

# MILO'S WAKE

Drama / 7 x 30

**When Milo O'Connor announces a live wake for himself, and a sinkhole opens in their backyard, the O'Connor family will be forced to confront their festering grief – or go under.**



## **MILO'S WAKE**

*Milo's Wake* is a family drama about the fall and redemption of Milo O'Connor, inspired by the award-winning stage-play of the same name by Michael and Margery Forde.

As the first anniversary of his teenage son Liam's suicide approaches, Milo decides to hold his own wake ahead of time, so his friends can sing his praises while he's still around to hear them! But Milo's forced levity has trapped his wife Tully, and daughter Mary, in their grief. No longer able to follow in her husband's path, as she always has, Tully must find her own way out of the dark. Mary wonders where her dad of old has gone. Frankly, with his equal parts cheerfulness and denialism, he's now a bit of a zombie... When a sinkhole appears in the O'Connor's back yard, seemingly intent on taking a sacrifice, Mary marshals the fantastic forces of her imagination. Milo is forced to do battle with the terrible bog man of his daughter's imagination, confess to Tully his part in their son's death, and fight to keep what's left of his family together.

A roller coaster of emotion, song and laughter, with a little sprinkle of magic, *Milo's Wake* tells of immigrant struggle, family endurance, grief and mortality, and speaks to the current teen suicide korero in Aotearoa New Zealand, and globally.

*Milo's Wake* Playlist: listen [HERE](#)



## THE WORLD

Milo's house repiling and repair business has raised him up from the muck of his migrant origins. He's even become something of a celebrity bogman, thanks to the cod Irish ad that played on late night TV. But his work involves squirming in dirty dark and claustrophobic spaces, symbolic of the weight of present grief and past trauma bearing down on him. Meanwhile, the rain won't stop falling in the wettest spring on record, brewing a calamity at the latest O'Connor work site.

The muddy sinkhole that appears in the O'Connor's back yard becomes a symbol of the emotional mire that threatens to swallow the family whole. It's a convenient dumping ground for Mary's secret stash, home to the creatures of her imagination, a muddy embrace awaiting anyone unfortunate enough to fall into it, a stand in for the bogs of Milo's Irish childhood, and, eventually, a life-threatening peril.

Our damp take on urban Dunedin, with its neo-gothic grandeur, down-at-heel suburbs, and history of dangerous landslides, will contrast starkly with the big dry of Northland, and further afield, to Eire: the stunning cliffs of Moher, the alien geology of The Burren, and the peat bogs of old Ireland.

Knitting together all is a time-travelling soundscape, much of it live, audio craic to accompany and underscore the action, from the modern folk tunes of Damien Dempsey and older Irish ballads to Kiwi crooners Reb Fountain and Marlon Williams, and of course, some good old Dunedin sounds. The sea shanties of the old Otago whaling days, and the waiata sung at Laura and Tully's Auntie's tangi, link our characters to their disparate personal histories.



## SEASON STORY

A year on from his son Liam's death, Milo O'Connor's relentless positivity, entertaining and infuriating, is holding at bay a sadness that threatens to overwhelm him. To his wife Tully's horror, he hits upon the idea of mending his psychic ills by hosting his own wake: how better to cheer himself up!?! Meanwhile, when young Mary O'Connor goes missing the culprit is found to be a yawning sinkhole that has opened up in the O'Connor's back yard – that very nearly swallows Mary whole. Yum...

In Episode 4 Tully blows up when Milo proceeds with his wake and involves Mary. We learn that Liam's cause of death was suicide, a revelation that makes sense of the dysfunction we've observed of the O'Connor's. Unable to grieve with him, Tully leaves her husband, seeking solace in Joel, who she meets at a grief support group, the two pushed together by shared lived horrors.

Mary finds solace in her secret collection of totems, from stolen \$2 shop toys to snow globes encasing happy families, and her late brother's mobile phone – which she uses to call him and tell him how rubbish everything is. As the stress piles upon Milo's emotional back and he becomes less like the dad she once knew, Mary wonders if he's been replaced by someone – or something. She becomes obsessed with the bog family she believes inhabits the sinkhole. The slimy, flattened, copper tone monstrosity of the bog man evolves, in her mind, to resemble her own da: Milo, the boy from the bog, made good in the new country, but who must still slither about in muddy crawl spaces for his work... In an epic dream confrontation with the bog man, at stake for Mary is not just whether Milo will sink into the murk and be forever lost, but whether he'll take Mary down with him. Waking from this combat, Mary is determined to drive the monster from her Da. She makes her play, forcing Milo to look at a mirror and see himself as he really is. She proclaims that Milo has changed. But has he?

When the house Milo is working in collapses, and he's injured, Tully confesses to her husband her affair with Joel, and makes the journey to her spiritual home to lay the ghost of Liam to rest. When Milo's mother dies, he too is forced to make a difficult pilgrimage back to Country Mayo, Castlebar, and The Burren, where he stares down his childhood torments, and shares with Tully his secret guilt about Liam's death. The family, and those around them afflicted by the tragedy of Liam's demise, find in the ritual of their own eclectic rites a quantum of the comfort they need to keep marching.

*Milo's Wake* is an intriguing family drama driven by deep character journeys. The wake, constructed by Milo only so he can hear a 'kind word,' becomes the catalyst that will expose secrets, rekindle grief, and expose cultural schisms, but ultimately lead to redemption. If we can endure the pain of the truth being brought to the light we can, together, find our way out of the shadows.

## tone, audience & influences

Peppered with comedy and doses of imaginative fantasy, inhabited by vivid, working-class characters, *Milo's Wake*, like a pint of Guinness, is light and frothy on top, disguising the dark to come. The audience is welcomed into the O'Connor's orbit with Milo's mad announcement that he'll be hosting his own wake. Hilarious! But why is his family walking on emotional eggshells?

Tonally, the show pitches near Season One of *The Bear*, where the upspoken tragedy of a suicide, initially unknown to the audience, also stalks the major characters, creating an undertow of sorrow and unfinished psychic business. Like *The Bear*, and *After Life*, where the Ricky Gervais character is dealing with the death of his wife, humour cloaks mercilessly serious subject matter. Comedy lowers the audience's emotional guard, making the revelations of later episodes hit harder.

Visually, *Milo's Wake* resembles the sombre tones of *Manchester by the Sea* and the gritty working-class vibe of *Mare of Easttown*. It startles with the occasional visual majesty of *The Banshees of Inisherin*. Like *Flowers*, the show will be led by marquee cast.

At the show's heart beats the love story of Milo and Tully O'Connor, testament to the power of family both to harm and to repair, their marriage a combustible collision of Celtic and Māori world views. Their daughter Mary is a sister character to Ofelia in Guillermo Del Toro's masterpiece *Pan's Labyrinth*: her mythologically inspired fantasies allow her own grief to find expression - and protect her from the implosion of unexpressed grief surrounding her. Like Ofelia, Mary's imaginative creations become entangled in the waking world, triggering horror, humour and - ultimately - healing.

We discover the O'Connor family under almost unbearable stress. Somehow, but only together, they can find a way to navigate their way out of the dark, their dignity and humour intact. But first, grief and unfinished psychic business must blow them apart.



## CREATOR'S STATEMENT

**Peter Feeney**

*What happens most often is not protracted grief, but a period of levity, of clowning, like Hamlet's clowning, born of the belief that it's all pointless, life means nothing, and death is its random end, and we either laugh darkly or go under.*

Bob Ellis

When I first discovered *Milo's Wake*, the play this TV series is based on, I recognised instantly Milo's colourful character. As the youngest of an oversized Catholic family, it was like reading the stories of my Irish migrant ancestors, lit by flashes of lightening. My great Uncle Dermot loved to blitz his brother's property in a biplane at Christmas time, raining presents down that broke on impact and killed the odd chicken. My mother's Auntie rode a draught horse onto the altar of the Sacred Heart Basilica in Timaru to protest the priest's sermon. My grandfather Alphonsus thought nothing of flinging the family's Sunday roast out the window when a guest objected to the eating of meat.

Reading *Milo's Wake* I recognised Milo's burden as well. I have suffered from depression. I know what it's like, as Churchill put it, to be stalked by a 'black dog' and even, as Milo does in Episode 4, to tetter on the brink of stepping out into the path of a moving truck (or in my case, tram). Milo has moved countries, but his 'black dog' has followed along too, in the form of a gibbering bog man. This childhood nightmare lives on inside him, laughing at him, belittling his every achievement. Everything about Milo's character – his successful business, his bonhomie, his controlling behaviour, his humour – is an attempt to keep at bay the feeling he'll never be good enough. Yet his efforts to protect his family from his inner sadness somehow, unwittingly, did the opposite, and unleashed it onto his son. A sorrow that cannot be spoken will find a way to be heard. The guilt of this shorts his soul, and Milo escapes into a kind of clowning.

Aotearoa New Zealand has the 2nd worst rate of youth suicide in the developed world. Suicide is all around us. When I began work on this my friend, John Katipa, killed himself. One week later, on the day of his funeral, his young daughter took her life. John was a generous, charismatic, loved soul. He had a dark side too, and his unexpected death showed us he had lost his battle with it. *Milo's Wake* is about what it's like to live in the aftershock of such a suicide. How do you pick up the pieces? Do you ever? At a deeper level, I wanted to explore how we can cope, and not cope, with that universal human constant: loss. Milo and Tully have lost their son and are about to lose each other. Their daughter, Mary, lost along with her brother her dad of old. Amir's family died in the civil war. Laura, Tully's sister, has lost her hopes of ever raising a family – and fears she may lose Amir because of it too. Losses on this scale can only be dealt with collectively. Individuals will physically drown. The uplifting conclusion of *Milo's Wake* is that, together, families and communities have the resources to pull themselves out of the dark.

## **DIRECTOR'S VISION**

### **Jonathan Brough**

*Milo's Wake* is sophisticated, premium drama, that lives in the real world. Confident, solid, and agile from the very first frame, we'll shepherd viewers through a world they care about, inhabited by characters they love and understand – for all their flaws. A touchstone for this vision is *Mare of Easttown*. It combines naturalism, drama and genuine humour, comfortable as natural bedfellows. It's visually beautiful, but understatedly so, and has an extraordinarily potent sense of place. This high-naturalistic tone will add drama and surprise to our fantasy elements. But they will live in the same world. The bog man should feel as real and plausible to us as he does to Mary - taking us into the realm of genuine magic realism - like the beautiful and haunting *Tales from the Loop*.


In Peter's wonderful script, every character has their individual moment, but the ensemble remains the thing, as in his previous project *Blind Bitter Happiness*. The casting has to be top-of-the-game, unexpected and interesting. I've always had great results with casting comedians and musicians as dramatic actors. Very exciting things can happen, as they're fearless and not hampered by conventions. Even better collisions result when you put comedians and actors together - then things really start getting interesting. This places performers as diverse as Chis O'Dowd and Damian Dempsey in our sights for Milo.

Visually, the show brings us into a new world. The urban south of Aotearoa New Zealand has rarely been seen on screen, so this is a chance to celebrate it with detailed, textured environments. The houses, clothes - and faces – will all feel lived in. The landscapes are dramatic, but I also want us to revel in the fresh ordinariness of it all, offering audiences something familiar but different to latch on to and enjoy. We'll feel the seasons as well, as the constant rain of Ep 1 and the dreary grey skies of Ep 2 contrast with the shock, delight - and drought - of the sun bursting forth when Tully visits Northland. Our filming of the final episode in Eire will deliver the inspiring vistas of the cliff's of Moher and the postcard perfect Burren, against the musty grime of a Castlebar pensioner flat, helping explain why so Irish many choose to emigrate, and others to stay - or return.

*Milo's Wake* is about life and death, losing and finding. When we first meet our characters, they're deep in grief; still in the hole, if you will. Part of the visual approach will be to capture this grief through the characters' isolation in a frame, or their spatial relationships to one another. The images should be every bit as powerful as the words, enhancing the drama and humour. Every frame must earn its keep. Music is crucial too. Nothing evokes emotional response better than a song sung from the heart and *Milo's Wake* will throw an emotional punch like no other. The songs must be recorded live; the feeling of immediacy is crucial.

Through a sophisticated and heartfelt approach to sensitive subject material, brought to life by the talents of top-line Irish and Kiwi crew, *Milo's Wake* will make for memorable and arresting television.






## CELTIC CULTURE AND MAORITANGA

Culture, imagination, and spirituality from both Celtic and Māori well-springs work a practical magic on the characters of *Milo's Wake*.

When their son died by his own hand, a guilt-stricken Milo couldn't wait to get him in the ground. Denied by her aunt (because of his suicide) taking his body home to her marae (spiritual home) in Northland, Tully wasn't allowed a proper farewell for Liam either. Despite the commonalities between the tangi and traditional Irish wake, Milo instead orchestrates the briefest of observances. So, we meet the O'Connor's as valiant characters but spiritual zombies, haunted by Liam's passing. When a yawning sinkhole appears in their back yard, it is as if the whenua, the earth, is rebelling against all this, demanding a divine course correction - or even better, a sacrifice.

Milo's renunciation of his homeland and his Catholic faith, and his migrant status, all combine to make him loosely tethered to a sense of belonging. To a Māori world view he is exquisitely vulnerable. His spiritual ties operate in a deep, almost primeval, Irish world view. This opens the door for his daughter, Mary, to work her magic on him. Her motley collection of grab-bags from Celtic myth and Maori fable serve to conjure up a potent spiritual cocktail that might just bring her father back from the brink...

Milo's levity is fuelled by his guilt about Liam's death and his fear of grieving, lest it lift the lid off his stew of repressed emotional ills. But when he declares that he'll hold a wake for himself Tully, who until now has followed in Milo's wake, must now strike out alone. At her home marae she asserts her will in the face of established protocol. Her inner journey and growing confidence will force a reckoning with her husband that will save him from himself - and bring their family back to life. But first Milo must travel back to where it all began - to Ireland - and face his ghosts at his mother's funeral.



## MEET THE O'CONNORS

### MILO (40ish)

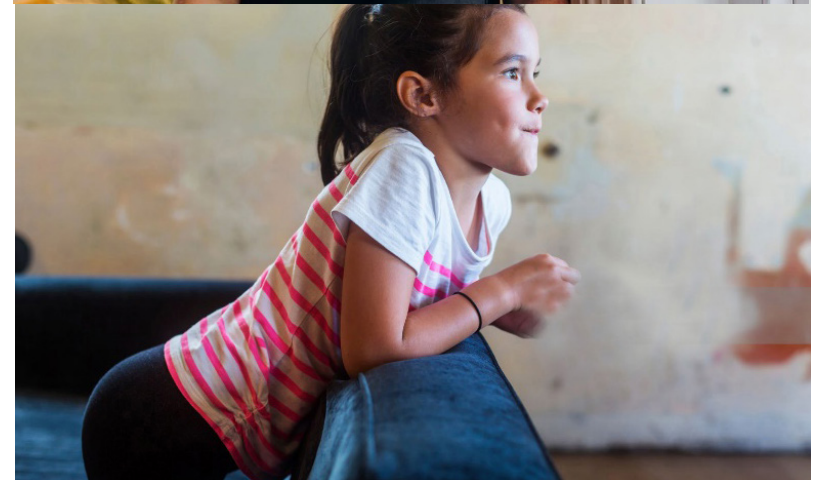
Milo has spent his life laughing in the face of adversity; he's made an outward success of his life in his adopted country. A devoted family man, he loves a pint and a good pub belter. But Milo's bonhomie is a cloaking device. His benevolent control keeps a mountain of hidden pain at bay. He's shed his Catholic faith, and although tethered to the stories, myths and ancient horrors of old Ireland, in his emotional core, he's lost. Milo must learn to bear the pain of being himself, something he's managed to dodge all his life, if he is to have any hope of keeping his family together. To do so he must own up to his part in his son's death.

### TULLY (40)

Tully, Te Rarawa/ Ngapuhi, has been with Milo forever, ever since they met in London on her OE. Milo is a force of nature, and till now Tully has followed the path he's blazed. It's worked out, starting with Milo's decision to move to Dunedin to raise the family. Tully wanted to raise her children away from Northland, where she is estranged from her mother, Aunty and whanau. But now Tully's feeling an intense loneliness in her grief and is harbouring a quiet fury at Milo's cheery denialism. Having trusted Milo's judgement in all things for so long she's out of the habit of asserting herself. Tully needs to find her own way home.

### MARY (10ish)

The default narrator of our story (every episode ending scene is hers)  
Mary is an introverted kleptomaniac who finds comfort in the world of her imagination. She misses her dad of old. Milo still has the bad jokes and the smart alec answers. But she can see through his act, sensing that now, under the bravado, something is broken. She's determined to save her dad – and bring him and her Mum together again.



## **LAURA**

Laura is giving and extroverted. She is strongly connected to home, her whaea, her turangawaewae, and has near fluent reo. Three years younger than her sister, Laura managed to avoid the worst fall out from their tumultuous childhood. But she has her own grief – Amir and her have almost bankrupted themselves with multiple – and so far, failed - IVF treatments. Meanwhile Laura is working free for charities, finding a surrogate family through her work with special needs children and adults. She's her sister's confidant, and her house becomes a bolt hole for Tully when things get too tough with Milo.

## **AMIR**

Amir arrived in 2016 with Dunedin's first wave of refugees from the Syrian conflict, following a short stay in a Lebanese refugee camp, determined to make a new family to replace the one he'd lost in war. He's a qualified engineer working well beneath his pay scale for the O'Connor's. His and Laura's failure to have offspring has hit him hard. They are struggling financially, not helped by Laura's study and charity work – both a source of tension. Gruff by nature, displaced and scarred by war, bitter through circumstance, Amir is battling to find his place in a strange new land.

## **JOEL**

Joel lost his wife to cancer, then his only son committed suicide on the anniversary of her death. He's been struggling since, and to cope he's trying the parent Support group. There he meets Tully, and their mutual need will lead to something more than just friendship.



## **MRS MARSHALL**

The O'Connor's neighbour, and Mary's babysitter, widower Mrs Marshall watches, alarmed, as the sinkhole appears in their back section, then grows, threatening to swallow the back fence. Her granny flat will be next! Mrs Marshall tolerates Mary's kleptomania, until it's one missing snow globe too many. Then she snaps...

## **SEAN**

Sean is an Irish migrant who has felt cast adrift in the new country from the beginning. He plots a return to a place that holds his memory of old Ireland preserved, in suspension, like one of Mrs Marshall's snow globes. A skilled singer who works in the 'O'Connor Cladding' gang, he lives for the idea of early retirement so he can make real his life-long dream – of opening a wee pub in The Burren, in the west of Ireland. With Milo, Sean unwittingly helps scatter seeds that will sprout into Mary's revelation that her dad is a 'Changeling.'

## **LIAM O'CONNOR**

Dead, but far from forgotten, 17-year-old Liam appears in Mary and Milo's dreams and is also a relentless presence in the O'Connor household, by virtue of his absence. How did he die, and why is it so hard to talk about him?





## Ep 1: The Sinkhole (1st Draft written)

*Black. Sounds of breathing. Shafts of light start to feebly illuminate a cramped space... In a dark crawl space that initially resembles a coffin, a man half buried in brick, dust and timber awaits his fate.*

And so - in a flash forward to Ep 6 - we meet Irish born Milo O'Connor, a 'celebrity bogman!' - in Dunedin anyway, thanks to that cut-price late night TVC for his business. But deep-down Milo still feels like the boy from the bog – and looks a bit like one, as he slithers, mud caked, out from under a house into the cold light of day. Cue a worksite, grey skies, rain that seems to never cease, and Milo's wife, Tully, who he can't seem to look in the eye. Laura, Tully's sister, visits, along with young Mary O'Connor and Laura's 'specials' - kids and some adults with disabilities - to observe a house raising. As the bearers are pumped to a level height all the cracks on the walls join and disappear. If only human calamities could be so magically fixed...

Milo stakes out a teenager, Theo, at his house – strange. When Mary asks her parents if she can make a picture show of Liam, Tully agrees, but Milo demurs. Then, this self-confessed 'prolapsed' Catholic, uses his Scapular to clinch a deal - a quote for a big house re-pile. Milo blithely dismisses Tully's concerns about land stability, but we sense that the whenua (earth) is anguished, especially when a sinkhole, as yet unseen, rends the lawn of the O'Connor's back yard. Mary, fresh from some petty shoplifting, steals Rose's chocolates from neighbour and pensioner Mrs Marshall. The old lady is the proud custodian of a large National Geographic magazine collection, and when Mary spies' gruesome images of a primeval bog man in one of the magazines, Mrs Marshall discovers that she's ripped out and stolen the relevant pages too. Into Mary's special 'Liquorice Allsorts' tin they go, joining a mobile phone in a distinctive case and other stolen booty... That night Mary is disturbed by a terrifying zombie, and so we learn that Milo is a regular sleepwalker.

As the anniversary of his death nears, Tully announces she'd like to honour Liam. Milo pours scorn on the idea. Tully decides to visit a grief support group on her own - where she meets Joel - while Milo seeks out his own version of therapy at his local pub, 'The Dogs Bollix.' Returning home somewhat worse for wear Milo discovers that Mary is missing. Looking for her he almost falls into the sinkhole in the back yard. He's frantic till Mary turns up with a tut-tutting Mrs Marshall. All is well, but Mary's absence has shaken her parents profoundly, hinting at a deeper wound. But, bizarrely, Milo announces he's going to have a wake for himself so people can rain down the praise while he's still around to hear them! Tully's response is to lament that they never held proper tangihanga for their son. But Milo shuts down any discussion of Liam. While her parents argue, Mary 'calls' her brother on his old mobile phone, telling how rubbish everything is now that he's left... and scrolls through the slide show she's made of him.



## Ep 2: The Changeling

*Ka nui taku mamae. Kua mate a... Taku maama, taku tungaane. Ka nui taku aroha. Kei te moe roa e whaea.*

Milo shaves over the kitchen sink as Mary click clacks on the 'wonky' stool, inciting Milo to duel her, playing a mad accompaniment with two spoons, to the hideous tune of 'Baby Shark.' Happy families - till Tully turns her phone on. It beeps with messages from Laura, her sister. Their Auntie Mary has died.

Like a wound that can't be healed, Milo boards up the sinkhole, but it expands, swallowing the planks. The neighbours fret, fearing their brick & tile flats will be next. Milo calls the Council but they tell it'll be weeks before they can get to him. Milo spies the teenager Theo leaving the house he's been staking out, and only just stops himself confronting him. He complains to Tully that he wishes they still had Liam's phone, where he's sure Theo's hateful messages still reside. Amir, Laura's husband and Milo's number 2 at work, worries about the risk of a land slip at the new worksite; Milo tells him it's FINE. Milo spies the light on in basement sleep-out that is now Liam's dusty shrine. Inside, Tully sits, holding a framed photo of her son in her hand. Across town Joel (from the grief support group) sits, a photo album on his knee, drink in hand. He can't open the album.

Mary starts sketching versions of the bog man – complete with a noose. At Mrs Marshall's, she discovers a mighty collection of snow globes, including one that encases a happy family of four... Her google research reveals the existence of 'Yde' girl; a human sacrifice from an ancient Danish swamp. Mary flings \$2 shop toys, still in their packets, and Rose's chocolates down the sinkhole, guessing that this new bog wants a sacrifice, but insisting to Yde girl that nowadays sacrifices don't have to be human. At the library with her Aunt Laura she discovers a book about a changeling, a creature from the bogs of old Ireland that can take over the body of another. It can only be exorcised if forced to look at its own image in a mirror. When Mary's home she notices that there's not that many mirrors in the O'Connor house - and one less after Milo accidentally smashes the mirror he bought for the bathroom reno.

Milo dreams: he's a boy, locked in a cupboard, calling for his mother. When he comes to, he's standing in his back yard, but instead of his trademark scapular around his neck there's a plaited leather thong – just like the Bog man's noose from Mary's Nat Geo. Milo sees Liam, standing at the bottom of the yard. Stepping towards him Milo falls into the sinkhole, where he *really* wakes up. He was sleepwalking, and only narrowly escapes falling down the deep crack at the base of the hole. Thus, Mary spies a muddy, slimy Milo, stepping by to get to the shower – looking rather like a Bog man... After Milo farewells Tully at Dunedin airport, on the drive back Tully watches, to her left, her da – sad, preoccupied, missing in action – an imposter? - and to her right: Sinclair Wetland. Wouldn't you know it, but the view out the window looks a lot like the bogs of old Ireland.



## Ep 3: The Tangi

*Where the fuck were you, Mum!?!*

Tully and Laura blink in BRIGHT SUNLIGHT as they drive from Kaitaia airport to Leila's - their mum - a shanty at the end of a long drive. At the tangi, Tully watches as mourners carry large, framed photos of deceased relatives ahead of them into the Marae; the far wall is decked out with such photos. There are overt expressions of grief for Auntie Mary, but Tully doesn't have a tear. Laura speaks reo confidently, while Tully stiffly replies in English (she understands but cannot speak Maori). After the whaikōrero (speeches), Tully berates her Auntie Mary for not allowing her to bury Liam at the marae. Leila tells Tully off: her Auntie took her and Laura on as mokopuna (children): she deserves more respect. Tully shocks Laura (and herself) when she snaps back with: where the fuck were you, Mum!?!

Theo's dad, Sam, sees Milo staking out their house. He warns Milo off. Merrily, Milo sends off emails inviting one and all to his upcoming wake, edits mysterious video messages, builds a large rectangular box out of cladding (?), and practices tunes with his musician friends. Tully admits to her sister that she's struggling, hence her outburst to Auntie Mary. There's nothing can be done - they can hardly dig up Liam's bones and lay them to rest here now, can they? Next morning, Milo breaks his shaving mirror - and blames Mary for distracting him, click clacking on the wonky stool! Then, Mary ignores the yellow tape strung around the sinkhole: Milo angrily tells her off. On her 'bat phone' to Liam, Mary wonders - what's happened to her old dad? Meanwhile Joel attends the support group, hoping to spy Tully - who is landing back at Dunedin airport.

Mrs Marshall notices that one of her precious snow globes is missing. Mary is caught shoplifting at the mall. Tully uncovers a hoard of pilfered loot in Mary's bedroom - stolen toys aplenty, most still in their packaging, and a LOT of Roses' chocolates. Mary is made to apologize to Mrs Marshall but still stubbornly won't admit to stealing the old lady's snow globe or padlock which remain undiscovered. Mrs Marshall draws a line in the suburban sand - Mary can't come for baby-sitting again.

Milo sees Theo by chance and can't help but confront him about bullying Liam. Tully tells him to DROP IT. At work she notices photocopied invites to 'Milo's Wake!' She can't believe he's pressing on. Milo fobs her off with the white lie that Sean - one of the older workers in the gang - is leaving for Ireland - it's really a wake for him now... That night, scared of getting sprung again Mary flings the rest of her secret stash into the sinkhole - the bog man pages, the padlock, and a few stolen toys her Mum didn't find. But she can't bear to part with Liam's phone, the snow globe, and the changeling book. All the while she happily chats to her new as yet unseen friend, bog girl, asking her: was she from a happy, snow globe type family? Does she happen to know what Milo was doing in the bog hole?





## Ep 4: Milo's Wake - a longer stand-alone episode set in Milo's local pub

*Whatever it is that's killing you, it's killing me as well. And unless you can let it go, I may as well climb into that coffin, and they can bury me alongside our son.*

The sound of breathing. As for the start of Ep 1, it's pitch black. A tin whistle starts up. CUT TO: we're on the bogs of old Ireland. Young Milo, 10 years old, skips along behind his da, leaping over peat holes cut in the turf. He falls into one (much like Mary did with the sinkhole), tries to get out; slips back down. Can hear a voice moaning his name through the mud. Flings himself desperately up. Falls back again. Earth falls onto him, BURYING HIM ALIVE. CUT TO: a tin whistle plays as Sean, Giles, Karen and Desmond (employees and/ or musician friends of Milo), wearing black arm bands, walk in, bearing a coffin. They place it down on the small band stage, then join the rent-a-crowd of O'Connor workers, clients and ring ins, all heads bowed. Milo LEAPS OUT OF THE COFFIN, officially starting his wake with a sales pitch to the assembled on the virtues of his cladding - the coffin's material. Mary, dressed in a skirt and black tee shirt, watches, bored, as Milo hands out song sheets, encouraging all to join in a rousing rendition (more *Shane MacGowan* than *The Dubliners*) of 'The Holy Ground!' His band – Sean and Dallas – belt it out, in the crown most mouth the words. Karen and Giles jump up and waltz. Badly. Milo is no Val Doonican, but his sheer energy carries the crowd along. The song ends to claps and cheers. Milo downs a pint, announces he's holding the wake to hear a kind word from the assembled. Anyone? There's a deafening silence, but Milo's supremely undeterred. He proceeds to tell a (dreadful) Shaggy dog joke – McGinty's wake. He ends to groans, and a crowd still too shy to offer up glowing (or any) praise. Defeated, for now, Milo pronounces an open bar, then joins Sean and the work gang. Sean shares photos of a 300-year-old pub and eatery in The Burren that his wife has just bought; an early retirement project. Milo pronounces, only half joking, that he'd rather die than go back to the Emerald Isle. He speaks of cutting peat on the bogs with his Da as a boy. Milo's great fear was of falling into one of the holes in the turf, where a bog-man might pull him down. His Da would tell him – *there's a gibberin' oul' bogman trapped down in them bog-holes. And if he gets a hold of ya, the peat will close over you like a tomb, and it'll be like you never existed.* Mary listens, transported. It's almost the last piece in the puzzle for her. *The puzzle of her da.* But all this bog man talk is dampening the fun, so Milo gets the band to strike up an Irish reel, and Mary dutifully clips out a Riverdance style Irish traditional dance. Milo joins in, stripping down to his singlet, revealing his shoulder tattoo (the tiny Wren with a thorn through its heart, a drop of blood). After, Mary asks Milo to tell her the story of the 'Huntin' of the wren.' *The wren, oh the wren, he's the king of all birds, please give us somethin' for the little bird's wake, A big lump of puddin' or some Christmas*



*cake...* Milo recounts the ancient and brutal tradition. Giles steals the limelight to announce that he and Karen are engaged. When Milo asks if they are planning kids Giles replies that they don't know if they can support a family. So, Milo and Sean nostalgically rant about their migrant struggles in NZ – *young people have NO idea*. Milo describes his first job in NZ, digging sewage tunnels under Aotea square in Auckland: *it was murder*. Amir defends Giles, darkly, pointing out that a migrant like him can never hope to own a house.

Feckin' hell, it's all getting a bit grim once more, so Milo's on his feet to plea for a kind word of praise from anyone? Nada. So, Desmond lowers a projector, and pre-recorded video's of random characters play: all saying a kind word - a lot of them reading from cue cards - about *Milo's astounding intellect, deep spirituality, and warm and lovin' heart*. It ends to a clap.

As Milo triumphantly heads off to the bathroom Desmond hits GO on Milo's old cod Irish 'O'Connor cladding' TV ad. Liam comes alive on the big screen, clowning around in a Leprechaun costume with this dad. Milo watches, dumbfounded. Just then Tully stalks in, followed by a worried looking Laura. The ad finishes with Liam and Milo bellowing - *Shure and begorah, I'd like to speak to Laura!* - and cuts to Laura, thumbs up and smiling, sitting by a retro 1970's landline phone.

The lights go up. Silence. WTF. Tully spots the coffin, tells Laura to get Mary out, waits till she's gone, then LETS RIP, berating Milo for involving Mary in this and mocking their son with playing the ad. Milo's defends feebly – the idea of Mary dancing was a last-minute thing, the whole thing is really for Sean, he didn't know Desmond would play the ad... Tully tells Milo they should have had a proper wake a year ago, not the rushed travesty he organised for Liam. The argument escalates, with neither party backing down, till Tully hits Milo with – *you're off your fucking head. Whatever it is that's killing you, it's killing me as well. And unless you can let it go, I may as well climb into that coffin and they can bury me alongside our son*. Milo shorts out, demanding that Dallas and the musicians strike up with Bob Geldorf's 'Great song of Indifference.' He bellows the lyrics - *I don't mind, and I don't mind, and I DON'T CARE AT ALL* - reaching a hysterical solo crescendo of nihilism as the band, shocked, stop playing as Milo pours a pint over his head. He fights off Desmond, Sean and Amir's attempts to stop him - but Tully ENDS IT with a pint glass flung against a large mirror. SMASH. Tully rushes to Milo, breathlessly, holding him up like a rag doll, tells him – **FOR THE FIRST TIME** – about what happened when she found Liam, hanging from an extension cord in his room, how she tried to hold him up, tried and tried, until her strength gave out.

And so, the cause of Liam's death, a suicide, is definitiely revealed.

Tully walks out.



Mary watches from inside the car as, drunk, out of his mind, Milo struggles out of the pub. Tully is slumped on the ground as Laura comforts her. Milo goes to her, Tully shakes her head, Laura yells at him, he tries to put an arm around Tully, who hits him and stalks away.

Milo makes his way unsteadily to his car, where for a moment it looks like he's about to step out into the path of an oncoming truck - but instead he's confronted by Sam, Theo's dad. Sam tells Milo that Theo is NOT the culprit Milo is looking for. If he is looking for reasons why Liam killed himself, perhaps Milo should look at himself. WHAM. Milo lies on the ground as Sam's kicks lay into him.

CUT TO: Young Milo, back in old Ireland, falling back into the bog hole, earth tumbling down on him. Then a hand grabs him, pulls him back up. It's Milo's Da. Weathered, detached, and grim as granite. CUT TO: Milo, still lying on the pavement, looks up to see Amir standing there, holding out his hand. Amir pulls Milo up, tells him - a master of understatement, in his thick Syrian English - *the wake was a stupid idea*. Milo's not the only person to have ever lost someone, he reminds him. Milo is blessed to still have a daughter. For her sake he should get his act together.

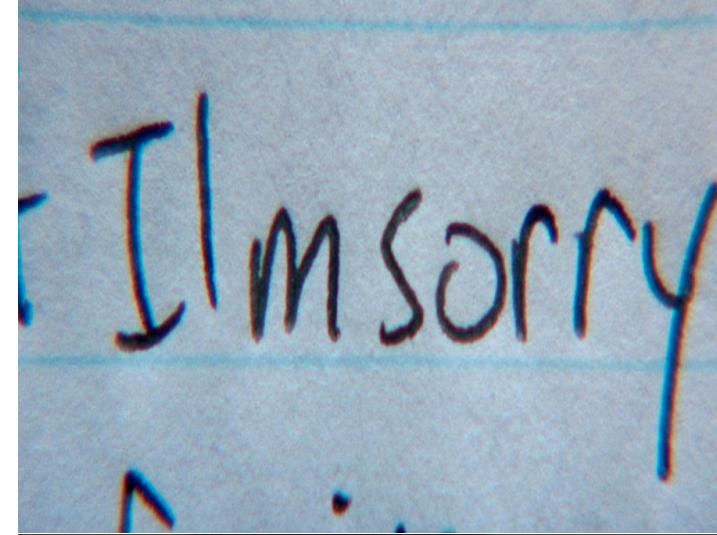
Tully, sits in her car, watching a house. She gets out, goes and bangs on the door. A half-asleep Joel answers. Tully kisses him, hungrily, desperately, hornily. Joel is shocked and unresponsive. Tully, hurt and confused, strides off.

Mary sits by the sinkhole under moonlight. In the wide reveal, sitting is Yde/ bog girl - *really there* - sitting next to her. She's not a scary bog creature, but human like, a modern reconstruction, albeit a bit muddy, and with very red hair. She tells Mary that her bog dad doesn't care about her. He only cares about Bog boy - the son he lost. Mary tells Bog girl that her dad pretends to be happy, but really, something's not right.

## Ep 5: The Exorcism

*You've been off with the faeries for over a year ... and I've missed ya!*

Milo calls his wife, leaving a message where he finally does the thing she's always begged of him: talk truthfully about Liam. He tells her he failed Liam because he never knew how much Milo loved him. In the morning (at Laura's) Tully, hearing just the first part of the message, deletes it. Milo wakes to find Mary lying in the bed with him, staring at his tattoo. She asks her dad about the sacrificial wren: it didn't make any difference, did it? Whether they sacrificed the wren or not? The sun would have come back anyway. Milo agrees: the poor little bird died for nothing.



Mary is shocked to learn that her mum is going to have a ‘break’ from Milo. Tully tells her husband he might be the light and soul of the party, but if a person can’t ever be sad, or even angry... where’s the life? Where’s the *real* light? She goes, and that night Mary tells Liam over his phone that her Mum and dad are divorcing and it’s ALL HIS fault. She deletes her slide show of him – and tells Liam to NEVER call her again. When Milo drops her off at dance class, Mary demands that he seek out Tully – *she just wants you to be with you daddy*. And so, Milo goes to the support group, only she’s not there. Leaving, Milo spots Tully and Joel, walking together. He angrily confronts Joel and Tully rounds on her husband - and Milo storms off. Shaken, the two retire to a bar. Joel opens up about the suicide of his son and then, a year to the day later, the death of his wife. She was so unhappy; maybe she was better off taking her own life... Tully is drawn to Joel’s vulnerability, but this time it’s Joel who goes in for a kiss.

Milo is harshly unsympathetic when Mary admits to him that she made a slide show of Liam, then deleted it - and now wishes she hadn’t. But he texts an apology to Tully: he should never have suspected her of infidelity, especially with a drip like Joel. Tully receives the message at 3am – in Joel’s bed. At that very minute Mary wakes to see - Liam! She follows him outside, arriving at the sinkhole where Liam has led her. Here she at last confronts the bog man. Slimy, greasy, and flattened by the weight of ages, the creature also eerily resembles her own father - only instead of wearing Milo’s Scapular around this neck he sports Mrs Marshall’s heavy padlock. Ancient snow globes and odd \$2 shop toys decorate his body. Mary discovers the Bog man’s crime, the reason he was chosen for sacrifice, all those eons ago: he was responsible for the death of his son. Their friendly chat abruptly turns into a life and death combat, as the bog man tries to pull Mary down to the darkest depths of the sinkhole. The betrayal of bog girl consigns Mary to the abyss.

Mary wakes. It’s 3am. Again. Scared she’s stuck in some kind of Groundhog dream loop, Mary seeks out her dad for comfort. As she does it hits her – there is not one mirror in the house! Her imaginative flashback shows Milo deliberately vandalising EVERY SINGLE ONE: dropping the bathroom mirror ‘accidentally’ on purpose; knocking over the shaving mirror and blaming it on her; RAGING the morning of Liam’s funeral, flinging his aftershave at the mirror in the bedroom wardrobe, shattering it. A quick scan of her stolen library book confirms it – her dad is a changeling! But there’s only one way to know for sure... Digging out the snow globe from its hiding place she takes it to Mrs Marshall and trades it for a large mirror. She wakes her father up and confronts him, forcing him to look at the mirror, screaming – *go and send my own father back to me!* Milo lunges at her, the wonky stool she’s standing on breaks, and Mary falls. THUNK. Her head connects with the floor. Hard. Milo goes to her, tries to rouse her, but she’s out. Gone. He picks her up, rocks her, talks to her, kisses her, cries out: SCREAMS.



## Ep6: Homecoming

*You should bring your boy home!*

Milo rocks Mary's unconscious body and flashbacks to finding Tully at their house, soon after she'd found Liam dead... Milo bursts in to see Tully cradling Liam in the sleepout, a power cord nearby. A paramedic stands helplessly, unable to prise her away. SNAP. Morning. Tully wakes up next to Joel. While he sleeps, she spots his family albums in the lounge, looks through them. Joel tells Tully that he can't bear to look at them. The photos progress in order, to the final end – death. Tully advises Joel to take the photos out of the albums and mix the order up: put them on a wall, in random order - like the photos she saw at the Ahipara marae. Take the inevitable conclusion out and celebrate the memory. Milo wakes. Mary tells him she was trying to change him back to how he was before Liam died. Before everything became terrible in their hearts... Milo reminds her there's still a mirror in the spare room. Mary's not discouraged. She's sure the magic has worked...

Tully washes up back at Laura's as Amir leaves for work - with a snarky remark to Laura about her wasting her day again with the 'specials...' Laura confirms with Tully that, yes, he's pretty dark: they are struggling with money, as well as... Laura bursts into tears. She tells Tully that her latest IVF round has failed. Amir is in bits – he wanted a family to replace the one he lost in Damascus. Tully hugs her sister, apologising for being so absorbed she didn't notice. She confesses about Joel. 'I'm lost,' Tully tells her. *I'm in the dark, and I can't see a way out.* She asks Laura, why did she stop going to Uni? Then answers her own question: Milo thought it was a waste of time. *Them degrees and all the rest of it. What are they good for? Wiping your arse!*

Tully visits the worksite. Amir and Sean tell her that the house is almost ready to raise. Casting a look at that ominous bank, Tully's pleased. She wants shot of the place. Then, unexpectedly, her Mum Leila rings to tell her daughter that when Tully spoke to her dead whaea/ Auntie Mary, she did something Leila never could: stand up to her. Her (Leila) being the black sheep of the family, the drinker, marrying a Pakeha: she didn't have a leg to stand on. Auntie Mary was wrong: she should never have stopped Liam's tangi in Ahipara. She had no right to do that. It was a Catholic rule, not a tikanga one. *You should bring your boy home,* Leila tells her. There are no bones to return, Tully replies: Liam was cremated. *It can never be made right.*

At her home Tully looks for a key under a rock, but it's missing. Going to Liam's sleep-out she spots Milo sitting, wracked with pain. She goes up to the house and finds Mary with a big bump on her head and an excited story how 'da has really changed now Ma!' Hmmm... When Milo comes in Tully tells him she'd like to take Mary away for a few days.

Tully and Mary make the drive from Kaitaia to Ahipara. Mary sees young people hanging about, bored out of their brains; Tully's reminded why she left all those years ago. Arriving at her mother's house Tully unpacks Liam's framed photo (which she's taken from the sleepout). At the marae Tully and Leila perform kawemate (a mourning ceremony). They place Liam's photo on the marae wall with the others. Staring up at it, at long last, Tully cries. Leila joins in but Mary watches on, once removed from her grief, and this half of her cultural inheritance.

That night Tully sees Mary get Liam's old phone out of her suitcase. Mary, now crying, calls 'Liam,' apologizing for saying she'd wished he'd never been born. Next day, as Tully drives Mary from Dunedin airport to school, Mary tells her Ma that she thinks she stole things to feel

scared. To feel alive. Like she felt before Liam died. Once more Mary tries to convince Tully that Milo has changed, thanks to her exorcism.

It's time for the house raising. As the crew check the jacks, and Mary waits excitedly, the land slip Tully feared might happen all along occurs. The earth shifts, the house starts to tilt, and Amir is felled by a falling beam. Milo saves him, but not himself. Mary screams, beside herself, as the house collapses around her da, and 'Milo's Wake' invites flutter in the breeze. Really buried now, Milo phones Tully, a voice from the other side of the grave: *it's dark. So dark...* (we are back at the Ep 1 flash forward). Milo tells her he wants to share about Liam. But Tully's not having any death bed confessions today. Losing consciousness, Milo dreams again of being locked in a cupboard. Only this time his mother opens the door and asks him if he's ready to be a good boy. As young Milo blinks in the bright light - Milo comes to - in a hospital bed. Mary runs in to the waiting room to announce - Dad's awake! - just as Laura arrives, rushing to the injured Amir. The two embrace: amongst all that's been lost, there's still more to treasure. Tully goes to Milo. He's concussed, bruised, has some broken ribs - but has any sense been knocked into him? There's a moment where they might talk. Where Milo might confess. But the gang piles in.

Tully packs up the site office - the business is closed by Worksafe. She breaks with Joel. Milo and Tully meet with a real estate agent. After, Milo tells her that he saw Liam the day he died. He could tell something wasn't right with him, but he had to get back to work. And he left. Tully tells him about sleeping with Joel - she was so lonely because he wouldn't talk to her. Not about the stuff that mattered. Not about the hell in their heads. In the end, it was squeezing the life out of her. Milo tells her he's missed her something terrible. Tully knows. But she goes.

Evening. Milo kisses a sleeping Mary good night and then limps back to his room. Tully rings to tell him - Mary has Liam's phone. Milo hurtles into her bedroom, pulling it apart in silent haste until, in the Liquorice Allsorts tin, he finds it. He plugs his son's phone in to charge, pours a whisky, flicks on Liam's phone, starts opening Apps to scroll, read, and commune with the dead. His phone rings. He reaches for it - then jumps as LIAM'S PHONE rings. He answers it, and on the other end, hears a voice: Liam? Milo demands to know who it is, but the caller hangs up. REVEAL: Theo, lying on his bed, mobile phone in hand.

Tully is talking to Laura, her need wrestling with self-preservation. Can she go back to Milo? Will it just end up like before? Has Milo changed? Does anyone ever change? Milo rings. In a weak voice he tells her: his sister has just rung to tell him... *The 'oul bitch is dying*



## Ep 7: Liam's Wake

*Would that be a kind word now?*

Amir sits, gazing at a photo: his Syrian family; a younger him with a smiling woman in a head scarf holding a baby. In his own house Joel sits, staring at his wall. It's covered with photos of his wife and son. CUT TO: close on a photo of Liam – Tully is scrolling through Liam's phone, and Milo drives. It's only when we pull into Castlebar and see a sign in Gaelic that we realise we're not in Otago anymore Dorothy, but somewhere equally damp: County Mayo, Ireland.

Milo is glum as he and Tully drive to meet Peg, his younger sister, at their ma's flat. It's thoroughly depressing – empty bottles of grouse, filth. Peg explains how their ma had fallen and lain there for days with a broken hip before a neighbour had found her. At the sparsely attended funeral brother Cormac, a slicker version of Milo, breezes in, fresh from New York. Peg is bitter at these brothers who disappeared, all those years ago, never to return. But as Milo and Tully leave, there's a kind word: Peg is sorry she couldn't get back for Liam's funeral. Tully tells her, it wasn't her fault. It was quick. It was all too quick.

Back in their hotel something cracks in Milo; a last invisible defence has fallen with his mother's death, and his grief for Liam catches up with him. He falls to his knees, sobbing. When he can make some sense he apologises to Tully for the brevity of the mourning for Liam. He was off his head with guilt and shame. He's sorry for everything. Tully tells Milo how much she's missed him. *Would that be a kind word now?* Milo wonders. Tully belts him, hugs him, they kiss; then make love. Tully tells him: today is the anniversary of Liam's suicide.

Dunedin: a group of friends, including Theo, sit on Saint Clair beach, drinking RTD's. They toast Liam.

Castlebar. Like the last two people on earth, Tully and Milo, lie together alone on their hotel bed. Tully tells Milo that it wasn't his fault. If Liam hadn't killed himself that day, it would have been another. He was so good at hiding his feelings. Milo confesses that Liam got that from him: growing up, he somehow got the shit kicked out of him. Milo's own mother couldn't handle him. She punished him just for being him. His Da was distant. Absent really. Milo learnt to push everything down, pretend everything was fine. Tully tells him, they must try and live differently now...

Theo stands outside the darkened O'Connor house. He rings Liam's number and listens to his old answerphone message: Liam, brought to life. When it ends, Theo hangs up, starts to cry, and hurries away, embarrassed.



Night. Milo and Tully stroll into Sean's new watering hole in Linnane. They buy a pint and Milo checks out the photos on the walls, Sean's life back in NZ: the Sea Shanty group, Milo's work gang, coaching rugby. A singer starts up with 'Parting Glass,' a cappella, and, boom, Milo spots Liam in a photo, looking immortal in his rugby gear, an arm over Sean. He stumbles outside. Tully follows him. They hold each other.

Milo and Tully are greeted by Laura, Amir and Mary at Dunedin airport. On the drive to town Dexy's Midnight Runner's 'Come on Eileen' starts playing. Milo starts singing along, Laura turns it up; Amir turns it off. But Laura laughs - and thumps Amir on the arm. His face creases - HELL, is he *almost* smiling!?! They take in the prominent new sign on her front lawn. *House for Sale: Tender only*. Mary is distraught, but Milo is shocked to find that the darn council STILL haven't filled in the sinkhole. Next, Milo, Tully and Mary find themselves standing in Liam's sleep out. Tilly tells her parents that she wants to sleep here. Milo refuses. Cut to: Tilly asleep in Liam's bed. Next to her, on a mattress on the floor, lie Milo and Tully. Tully tells Milo, she won't sleep a wink. She puts Liam's phone back in Mary's special tin. She tells Milo the phone has revealed its secrets: Theo was in love with Liam, who rejected him. Angry, Theo sent him some nasty texts - then when Liam died, felt awful.

The O'Connor business is cleared to re-open. Milo and Tully do a quote. When they get home, they see the *House for Sale* sign, share a look. Milo rips it down. After dinner, Tully announces she has some things to say. First up, she wants to go to Uni. Milo objects: who will run the business with him? She interrupts. *That's the other thing...*

Amir waits by a digger as the family gather by the Sinkhole. Each tip in a thing of value - Mary, Liam's phone; Milo, his scapular; and Tully, who has nothing handy, the Changeling book. Mrs Marshall even throws in a Nat Geo. Amir fills the hole with boulders as they watch. When no one is looking he discretely pulls out the photo of his Syrian wife and baby. He kisses the photo, and places it in the hole.

Tully, Mary, Laura, Amir and Milo sing 'The Auld Triangle' with the Sea shanty group. The song ends with a roar and much foot stamping. Tully makes the announcement: she and Milo are making Amir and Laura partners in the business. It's an unexpected bomb; Laura bursts into tears. Amir nods Milo a thanks...

Mary visits her old haunt, the \$2 shop. She takes a snow globe off the shelf but walks up to the counter to buy it.

Leila, Tully's ma, stands in the Wainui marae. She stares up at the photo of Liam on the far wall. Her mouth moves as she silently talks to him.

Tully enters a packed Lecture Hall, the conspicuous older student. Nervously she takes a seat.

Mary carefully places her new snow globe on a shelf in Liam's bedroom. She lies down on his bed, and gazes up at a big photo of him, at the various totems, artefacts, notes, drawings and photos the family have placed there. Out in the open, the love, and the pain of the love, there for all to see. Mary speaks: *Hi Liam...* She proceeds to tell him ALL about her day.







**PETER FEENEY**  
**Creator/ Writer**  
**IMDB**

A New Zealand Pakeha of Irish heritage, Peter is a well-established actor, writer, and acting coach. He has 60+ acting film and television credits to his name, including the feature films *Black Sheep*, *30 Days of Night* and telefeature *Abandoned*. A published author, Peter adapted his first novel, *Blind Bitter Happiness*, for television, taking on producing, directing and acting roles. It is now screening on RNZ. He runs his own Actors studio and in 2020 his handbook on acting, *Acting and How to Survive It*, was published to great acclaim.

Peter met Mike and Margery Forde while working at the Queensland Theatre Company. In 2005 and 2006 Peter directed and played the title role in the Auckland Seasons and national NZ tour of their stage play, *Milo's Wake*, the inspiration for this TV series.



**JONATHAN BROUGH**  
**Director**  
**IMDB**

Jonathan is an Aotearoa/New Zealand-born multi-award winning director of film & television, based in Melbourne, Australia. His many credits include the hit comedy *Rosehaven* (ABC/Amazon), *The End* (Foxtel/Showtime), *The Family Law* (SBS), *Aftertaste* (ABC), *Ronny Chieng: International Student* (Comedy Central/Netflix) and *Sammy J & Randy in Ricketts Lane* (ABC/NBC). His short films have screened at festivals world-wide including Cannes, London, Slamdance and Sydney.

Most recently he was setup director for *Better*, a UK-set psychological thriller for Sister Pictures (Chernobyl) and BBC One. Jonathan is also VP (Television) of the Australian Directors' Guild.



**PITA TUREI**

**Hungatiaki (Cultural Advisor)**

Pita Turei (Ngai Tai Ki Tamaki, Ngāti Pāoa, Ngā Rauru Kiitahi) is a multi-disciplinary artist, local iwi advocate, storyteller and orator. Turei began his career in theatre and dance, working for nationally and internationally acclaimed organisations including the Adelaide Ballet, Limbs Dance Company and Taiao Dance Theatre. He has since worked widely across the creative industries and spent many years in the film industry as a director, actor and photographer, while also being significantly involved with Ngā Aho Whakaari Māori On Screen. Turei has also produced several large-scale public art projects, is a member of Taumata-ā-Iwi, advising the Auckland War Memorial Museum, and he recently joined the Waitakere Arts and Cultural Development Trust Board.



**TIM SANDERS**

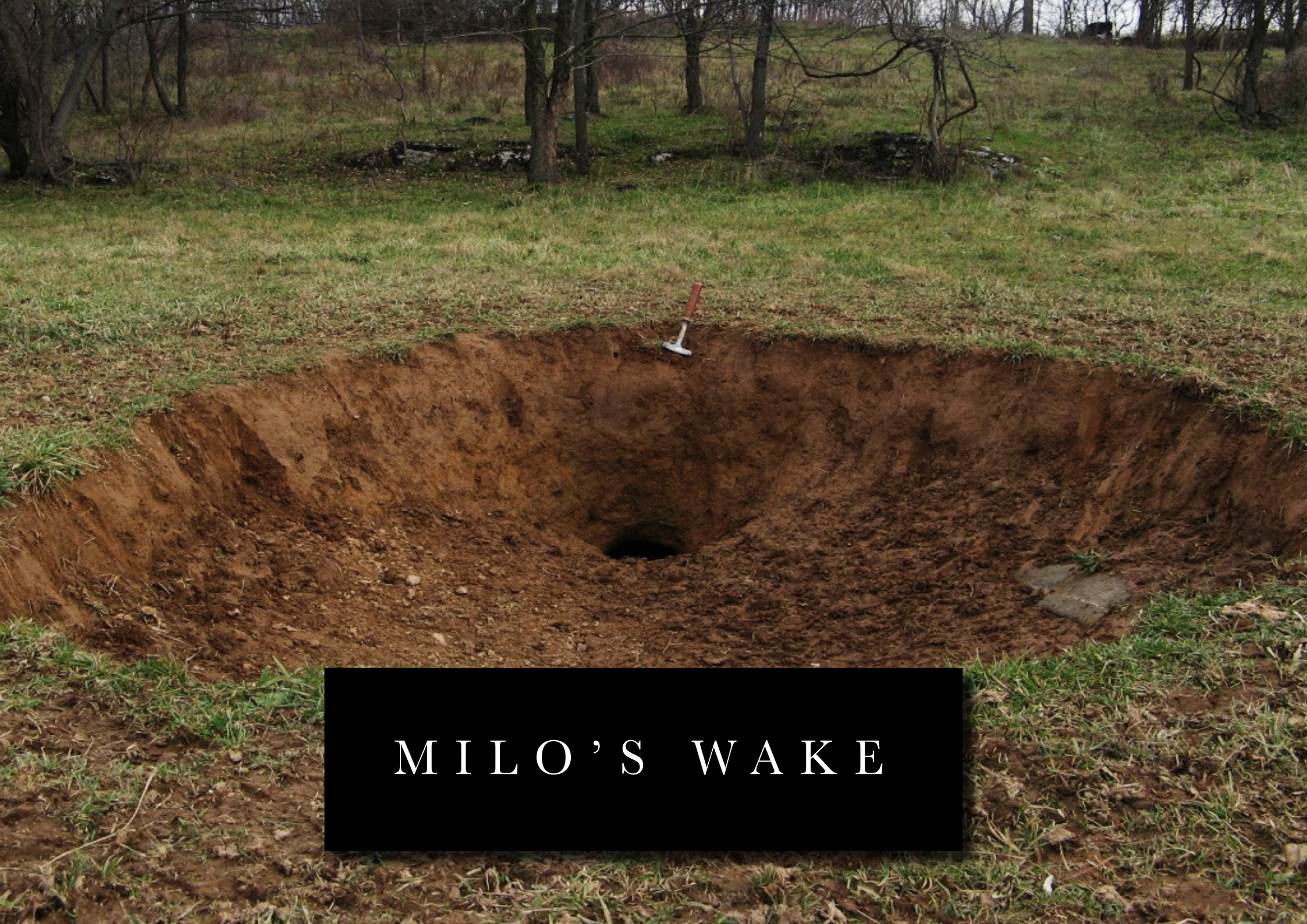
**Executive Producer**

**IMDB**

Tim has worked on thirty-seven feature films or major television projects in 18 countries and has won numerous awards and accolades, including NZ Film & TV Awards for Best Drama and Best Film, two Best Film BAFTA's, an American Film Institute award, an Australian Film Institute award, an MTV award and a Golden Globe nomination.

He's produced three of New Zealand's most influential films - *The Lord of The Rings: The Fellowship Of The Ring*, *The Frighteners*, *Whale Rider* and a slew of other productions, including in NZ *Kiwi Flyer*, *Perfect Creature*, *Aberration* and *Kiwi Christmas*. In Australia he cut his teeth doing production management on films *The Year of Living Dangerously*, *Gallipoli* and *Reckless Kelly*, going on to produce TV productions *Return to Eden*, *The Last Frontier* and *Which way home*. NZ TV producer credits range from *Marlin Bay* to futuristic primetime series *This is not my Life*, and telefeature *Consent*.

Tim has served on the Large Budget Screen Production Grant Assessment Panel in New Zealand, was Head of Production at South Pacific Pictures and, in 2020, joined Flinders University in South Australia as Professor of Creative Practice.



MILO'S WAKE