBELLY: RAZOR, UNDERBELLY: BADNESS, UNDERBELLY: SQUIZZY and most recently FAT TONY & CO.



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ELISA ARGENZIO

Producer

Elisa Argenzio's experience in film and television production is extensive. Encompassing a range of senior production roles, her credits include many seminal feature films and television programs of the last two decades.

As Production Manager, Elisa worked with director Geoffrey Wright on his features *LOVER BOY* and *ROMPER STOMPER*. Around that time, she also worked on director Ray Argall's acclaimed feature *RETURN HOME*. Additional Production Manager credits include director Sue Brooks' *ROAD TO NHILL*, Robert Connolly's *THE BANK*, which starred David Wenham and Anthony LaPaglia, and notable television shows such as *GOOD GUYS, BAD GUYS*.

Elisa's Line Producer credits are equally substantial and include the four-part ABC series *QUEEN KAT, CARMEL & ST JUDE, SOMETHING IN THE AIR (series 2)*, Network Ten's telemovie *LIFE*, the 13-part children's series *NOAH & SASKIA* and four of Australian television's most acclaimed mini-series of recent times – *SOCIETY MURDERS, THE KING*, the first series of *UNDERBELLY* and *UNDERBELLY: A TALE OF TWO CITIES*. She has also served as Line Producer on several feature films including *METAL SKIN, YOLNGU BOY, THE WANNABES, THREE DOLLARS, OPAL DREAM* and the 2005 movie *IRRESISTIBLE* which starred Susan Sarandon.

Her credits as producer encompass *CARLA CAMETTI P.D.*, a six-part television series starring Diana Glenn and Vince Colosimo that aired in Australia on SBS Television along with *UNDERBELLY: THE GOLDEN MILE* the *UNDERBELLY: FILES, UNDERBELLY: RAZOR, UNDERBELLY: BADNESS, UNDERBELLY: SQUIZZY* and *FAT TONY & CO.*



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TONY TILSE

Director (Episodes 1 to 5)

Tony is one of Australia's most respected directors of television whose flair for drama and keen eye for detail have ensured that his talents frequently in demand.

Throughout the 90s, Tony directed several landmark productions for the Australian Broadcasting Corporation (ABC) such as G.P., CORELLI, CLOSE-UPS, FALLEN ANGELS, A DIFFICULT WOMAN and LOVE IS A FOUR LETTER WORD. Other assignments during this period included seasons 1 and 2 of BIG SKY and the cult sci-fi series FARSCAPE (seasons 1 and 2). He went on to direct episodes for season 3 and 4 of FARSCAPE in 2001 and 2002.

In 2002, Tony directed the TV pilot of CRASHBURN which aired on Australia's Network Ten, which he followed with THE POSTCARD BANDIT, one of the year's most lauded telemovies. His next assignment, GO BIG (2003), was a finalist at the UK's Manchester Film Festival in 2004. The same year, Tony directed BLUE WATER HIGH (ABC Television), ALL SAINTS (Seven Network) and was the initial director for the Ten Network's drama series, THE COOKS.

Additional television credits include SMALL CLAIMS – THE REUNION (2005), TO CATCH A KILLER (2006), LOCKIE LEONARD (2006), CITY HOMICIDE (2007), SCORCHED (2008), A MODEL DAUGHTER: THE KILLING OF CAROLINE BYRNE (2009), the telemovie PANIC AT ROCK ISLAND (2011) along with episodes of EAST OF EVERYTHING, CROWNIES, the crime mystery series, SERANGOON ROAD, and MISS FISHER'S MURDER MYSTERIES. His work on the HBO Asia horror mini-series, GRACE, led to him directing episodes of the Starz series, ASH VS EVIL DEAD.

Tony was also one of the key directors of the UNDERBELLY franchise, directing episodes for UNDERBELLY, UNDERBELLY: A TALE OF TWO CITIES, UNDERBELLY: THE GOLDEN MILE, UNDERBELLY: RAZOR and UNDERBELLY: BADNESS

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FELICITY PACKARD

Writer (Episodes 2, 4 & 6)

One of Australia's leading screenwriters and producers, Felicity Packard is one of the writers behind the UNDERBELLY true-crime drama franchise: UNDERBELLY, UNDERBELLY: A TALE OF TWO CITIES, UNDERBELLY: THE GOLDEN MILE, UNDERBELLY: RAZOR, UNDERBELLY: BADNESS, and UNDERBELLY: SQUIZZY.

She is also the recipient of the Australian Writers' Guild Major Award (Copyright Agency Limited Peer Recognition Prize) and Best Television Mini-Series Adaptation for UNDERBELLY, Best Television Mini-Series Adaption for UNDERBELLY: A TALE OF TWO CITIES and Best Television Mini-Series Original UNDERBELLY: BADNESS. She also received the Queensland Premier's Literary Award (Screenwriting) for Episode 7 of UNDERBELLY (series 1), Wise Monkeys.

Most recently, Felicity was the lead writer and co-producer of the critically acclaimed and internationally celebrated six part ScreenTime drama series ANZAC GIRLS for ABC TV, for which she received the 2014 Australian Writers' Guild Award for Best Mini-Series Adaptation along with co-writer Niki Aken

GEOFFREY HALL ACS

Director of Photography



Geoffrey Hall has earned a formidable reputation as one of Australia's great cinematographers for his work across all film genres - drama TVCs, documentary and music videos - earning accolades and awards both in Australian and overseas.

His international career was launched in 2000 with his work on Andrew Dominik's compelling feature drama,

CHOPPER, which drew rave reviews from critics and audiences around the world.

Over the last fifteen years, Geoffrey has amassed a string of impressive credits, both locally and abroad, including the feature films, DIRTY DEEDS, THUNDERSTRUCK, VAMPIRES: THE TURNING, SHADOWMAN, LEONARD COHEN: I'M YOUR MAN, FLIGHT OF FURY, DYING BREED, DEAD OF NIGHT and the 2011 smash hit RED DOG. Television credits include the pilot episodes for CRASH & BURN and TEMPTATION along with the BBC production of KIDNAPPED, TWO TWISTED and the acclaimed Australian mini-series, ANZAC GIRLS.

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PADDY REARDON

Production Designer

A consummate professional, Paddy has lent his visual flair to many major Australian features including JAPANESE STORY, HORSEPLAY, THE HARD WORD, CHOPPER, NOISE, MURIEL'S WEDDING, THE HEARTBREAK KID, PROOF and THE BIG STEAL, receiving five AFI nominations for production design in the process. In 2007 Paddy won the AFI Award for Outstanding Achievement in Television Screen Craft for his work on BASTARD BOYS, CALL ME MUM and THE KING.

Paddy's television portfolio ranges from children's shows such as HOLLY'S HEROES, FERGUS MCPHAIL, THE SADDLE CLUB and HORACE AND TINA to the acclaimed drama WAITING AT THE ROYAL. Additional TV credits include LAST OF THE RYANS, THE FEDS, ONE WAY TICKET, BOYS FROM THE BUSH, CARLA CAMETTI P.D., THE KING: THE STORY OF GRAHAM KENNEDY, the entire UNDERBELLY franchise, FAT TONY & CO., GLITCH and series 3 & 4 of HOUSE HUSBANDS.

Feature film credits include SAVE YOUR LEGS and THE MULE.

THEO BENTON

Costume Designer

Since graduating from National Institute of Dramatic Art (NIDA) with a degree in Theatrical Set & Costume Design, Theo has worked throughout Australia on a host of diverse productions in both costume and production design.

This versatile practitioner's costume design credits encompass major Australian television shows and tele-movies such as G.P., POLICE RESCUE, HEARTLAND, BORDERTOWN, FALLEN ANGELS, RETURN TO JUPITER, CHILDREN'S HOSPITAL, WATER RATS, YOUNG LIONS, THE POSTCARD BANDIT, McCLEOD'S DAUGHTERS, SUPERNOVA!, NFAMOUS VICTORY: BEN CHIFLEY'S BATTLE FOR GOLD, SAM FOX: EXTREME ADVENTURES and WASTELANDER PANDA. Costume design feature film credits range from COFFIN ROCK and THE PACK to director Jon Hewitt's 2014 remake of TURKEY SHOOT aka ELIMINATION GAME.

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BURKHARD DALLWITZ

Composer

Regarded as one of Australia's leading screen composers and acclaimed internationally, Dallwitz was born in Germany and began classical piano training at the age of eight. In 1979 he travelled to Australia, and soon thereafter became a permanent resident, studying music at Latrobe University where he majored with Honours in Composition.

Over the years Burkhard has been the recipient of several APRA/AGSC Screen Music awards and nominations and in 1999, he received the Golden Globe for Best Original Score in a Motion Picture for THE TRUMAN SHOW. This score also won the Chicago Film Critics' Award and the ASCAP Film and Television Award.

In 2001 he won the APRA award for Best Television Theme for the 2000 Sydney Olympics and in 2004, the APRA/AGSC Screen Music Award for Best Music for a Television Series for CRASHBURN. Burkhard also received two nominations in the 2006 APRA/AGSC Screen Music Awards for the feature film THE CATERPILLAR WISH.

In 2008 he was awarded the APRA/AGSC Screen Music Awards for Best Music for a Television Series for UNDERBELLY and Best Television Theme for 'It's a Jungle Out There'. Additional recent scores have included the European feature film MANIPULATION, the international mini-series FALSE WITNESS and the acclaimed ABC1 television series THE SECRET RIVER.

In 2009 Burkhard scored the second series of UNDERBELLY: A TALE OF TWO CITIES and then composed the score for Peter Weir's feature THE WAY BACK. He also received two APRA/AGSC Screen Music Awards nominations for his work on FALSE WITNESS and UNDERBELLY: A TALE OF TWO CITIES.

In 2010 Burkhard received an ARIA nomination for UNDERBELLY: Original Television Soundtrack Album and an APRA/AGSC Screen Music Award for Best Music for a Television Series UNDERBELLY: THE GOLDEN MILE.

In 2011 he won the Screen Music Award for Best Music for a Mini Series or Telemovie for his score for UNDERBELLY FILES: TELL THEM LUCIFER WAS HERE and completed work on several overseas and local productions, including UNDERBELLY: RAZOR

In 2012/13 Burkhard scored the mini-series, UNDERBELLY: BADNESS and UNDERBELLY: SQUIZZY, as well as the feature length documentary RED OBSESSION. He also won the 2012 Screen Music Award for Best Music for a Television Series for UNDERBELLY: RAZOR and in 2014 was awarded the Screen Music Award for Best Television Theme for his work on FAT TONY & CO.

Burkhard has several soundtracks out on general release continues to work on local, European and U.S. film and television productions.

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SELECT PRODUCTION INTERVIEWS

CREW

GREG McLEAN

Originator of WOLF CREEK & Director (Episode 6)

PETER GAWLER

Producer & Writer (Episodes 1,3 & 5)

CAST

JOHN JARRATT

Mick Taylor

LUCY FRY

Eve Thorogood

DUSTIN CLARE

Detective Sergeant Sullivan Hill

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GREG McLEAN

Originator of WOLF CREEK & Director (Episode 6)

Q. What led you to revisit the misadventures of Mick Taylor?

There was quite a long time between the two WOLF CREEK movies, so during that period, we started thinking about other stories in the WOLF CREEK/Mick Taylor universe, such as where had Mick come from and what happened to him beyond the films. I was pondering these notions a long time before the series came about and had several story ideas that I wanted to explore. We also developed prequel novels that took place before the first movie, so we were basically laying the groundwork to explore his character in a bigger way from an early stage.

Q. How involved were you in the creative process for this series?

The collaboration with our writers, Peter and Felicity, began as soon as we determined that we wanted to do the series. We met in Sydney and spent a week together in a room, discussing all of our ideas and within a couple of days we had the character, the basic shape, and a lot of events that we wanted to see incorporated. They went away and developed outlines and from there, we crafted the scripts all the way through. It's been a fairly painless process in the sense that we're all excited about the idea and I was open to their input and they were very interested to hear my take on where I thought it should go, along with the aesthetics and style. It's been a very good collaboration.

Q. How did Stan become involved?

I had been speaking with the people at Screentime for a while and when Stan launched we pitched them the concept. They were immediately excited so we all met and because there was so much enthusiasm, it came together pretty quickly. It sounds pretty straightforward and it actually was.

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Q. How does the series differ from the films?

The films definitely fall within the horror genre in that the stories are designed to scare people. The second was more of an action-horror movie but still had a horror element. However, the series is more of a suspense thriller because we follow a different character into the Mick Taylor universe. Mick is a big figure in the story, but it's actually more of a suspenseful exploration of the outback and the characters that live in his world.

Q. Define John Jarratt's contribution to WOLF CREEK.

John Jarratt IS Mick Taylor. Prior to the first film, I had a list of about twenty-five actors with whom I wanted to discuss the role. As it happened, the first one I spoke with was John and within half an hour of meeting at a Melbourne café, he had the part. He leaned across the table and said, "I know this guy," and went on to explain that he had been raised in outback Queensland and knew the characteristics of the character and where he came from. John has experienced a lot and grew-up around these tough, outback characters. He really had a profound understanding of the character from the moment he read the script. So that connection, melded with his sense of humor, his sense of fun and his performance style, all came together and created Mick Taylor. John has been a very big influence on the two films and the series because he brings so much of himself to the role. Obviously not the serial killing part(!) but so many other elements.

Q. Why do you think that WOLF CREEK and the character of Mick Taylor have resonated strongly with audiences?

I think there's a Mick Taylor archetype in every culture. People recognise this universally, a scary rural character that sees city folk venture into his world with a resulting clash of cultures. And once the characters from the city journey into the outback, they really are prey for this predator. And for local audiences, Mick is a specific combination of Australian archetypes that are based upon real elements within our culture. So even though it's a horror film and is meant to be entertaining, there's an element of truth to the character of Mick Taylor that people recognise.

Q. Describe the humour within WOLF CREEK.

Part of the humour comes from the reflection of Mick's point-of-view. He doesn't view his actions as evil; he's just entertaining himself. And so there's a level of pitch-black comedy that comes from his twisted psyche. The comedy is the kind of comedy that is so wrong, that it's right. And what he's doing is so incomprehensible that it kind of becomes funny in a sick kind of way.

Q. How does the introduction of a female protagonist expand the storyline?

It takes away the 'slasher' aspect that was part of the first film. This one turns the tables as we find a female character that has to become a match for Mick. And introducing a female character into the world of the outback is interesting because then you get to view it in a very different way from how it would be if our protagonist was male. The outback can be a scary place for a young woman travelling alone or, for that matter, anybody travelling alone, because it's isolated and populated by some pretty challenging characters. So it definitely becomes more of a 'fish out of water' story by having a female viewpoint, and provides an interesting twist in terms of how such stories usually play out.

Q. Why does Eve decide to chase after Mick?

She has a deep sense of injustice and revenge and at the same time this quest fills a huge gap in her life left by the death of her family. The concept of extracting revenge for this heinous crime fills her entire being, but she has no idea what's going to happen thereafter. So it's very much about her transforming as she pursues Mick and becoming a different character by journey's end.

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Q. How did Lucy Fry come to be cast as Eve?

I shot a film in the USA about a year ago, which Lucy was in. I hadn't heard of her previously, but she did an incredible audition. When we were casting this, we needed a terrifically good actor who could carry a series. Somebody with a charming personality who was likeable and game for anything, as we knew that physically it would be a very challenging role. I thought of Lucy who was on one of the early casting lists and said, "I know that girl, she's great!" Her audition 'blew us away' and she's been incredible. Everyone loves her. She's a really committed actress who has done an amazing job, so I think we've been very lucky to have her.

Q. How important was it for the characters to look authentic?

With the films, it was incredibly important to ensure that aesthetically everything had a real texture and atmosphere and to make it look like an anti-movie, in the sense that we weren't creating a glamorous, fantasy world. The WOLF CREEK world is based in reality with a realism and texture, so everything - from the costumes and props to the actors - had to have to have a 'lived-in' quality. It's not 'dressed up' for the camera. It's almost as though there's a beauty to the ugliness of the Australian outback we're portraying which is a unique aesthetic. I also think it's a very exotic look. My instinct has always been to make it appear as iconically Australian as possible, by celebrating the landscape, the wildlife, the light and all the things that are incredibly Australian. On a cultural level, it's good to celebrate all of these things within the series.

Q. As the originator of WOLF CREEK, how does it feel to be sharing directorial duties with somebody else?

It's a huge relief! It's awesome and so good. It means that you're not the only one who is constantly stressed out of your mind! I'm having a ball watching Tony direct and it's fascinating to observe somebody interpret the character and the world in a different way. It's been phenomenal. It's the first time that I've had something that I've created taken over by somebody else, but it's really exciting. To a degree, you have to 'let go' and acknowledge that they're going to have their own style and respect that. But at the same time it's been thrilling for me to see things shot in a way that I wouldn't have thought of doing and to see performances unfold in different ways.

Q. How did the flashback sequences originate?

They came about because of the two prequel novels that I'd co-written with two other authors. Through that process, we looked at Mick's home life and his backstory and what had happened to make him become this character. When we were working on the series, Peter and Felicity read these novels as part of the process and took some of those ideas and expanded them into being part of the series. So those scenes basically came from that previously explanatory work.

Q. Tell us about the character of Jesus.

It sets the timeframe for the current series and is really exciting to see what has happened to one of Mick's victims; to encounter him several years later, haunted and damaged by Mick Taylor. It also represents a path that Eve could take - she could also end as a destroyed personality. So I think that people will get a real kick out of the character and by connecting the dots and working out what happened to him in the intervening years after the first film.

Q. How would you define Uncle Paddy's role within the story?

In a similar way that Mick encapsulates the malevolent part of the outback, Uncle Paddy, encapsulates the positive. He has a different connection to the landscape, whereas Mick is purely evil. Uncle Paddy is the positive version of the spirituality to be found in the terrain. He's a mentor figure whom Eve is lucky to encounter as he

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teaches her various skills that she needs in order to confront the dark side of the Australian outback. And Jack Charles, who plays Uncle Paddy, is amazing. We're so lucky to have him in the show.

Q. How would you describe this series, overall?

I think it's a very ambitious piece of longform storytelling. We're 'swinging for the fences' in terms of our production values, plus we have an amazing cast and great scripts. And for me, it's all about the scripts and the story - and Peter and Felicity are such good writers. On a personal level, it's also been wonderful to have an entrée into television through a really cool company like Stan, who have been great to collaborate with, along with a company such as Screentime, who have done this so many, many times.



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PETER GAWLER

Producer & Writer (Episodes 1,3 & 5)

Q. How did ScreenTime become involved with the series?

The courtship started a couple of years ago when Greg McLean approached us as the producers of UNDERBELLY. He had a few novels that were about to be published regarding the origination of the Mick Taylor character. However, at the time, there was no real television avenue for the material, which was fairly hard-core horror. But when Stan was launched and we realised that there was an opportunity to make a series that didn't conform to the content generally produced for Australian TV we decided that WOLF CREEK was the right property to approach them with. Coincidentally, at this time, Greg made contact with us again. From there, things moved pretty quickly. We mentioned two words to Stan – WOLF CREEK – and they went, "Whoah, where is it, we want it now!" Those discussions happened in December 2014. Come January 2015 we were brainstorming with Greg!

Q. How does this television series differ from the two WOLF CREEK films?

Because the movies are ninety minutes they tend to follow a certain pattern where Mick Taylor comes across tourists or people he doesn't like and sets about having fun and ultimately disposing of them. But we knew that we couldn't do a six-hour version of that story. Our story had to have many more twists and turns, so basically, one of the WOLF CREEK movies would need to cover the inciting incident for a series and that's the way we've constructed it. The first act of Episode One is essentially a little mini movie and then we deal with the consequences for the next five and a half hours.

Q. As a writer new to the project, how challenging was it to capture the essence of Mick Taylor and WOLF CREEK?

It was surprisingly easy as the character of Mick Taylor is so distinct in the movies. And because the combination of Greg McLean's scripts and John Jarratt's performance have made Mick such an indelible character in Australian cinema folklore, it was pretty simple to latch onto him. That's one reason why it was relatively straightforward for us. The other reason was that Felicity Packard, my fellow-writer and I, have been working on 'true crime' – in Felicity's case for about eight years and

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in mine around twelve years – now. Therefore you get used to tackling pre-existing characters, rather than approaching them from the ground-up. So we were able to get our heads around Mick pretty easily and then the fun began.

Q. What do you consider to be the main themes in this series?

Well vengeance is the obvious one, but really, the show is about redemption. Eve is redeeming herself. It's a powerful theme and it's driving our six hours. The vehicle is vengeance but the underlying motive is redemption. Eve is a character who is trying to make-up for her sins. It's pretty fundamental.

Q. How would describe John Jarratt's contribution to the character of Mick Taylor?

I think that Mick comes from John's past. Clearly there are words on the page that Greg McLean has been responsible for, and now we have, but John's father and his grandfather were 'bushies' – particularly his grandfather. And I believe that he draws upon that. John can reach into the dim, distant past of the Jarratt family and extract bits of his father and granddad. And sometimes he doesn't even know that he's doing it, but there it is. You've got this ancient 'bushie' in the guise of John Jarratt which he instinctively transforms into Mick. Again, it's a happy marriage of the words on the page and John's own personal backstory.

Q. Why do you think that the character of Mick Taylor and WOLF CREEK has resonated so strongly with audiences?

Because we all have a fear of the unknown. I'm sure that many people know what it's like to be camping alone in the wilderness, and to hear a noise whilst you're in your sleeping bag, which makes you think, 'What's that?!" We have this fear of the unknown, which is akin to our fear of sharks, as in what's underneath us in the water? John's 'Mick Taylor' represents that universal fear and is also fuelled by people whom we know exist, like the killer of Peter Falconio or Ivan Milat, the serial killer of backpackers. So we have good reason to fear the lone stranger in the bush.

Q. How would you describe the humour in WOLF CREEK?

It's deadpan, Australian humour. Any story you tell in Australia will inevitably have that kind of humour. It's like the WW1 diggers in the trenches who dealt with grim situations with deadpan, gallows humour. There's a good dose of that in our series. Plus, to some extent, we celebrate the obscure and the unlikely. If you've travelled through the countryside – the outback particularly – you will have experienced it. I recall visiting a pub in Tennant Creek where the publican used to put on an act in which he mimed rock songs whilst balancing on a surfboard. He also had a pink Cadillac that he'd drive to Sydney about once a year at ninety miles per hour. So yes, the sense of humour comes from being in Australia.

Q. How does the introduction of a strong female protagonist expand the story?

It gives it a whole new dimension. It's very much a tale about growth. It's not just the fact that she's a female, it's also her age – it's a coming of age story – and that allows all sorts of areas that we can explore. It also means that every person whom she meets along the way becomes important. She has an impact upon each of those characters and in turn, they have an impact upon her, which I think is the essence of good storytelling.

Q. Why do you think that Eve is driven to hunt Mick?

In her own mind it's a quest for justice, but as the journey goes on she realises that it's personal revenge and in a sense, justice really has nothing to do with it. Beneath it all is personal redemption. I'm not sure that she's ever conscious of that, but she believes that her family was only in Australia because of her problems, as she's had a major crisis in her life. Therefore, when she loses them, she feels that it's her fault. And deep down, no matter how much she rationalises that, she feels that she's still responsible, so the only way that she can redeem herself is to find the man who did it

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and deal with him. What she doesn't realise - and may never realise - is that along the way she transforms herself, so that by the end of story she has become a kind of female facsimile of Mick Taylor.

Q. What led to the casting of Lucy Fry as Eve?

Lucy is perfect. She is absolutely ideal. For a start she has the physique of an athlete and the character of Eve is an athlete – a decathlete – so that was a hell of a good start. And Lucy has her feet firmly planted on the ground. Plus the fact that she is an Australian who has gone to Hollywood and can now play an American so convincingly, certainly helped. She's very levelheaded; she's familiar with the unrelenting pace of Australian television production, yet that didn't scare her. She just took it 'on the chin'. She's also smart and thought about it deeply. She has charted the journey and the progression of her character, which is a remarkable feat, particularly given the intensity of the production. It's a logistical fact that you need to frequently film scenes from several different episodes in one day. By asking your central character to adjust their performance, and the physicality that goes with it, several times on any given day, is a huge amount to expect of them. So the fact that she's been able to maintain her sense of self is extraordinary. Lucy is going to be a national living treasure. She doesn't know it yet, but she will be. She's truly astounding.

Q. How would you describe Eve and Sullivan's relationship?

Superficially, they're very different characters. There's a decent age gap and a huge difference in terms of life experience. But the attraction is that each knows that the other is damaged, so there's a sense of 'like attracting like'. So it's only natural that they turn to each other. Eve feels that Sullivan is interfering in her life and doesn't want to involve him, yet at the same time, she's attracted to him and senses that their fates are intertwined on some level. And at the point where he offers his help and she accepts it, I believe that a genuine, romantic love exists between them - even though neither would acknowledge it, or is possibly aware of it. But it's there for all to see.

Q. Comment on Eve's friendship with Johnny.

Eve's journey is studded with interesting characters that have an impact on her and one of those characters is Johnny, the convict. When she is feeling that her mission to bring Mick Taylor to justice is beyond her, Johnny appears and basically espouses the principal of revenge. Though interestingly, when she next meets him, he's actually changed his point of view. Plus he's physically charismatic and offers her something. So although her relationship with Sullivan is at arm's length and there's an attraction there, it's not a physical attraction. But her reaction to Johnny is very different. It's like an instantaneous physical attraction and even though he's a convict who has been jailed for murder, she instinctively knows that he means her no harm and that he's a positive spirit.

Q. How would you describe Tony Tilse's directorial style?

He's an interesting contradiction. I've worked with Tony for a dozen years and it's always been a happy collaboration. What I find is that if I give him a good scene, he will always respond by giving me a better scene or a scene that I didn't quite expect. What he's aimed to do in this instance is to make WOLF CREEK the television series a cinematic experience. If you could pin Tony down (maybe by using restraints!) and push him to answer, he would probably tell you that his philosophy is to 'show and not tell'. So throughout his direction of episodes one to five, he's looked at a scene and determined whether all the words are necessary, or if it's enough for the image to tell the story. It's a cinematic approach whereby he has used the landscape as a character, so that we see the characters in relation to the landscape - dominating the landscape, but in a sense, pawns in a landscape. He's depicted events as visually as possible and reduced words to a minimum. It's slightly painful for a writer to

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see his best lines disappear, but Tony has chosen to tell the story visually. He's brought great style and energy to it. There's a hint of Sergio Leone, with just a touch of the Coen Brothers, with an occasional nod to John Ford and the old-time westerns.

Q. What does the character of Uncle Paddy represent in the story?

There are several people whom Eve meets along the way that initially seem to be everyday characters, but are later revealed to be more than that. Uncle Paddy is one of her guardian angels. First of all he saves her life by tending to her snakebite and recovery. But he also teaches her to use indigenous weapons – a spear and a woomera - which prove to be very useful, and offers her spiritual advice. He talks about the demons we all have and need to confront, which Eve fully takes on-board. Her sojourn with Uncle Paddy is about physical and spiritual healing.

Q. Tell us about the flashback sequences to Mick's childhood?

These were inspired by the first of the WOLF CREEK novels written by Greg McLean. Even though we never wanted to analyse Mick – as we felt it would be presumptuous to try and decipher his psychology – we nevertheless wanted to present an event in his past that may have had an impact upon his development as a human being and his adult career as a serial killer. Greg McLean shot those sequences in black and white and when I was watching the rushes it struck me that they were reminiscent of TO KILL A MOCKINGBIRD. They have that same sense of place and time and have been beautifully written by Felicity Packard, directed by Greg and brought to life by the actors concerned, including the two children involved.



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JOHN JARRATT
Mick Taylor

Q. How does it feel to be playing Mick Taylor again?

It's great - it's just like riding a bike! When it all started, I didn't know whether the character was going to be brilliant or a really bad Warner Bros. cartoon, so I was a little worried when I did the first WOLF CREEK film. But as we know, it worked very well - otherwise I wouldn't be here doing Mick Taylor a decade later. Nor do I have to go the full 'method' any more - I can go back to being a professional actor instead of a method actor, which is good. I can turn Mick on 'like a tap'.

Q. In your opinion, how does the series differ from the films?

It's a television show so it's a different animal and because it's over six hours, it's more of a journey. It's the story of Mick being hunted and he likes the idea. But is he being hunted? It's different in that regard and it romps along with twists and turns and takes people on a terrific journey.

Q. What was your inspiration for the character of Mick Taylor?

The character of Mick Taylor is my father without the psychopath and serial killer elements - my dad was neither of those things, but he was a five foot eight inch, ninety kilo, hard-working outback bloke with a deep voice and a fabulous sense of humour - a tough bastard. I didn't inherit his baritone voice, so that's why I adapt the Mick Taylor growl. Anyone who knows my dad knows that when they're watching Mick, I'm impersonating my father and because I know him so well, it's a fairly honest portrayal, full of great Aussie humour - and it is important to go for the laughs in a horror show.

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Q. What do you think drives Mick to commit such evil acts.

Mick Taylor honestly doesn't see anything wrong with what he does. I've got a back story for Mick, where he was in the pub, lamenting the fact that there's not a lot of money to be made by shooting feral animals any more as the industry was falling flat, and that the outback was being taken over by all these 'hippy backpackers'.

His mates then suggested that they should start culling the backpackers, as they're no better than feral animals. Mick liked the idea, especially as it's more fun to kill a backpacker than it is a kangaroo, bullock, rabbit or any other animal. And being a psychopath, Mick has no feelings, or empathy. The world is still full of equally misguided people, so it's not unusual and that's why he does it.

Q. How do you get into Mick's headspace?

Well, the best way is not to talk about him, judge him or try to analyse him - as in what does he think about his mother, or any of that Freudian stuff - because that's not how Mick thinks. You've got to think like he does and he never questions himself. He's quite happy. He has a ton of fun and really enjoys himself and the chase. He could kill the person who's chasing him in this television series twenty times over, but he doesn't want to - he prefers to play with them, like a cat does with a wounded mouse. Mick has a ball and really enjoys his life. Nor is he always in the north killing people - it's something he does seasonally. He lives a very normal existence down south and then it's time to go hunting, and so off he goes - hunting, fishing and...killing. It's something that he looks forward to every year, much in the same way that other people would look forward to fishing or pig shooting. He goes north, kills some backpackers and that satisfies him.

Q. Is it hard to shake off the shadow of Mick when you've filmed a particularly violent scene?

Sometimes when I've shot something that's particularly 'full-on', it's difficult to unwind. I'm basically 'Mickish' until I remove the costume. When I do, I try to wear a pair of shorts, a very loud Hawaiian shirt, a hat and a pair of thongs so that I look as unlike Mick as possible and turn back into John and go home. So I do manage to shrug him off fairly quickly, but on big days - like the scene in WOLF CREEK 2 where Mick decapitated a character's head - I remember thinking, "Wow, I just did that". So sometimes it can knock me around a bit, but not that often.

Q. Have you had any input in the script with regards to Mick's character?

Peter, our Writer/Producer, Geoff our Director of Photography and Tony our Director for episodes one to five, wanted to shoot a few scenes depicting Mick in his lair, where he was growling, screaming and looking horrible - basically a few fleeting moments for various episodes. But I told them that Mick doesn't scream or yell or growl. He's a very happy, easygoing guy and when he kills people, he's laughing. He's not Freddy Krueger, he's more like Pepe Le Pew with a manic laugh, who has the time of his life. So I said to them, "I'll just do things that Mick might do," and performed a crazy, drunken dance because he's having a ball. It's just his victims who are not having fun!

Q. How would describe Mick's interaction with Eve?

Eve is chasing Mick because he wiped out her family. However, she managed to survive which he wasn't aware of. So when he learns that she's still alive and chasing him, he relishes the idea that somebody is trying to find him. So he allows that to keep on happening and makes her think that she is in fact hunting him when in fact he's 'setting her up' to bring her into his world. But he admires and respects her because she has guts.

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Q. Tell us about your working relationship with Greg McLean.

I've worked with Peter Weir, Fred Schepisi, Quentin Tarantino and other amazing directors...and Greg is one of them. He's a fantastic director – he was just born that way. I believe he's very gifted. When we first met, he'd never shot a film in his life. He was a fine artist who had always wanted to write and direct films. Somehow, he managed to get WOLF CREEK going. He showed me the script and we discussed what would happen. He'd never directed a film, the cinematographer had never shot a film plus they were going to use a digital camera, which was new in 2004.

There was no money but there was a huge amount of on-screen action to shoot. They couldn't afford two English actors to play the two English girls, so had hired two Australians. I thought, "We're in trouble here!" But I walked away loving the script. I never envisaged that it would be a huge hit. I thought it would be OK and really didn't know if he could make it and to be honest, thought I might have made a mistake. But Greg didn't just put it on the screen, he *exploded* it off the screen, and did things that Tarantino does – things that you're not supposed to do - but in the process, made an amazing film.

Q. What are you enjoying about working with Director Tony Tilse?

I've never worked with him previously but he's everything you want in a director. He doesn't tell you how to act, but he tells you to pull back when you need to be told to do so. He's inventive and knows economy, which is important when you're making a big TV series like this. He's a consummate television director and a lovely bloke as well. We've had a very good 'one on one' rapport and he got right into the whole Mick Taylor thing very, very quickly and he understood it in a Greg McLean way.

Q. How have you enjoyed working with Lucy Fry who plays Eve?

Lucy is amazing. She's doing so much work and she's only in early twenties! But she's got two things – natural charisma and 'balls'. She can serve it up and doesn't take any steps back. She's intense and a really good actor. When they were casting, I said that they should cast a young person, but whoever it was, would need to have strength or I would "eat them for breakfast!" But thankfully, Lucy has been everything that I wanted.



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LUCY FRY
Eve Thorogood

Q. What appealed to you about tackling such a challenging role?

What I love about Eve is that she doesn't allow herself to become the victim. It's really the most extreme situation that you could imagine finding yourself in, so I was fascinated to see what it would feel like to go through such an intense experience. The fact that Eve becomes stronger as a result was hugely appealing. It was as role I was really excited to tackle.

Q. What do you consider to be the story's key themes?

The key themes would be self-discovery and revenge. Eve is incredibly traumatised, but instead of allowing the experience to disintegrate and dissolve her, she finds strength and uses it to give herself purpose and a mission, which is a theme that runs throughout the series. It's been very rewarding to explore that concept.

Q. What sort of girl is Eve when we first meet her?

When we first meet her, she's not in a great space. She was training to be an Olympic athlete but was kicked-off the team because she became addicted to painkillers as a result of a shoulder injury. Her Dad wants her to get back into training but she knows that it's not what she wants to do anymore and is not willing to face the fact that she has this addiction. She thinks that it's just something that's helping her cope with everything that's going on in her mind and it's normal. So she's at a stage where she doesn't know what she wants to do with her life, and that's when her family is killed. So there's no 'happy family' starting point. Her nightmare starts in the middle of this uncertainty and then plummets to the lowest point that you could possibly imagine. But from having nothing, she finds this little bead of hope that might help her to rebuild herself.

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Q. Why do you think she decides to stay and hunt for Mick?

After her the murder of her family, she's waiting to get on the plane to return to Omaha, but there's just nothing to live for anymore. It's impossible to imagine being in a situation where you have no purpose. So at first, the decision to stay and hunt and Mick is not a specific choice. It's not a case of, "I'm going to find that man and kill him," it's just that her life has become a void. How can you possibly return to a normal life when your family has been killed and there's no longer any meaning. If that can be taken from you, then what's the point of building anything? Nor did she find the bodies of her parents or her brother, so in some ways it's an inability to believe that makes her stay, and then once she makes that decision, Mick dominates her every thought. It's obsessive, and haunts her incessantly. So the only thing that can restore any structure to her life is to find him. She doesn't even know what's she's going to do when she does find him, but at that point, hunting him is the only thing that will give her life any sense.

Q. Why does she cut her hair?

There's a huge build-up to Eve cutting her hair and the moment before is incredibly intense. Her power as a woman has been really violated and it's a decision that is full of regret because there's no space to be feminine in this rough world that she's entered where men are really predatory. There's no space for a pretty young girl or to be feminine in any way. She has to completely transform into a masculine way of being, way of looking, way of thinking, way of acting, so cutting her hair is the climatic point of realising that there's no room for sensitivity in this world. Through that act, she channels all her feelings of being oppressed, of being small, of being a girl, and having to deal with all the baggage that society often puts on girls to make them small and contained. By cutting her hair, she rids herself of that negativity and gives herself permission to enter into this really intense battle without the restraints imposed by the way in which people view a little blonde girl.

Q. Do you cut your own hair in the show?

When we filmed that scene, the sound of the knife going through my hair was really rough. But personally, it was a great moment, because I've always wanted to cut my hair, so to have permission to do that on-screen, and with a knife to boot, was one of the highlights of this whole experience. It was a feeling of being able to chop away all the issues that come with being a little blonde girl. I just loved it.

Q. Does Eve realise Mick is playing a cat and mouse game?

It takes her a while to realise that Mick is playing this game with her, but as soon as he discovers who she is and finds her, he invites her into the game. He makes it very clear that this is a game just between them, and that if she tries to involve anybody else, they're going to die.

Q. How would you describe Eve's relationship with Sullivan?

Sullivan is very protective of Eve and from the beginning, is essentially the one person who really understands what she's gone through. He sees her develop from this little wounded child into someone who's capable of killing. I think that their bond is very deep, because when you've experienced something that's so traumatic and there's been someone with you, there's a trust between you and that person that you don't really have with anyone else. So many of the other men in the story are, in some way, trying to get something from Eve, but Sullivan is just trying to keep her safe and at times that causes a lot of friction and tension because she really doesn't want to be safe. But there's a really deep respect and understanding between them.

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Q. Tell us about Eve's friendship with Uncle Paddy and what she learns from him.

The scenes with Jack Charles as Uncle Paddy were some of my favourites, especially because Jack Charles is a wonderful storyteller. Uncle Paddy gives Eve a chance to see the greater perspective of her journey as up until that point, it feels very much as though it's just revenge for herself and her family. But Uncle Paddy elevates it to a more universal concept of good and evil so that it's not just about her. He also recognises Eve's athletic skills along with her tenacity and resilience, and gives her the tools to use what's already inside her and the ability to trust in herself again, so from that point onwards she continues on her journey with far more self-belief.

Q. How did you cope with the heavy physical demands of this role?

I've been training so hard, especially with weights and running. I literally hadn't run for two years and then when I read the script, I realised that I'd need to start again. But I've really loved it and have been going for an hour's run every day, particularly as Eve does so much running and I always need to be ready for those scenes. It's such a physical role and I wanted to tackle as much of that aspect as possible, so have been going to the gym daily and absolutely 'kicking my arse'. It's been really empowering, as I've felt stronger than I ever have in my life. It feels so good to know that I now have a body that can serve me in that way, so I think that I'm definitely going to continue with it.

Q. How did you deal with the immense workload?

The way that I dealt with it was by not thinking about it. I would just go, "OK, what am I doing right now?" because if I tried to think about the next day or week, my head would just spin as there would have been too much to deal with. Eve doesn't have time to think about what she's going to do next - she always has to be very reactive and instinctive and very much 'in her body.' The situations that get thrown at her are always extreme, so she has to think 'on her feet'. I really felt as though I was growing with her and become a lot more proactive in those moments, so I'm grateful that I didn't have time to over analyse things.

Q. Tell us about working with John Jarratt.

I was so stoked to be working with John on this. It was one of those instances where I couldn't quite believe that I was actually doing so. He's such a legend. And I can understand why everyone is obsessed with Mick Taylor, this character whom he's created, because he's so charming and draws you in so that you want to know what going on in his mind. As John said to me, "Mick's a really lovely guy - it's just a shame that he has a habit of killing people!" But it's been a real treat to work with John, as he has a knack of turning every situation into something that's fun and interesting.

Q How would describe your working relationship with Directors Tony Tilse and Greg McLean.

Tony's a chaotic genius. He'd get into the space and determine what we were working with, and then respond by making it the most interesting, exciting and thrilling scene that we could. I've loved working that way, as when you have so much material to get through, it's very hard to analyse it all in advance. Tony would explore the most realistic way of responding to an extreme situation, so I'm really grateful that he's allowed me that freedom. It's been very collaborative. And Geoff our Director of Photography, has been amazing at discerning the energy of a particular scene, in terms of delving into Eve's psychology and mental state, via his camera work.

Greg's working style is the opposite of Tony's, in that you'll be aware in advance of how a scene is going to play out. He'll also give you a lot of time to rehearse and settle into what you're doing - especially for the bigger scenes. When it came to a pivotal encounter between Eve and Johnny (played by Jake Ryan) Greg spoke to

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Jake and I a few days prior to discuss the scene's importance and the emotional changes throughout, so that by the time of filming it was in our subconscious and we were aware of the sub-text. Greg's also very visual, in that he'll have a scene storyboarded to illustrate how he intends to map the movement and will give you direction on how to approach it, which often puts a different slant on how you may have envisaged it.

Q. How would you describe Eve's relationship with Johnny?

From the start, it's intense, as Johnny is the one person who really doesn't try to influence Eve. All of the other characters are trying to alter her course in some way; Sullivan's trying to stop her chasing Mick; some are trying to kidnap her; others are trying to kill her. The first time that Eve meets Johnny he's on a slightly similar path to

her – the path of revenge. Their paths intersect and it's akin to recognising an equal. It was such a beautiful scene because it's not often that Eve comes across someone with whom she shares an understanding with in such a deep way. Then they connect later on which offers her a new possibility, in that there could be something else to live for, maybe even, eventually, love. There could be something other than death and destruction. But this realisation causes her to experience inner chaos. Jake played the scene perfectly and pitched it at exactly the right level for creating that attraction between them, whilst also being incredibly respectful and there for her.

Q. How have you enjoyed working with Dustin Clare who portrays Sullivan?

Dustin is a really generous actor. He's so present and free of any kind of ego or self-awareness. He's there, and he makes you feel as though he's there for you also. And his character, Sullivan, is like that with Eve too, as he's trying to make sure that she's OK. During our scenes I could see just how deeply he was listening. It was really special to act with him because it made me feel so safe, in the way that Eve feels safe with Sullivan. He's really amazing.

Q. How would you describe Eve's relationship with Yellow Dog?

In a way Yellow Dog represents Eve's family. Yellow Dog comes along like a little angel at a time when Eve doesn't really trust humans any more. After everything that has happened to her, it's hard for her to let people in. But a dog just cuts through all of that and gets straight to your heart. So when she eventually has to leave Yellow Dog it's heartbreaking. All of the trauma that she's gone through is epitomised in that one moment but she won't allow herself to feel anything because if she lets herself go, all of those emotions are will come tumbling out.

Q. What do you think audiences will enjoy most about this series?

The fact that there's a character whom Mick tries to destroy who doesn't let him win. They're also going to enjoy the visual beauty of the cinematography. It almost looks romantic – but then you suddenly see somebody covered in blood and remember that it's a horror film. So I feel that audiences will find it interesting and unexpected, and will enjoy its psychology, as you really 'get inside' Eve's head. I haven't had many roles where you are invited so deeply into the psychological process of a character that is experiencing such deep trauma. But the way in which it's been filmed will really draw the audience into that process.

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DUSTIN CLARE

Detective Sergeant Sullivan Hill

Q. What was your awareness of WOLF CREEK prior to being cast?

I recall attending the Sydney premiere for the first film and often laughing aloud when John's character was on-screen because he was hilarious. This caused the people behind me to go, "Ssshhh, it's not funny!" and made me think how strange it was that people could have such different reactions. In Mick Taylor, John has created a character who is very laconic, with an extremely dark and dry Australian humour.

Q. What was your reaction on reading the scripts?

I'm not a fan of horror, so for me to do it, there had to be another element. And when I read them, I thought that by flipping the genre on its head, they had done something very interesting. It's very much a thriller, a 'catch the killer' kind of thing. The horror element is still there courtesy of some of Mick's actions, but it's very much a thriller that keeps you on the edge of your seat to the end.

Q. Tell us about Sullivan.

I play Detective Sergeant Sullivan Hill from the Northern Territory Major Crime Unit. Sullivan comes across Eve in the first episode when she has just gone through the harrowing experience of having her family killed. It's his job to discover what has happened and then make some decisions as to how it may have come about, and who might have been responsible.

Q. Why is Sullivan intrigued by Eve?

There are a lot of different things at play here. One of them is that he and his wife haven't had children. And now this young woman, who has had this terrible experience, comes into his life. I think that this triggers his protective side, taking him one step further from just being a police officer who is doing his job, to somebody who feels compelled to protect this young woman.

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Q. Tell us about Sullivan's relationship with his wife.

It's one of distance and miscommunication. They've never really had a lot of time to settle together and be in each other's space, particularly as she's an air-hostess who's always travelling, which I think has affected their ability to have children. Their marriage is really in a state of breakdown. I see them as people who have grown in different directions and matured in different ways until their compatibility no longer melds.

Q. Have you had to undertake any research for this role?

This is the first time that I've played a police officer. But luckily, just prior to this show, I was filming a series in Thailand and Hungary called STRIKEBACK, for which I underwent a lot of weapons training on ranges. Plus, we have a great police advisor who's been wonderful in instructing us on police tactics. He's always drilling home to me what a police officer would do in a particular situation. But obviously, as we're making a TV show, we have to leave some room for creative license – the balance of making things work and making things believable is always one that's finely danced.

Q. How have you enjoyed working with Lucy Fry?

She's a young Australian actress who is getting terrific opportunities in other markets all around the world, so it's great that she can come back to Australia for this series and show Australian audiences more of her talents. I'm really enjoying working with her. She's very committed, as is the whole team.

Q. Tell us about your working relationship with Director, Tony Tilse.

John Jarratt and Greg McLean have reestablished these characters, but in terms of the television series Tony has really taken the lead and along with Director of Photography, Geoffrey Hall and our First Assistant Director, Tom Read, he's making something unique and visually interesting for Australian streaming – given that this is the first drama commissioned by Stan. It's pretty exciting for them and the whole industry. And from my viewpoint, Tony is doing the best work of his career with this series. I'm really excited to see how it comes together.

