

LOCKIE LEONARD

BASED ON THE LOCKIE LEONARD NOVELS BY TIM WINTON

GROWING UP CAN BE A HAIRY BUSINESS

Press Kit

26 x half hour series
Shoot Guage: HD
Finish Guage: HD and Digital Betacam
Colour

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Series Synopsis – one liner

Growing up can be a hairy business.

Series Synopsis - short

What chance have you got when your dad's a cop, your mum's a frighteningly understanding parent, your brother wets the bed, your best friend's a heavy metal devotee and then you fall in love at 12 and three quarters years old. It can only mean trouble, worry, mega-embarrassment and some wild, wild times.

Series Synopsis - long

Lockie Leonard, hot surf-rat is twelve and three quarters years old. Lockie and his family have just moved to the most remote town on earth, Angelus. For Lockie this is a TOTAL LIFE DISASTER: no friends, new school and a house that is truly in danger of disappearing into a swamp...but then Lockie spots the one thing that makes it all okay, this weird little town has the best surf he has ever seen.

Not that this necessarily helps him survive his frighteningly understanding parents, his fathers job as the local police sargeant, a little brother who can't stop wetting the bed, a new friend 'Egg' who is a heavy metal devotee and the attentions of the cutest girl in school, Vicki Streeton. It can only mean worry, embarrassment, wild times and lots of weirdness. If it wasn't so ridiculous, a kid would get depressed!

Through the eyes of Lockie Leonard we view the world and we guarantee you will be laughing and enjoying this truly mixed-up, yet very normal life of Lockie Leonard, his family and friends.

LOCKIE LEONARD is based on the award winning novels by 2002 Booker nominated author Tim Winton. Set against a backdrop of great surf on the spectacular south coast of Western Australia, LOCKIE LEONARD's, quick wit, physical humour, emotional depth and acute observation guarantees fresh new entertainment for children and their parents.



Episode 1 - THE HUMAN TORPEDO

Written by Keith Thompson

Directed by Tony Tilse

ONE LINE SYNOPSIS

Lockie Leonard and his family arrive in Angelus, middle of nowhere.

ONE PARAGRAPH SYNOPSIS

Lockie Leonard, surf-rat, arrives in Angelus with his family to discover they're to live in a house that's slowly sinking into a swamp. Then Lockie meets the locals. There's a weird kid called Egg from the bogan tribe. And then there's Vicki Streeton. The first girl he's ever met who causes him to forget how to speak. If it weren't for the great waves, life in Angelus would be looking pretty scary...

ONE PAGE SYNOPSIS

Lockie Leonard, aged twelve and three quarters, arrives in the small coastal town of Angelus with his family. As they cruise into the town in their battered old Volvo, Lockie, his Mum, ten-year-old brother Phillip and baby sister Blob try to keep positive about their new surroundings. Only Lockie's Dad, Sarge, seems genuinely excited.

On the way into town, Sarge is pulled over by Constable Snowy, who almost gives himself a hernia when he discovers he's met his new boss...Sergeant Leonard. But Sarge insists Snowy call him just that, 'Sarge'. Snowy nervously leads the Leonards to their new home, which - to their horror - is more revolting than they could ever have imagined.

Before them is an overgrown garden, a big rusty roof, and a decrepit, lopsided house which is sinking into the swamp that surrounds it. Gloop... Gloop... Things aren't much better inside. Sarge, ever the optimist, thinks it could be a lot worse. Lockie, Phillip and Mum can't see how...

Lockie and Phillip settle into their new bedroom, which smells like wet dog. German Shepherd, to be exact. And wee...which wasn't that much different from their old room, where Phillip wet the bed most nights. Without any furniture or power, there's not much going, entertainment-wise on their first night. So, after some Chinese take away and a Leonard family sing-along, it's time for bed. The next day at high-school enrollment, Lockie meets someone.



A girl named Vicki Streeton, who makes him forget his own name, which is probably why he tells her his name is Robbie Williams. Vicki is amused and slightly intrigued by the encounter, but for Lockie, it's much more profound. He will never be the same again. He can't stop thinking about her...



Still reeling from his encounter with Vicki, Lockie heads to the beach where he's stoked to learn the rumours are true: the waves in this town are huge. Massive. Lockie tests out the surf and has the time of his life. He almost forgives Sarge for dragging them there...

Then, he accidentally nuts himself with his board. It's all he can do to drag himself to shore, where he meets thirteen year old 'bogan' (heavy metal devotee), Egg. Egg helps Lockie to his feet. Even though Egg is from the bogan tribe, known-enemy to surfers everywhere, they manage to share a joke.

Lockie goes to sleep that night, thinking about the last two weird days in this new town. And how things aren't as simple as they used to be. But will anyone else ever know what it feels like to be Lockie Leonard at this exact moment?



Episode 2 - THE FIRST DAY

Written by Keith Thompson

Directed by Tony Tilse

ONE LINE SYNOPSIS

Lockie's first day of high school runs exactly to plan. Not!

ONE PARAGRAPH SYNOPSIS

It's Lockie's first day of high school and things don't go exactly to plan. After making an enemy of resident bully Boof and his gang out on the waves, Lockie is an immediate target for all kinds of special treatment at school. But with the help of Egg, Lockie deals with his newfound attention in a creative way, winning the respect of his classmates. Even Vicki Streeton is impressed with his unique tactics. Meanwhile, it's Sarge's first day at work, where he unveils his poetic approach to policing to an unsuspecting staff. As the day comes to an end, Lockie discovers Sarge has brought home a new addition to the family.





ONE PAGE SYNOPSIS

Lockie is out on the surf, minding his own business, thoughts racing about the big days ahead...when local grommet Boof and his pals, Wack, Flea and Handle assert their territory. They accuse “City Boy” of not knowing his way around a wave. While Lockie admits to being bad at a lot of things, surfing isn’t one of them, so he rises to the challenge, easily out-surfing Boof...and humiliating him in the process. As Sarge keenly observes, Lockie has made himself a new enemy.

Just to make the day even better, Sarge drags Phillip and Lockie off to church. When the Rev takes centre stage, Lockie cringes: whenever a man of God dons a football gear and an earring, it means one thing: he’s trying to reach out to young people. And it never works. Lockie’s prediction comes to pass and poor Rev falls flat on his face. Lockie peers over his shoulder to notice Egg in the back row, reading heavy metal magazines, earphones on...what’s he doing here?

Next morning, The Big Day finally arrives: Lockie Leonard’s first day as a high school student. Not that Lockie expects he’s got much to look forward to, having already earned himself four enemies out on the surf. Once more, Lockie’s predictions are proven correct, with Boof and his pals taking great pleasure in giving Lockie an up close and personal tour of the boy’s toilets, complete with a comprehensive Vegemite paint job. As Lockie washes Australia’s favourite spread off himself, Egg issues some sage advice: wear the Vegemite with pride, become the guy so weird people don’t know what to think...

Reluctantly, Lockie takes Egg’s advice and soon reaps the rewards. Lockie plays up the weirdness act, baffling teachers, irritating Boof and most importantly, impressing the student body at large – including Vicki Streeton.

Meanwhile, Sarge enjoys his first day at the cop shop and reveals his unique approach to law and order: an impassioned Oscar Wilde recital, before heading out to catch some “Bad Guys”.

Home time finally arrives, and as if to cement Lockie’s “tough guy” status, Sarge arrives at school in the paddy wagon, sirens blazing. He bundles Lockie into the back, like the hardened criminal he announces him to be. It’s the final straw for Boof, whose street cred is under serious threat, not to mention, ridicule. Once they’re a safe distance away, Sarge lets Lockie out. Climbing out the back, Lockie has to ask why he’s been sitting next to a sheep. Sarge introduces Lockie to Cyril, a ram from the wrong side of the tracks, who he’s taken under his wing...and into their home.

When the week finally passes, Lockie takes to the waves. This time, Boof and his mates are nowhere to be seen. Finally, Lockie’s mind is clear. He’s not thinking about school...or Vegemite...or even Vicki Streeton. Because out here, on his own... Lockie doesn’t need to think about a thing.



Episode 3 – LOCKIE CHICKENS OUT

Written by Keith Thompson

Directed by Tony Tilse



ONE LINE SYNOPSIS

Mum decides it's time Lockie learnt about his changing body.

ONE PARAGRAPH SYNOPSIS

Mum decides it's time Lockie learned about puberty and hands him her Little Green Book, which makes Lockie begin to wonder how other people around him deal with Sex Education. Meanwhile, Lockie continues to be a target for bullies. When Lockie hands Egg over to Boof and his pals to escape having a "chat" with them himself, he is wracked with guilt. However, Lockie delays apologising when he is distracted by Vicki Streeton...and thoughts of Mum's Little Green Book. Has Lockie blown his chance to make friends with the only person in Angelus who has been decent to him?



ONE PAGE SYNOPSIS

Mum decides it's time Lockie learned about his "changing body". But Lockie doesn't share her enthusiasm. Hello? Embarrassing! But Mum is adamant: Lockie needs to read her Little Green Book so he knows exactly what he's meant to be embarrassed about. She leaves it with Lockie to read at his own leisure and Lockie wonders how various people in his life deal with the concept of Sex Education.

On the school front, Boof hasn't let up and continues to push Lockie around. Lockie and Egg have decided their best tactic is to hide. But it isn't long before they're discovered and Boof issues Lockie with an ultimatum: who's Boof gonna take down the alley for a "chat", Lockie or his new friend, Egg?

A terrified Lockie hands over Egg claiming not to be his friend and hating himself for it. In the classroom, Lockie isn't doing himself any favours either, continuing to wind up on the wrong side of evil math teacher, Old Squasher. Lockie is sent to visit John East, the school's hippy guidance counselor for his efforts. John East serves Lockie a friendly reprimand: pull his head in.

Wracked with guilt, Lockie vows to apologise to Egg, immediately... But is again distracted by Vicki Streeton, who has taken to calling him by his whole name... Hey, that's good news! The cutest girl in the universe knows he exists! Besides, it's only lunch time, he can always make it up to Egg after school, right? And so, finally, after school, Lockie finds Egg outside the church. But before he can apologise properly, Egg invites Lockie back to his place to listen to some music. Heavy Metal. Back at Egg's place, Lockie meets Egg's Mum and her assortment of metallic sculptures. Turns out Egg's not the only one in the family who likes Heavy Metal...

In Egg's room, Lockie is literally blown away by his music. And then, blown away again to discover Rev is Egg's Dad! Lockie notes Egg's vulnerability and discomfort around his parents and suggests they do something else... And so Egg and Lockie take to the harbour in one of Mrs Egg's sculptures – a metal canoe. Egg confides in Lockie that he can't swim and has a mortal fear of sharks. Lockie promises Egg will be fine – the canoe could double as an ice-breaker.

Reluctantly, Egg agrees to hop in, under the condition they stay in shallow water. Egg soon relaxes and they have a great time, laughing and goofing around. Lockie is reminded what a great guy Egg is, and even though he secretly suspects Egg may be having some troubles at home, chooses not to bring that up now. But there is one subject he needs to address....and finally, Lockie apologises. Egg accepts and the two drift off in their canoe, laughing all the way.



Episode 4 – TO CHEAT OR NOT TO CHEAT

Written by Keith Thompson

Directed by Tony Tilse

ONE LINE SYNOPSIS

Lockie wonders if it would be easier for Mum if he were born a girl.

ONE PARAGRAPH SYNOPSIS

When Lockie accidentally mouths-off in maths class, Mum is called into Old Squasher's office. As usual, Mum blames herself. A guilty Lockie vows to make it up to her. At home, Lockie can't help but wonder if life would be easier for Mum if he and Phillip were born girls. For starters, everyone knows girls are better with numbers... When Lockie and Egg discover the answers to an important upcoming maths test, a quick fix to Lockie's problems stare him in the face. But can Lockie bring himself to cheat? Meanwhile, Sarge busies himself launching a war against sarcasm.

ONE PAGE SYNOPSIS

We're in class. Old Squasher is announcing an upcoming maths test that will decide who enters the high achievers program...and who remains stuck in Old Squasher's class for all eternity. Old Squasher zones in on Lockie, sarcastically suggesting that Lockie has no chance of escape.

Knowing Old Squasher is right, a frustrated Lockie snaps back. That's it! Mum is called in to discuss Lockie's evil ways. As usual, she blames herself for Lockie's misfortune. Guilty, Lockie secretly vows to make it up to her...he just isn't sure how yet.

While waiting for Old Squasher, Mum meets Vicki and the two enjoy a girly chat about pashminas. Lockie observes this is the kind of talk Mum misses at home. Later, Lockie suggests as much, telling Mum he understands how lonely she must be with no girls at home she can talk to.

As if to prove Lockie's point, Sarge and Phillip wreak male havoc in the background. Even though Mum assures Lockie she's happy with her lot, he's not convinced and fantasises about what would've happened if Blob were born first...

Meanwhile, Sarge rallies his troops to declare war on society's number one decay: sarcasm.



The next day, as Lockie and Egg discuss how their Mums cope living in all-male households, they stumble across a copy of the answer sheet to *the* maths test. What a conundrum!

Lockie imagines what life would be like in the math class for high achievers: the Land of Milk and Honey, inhabited by Vicki Streeton and the other braniac girls...with no Old Squasher in sight. Lockie knows cheating is the only way he'll get there. Egg "accidentally" makes two copies of the answer sheet. One each, just in case... To cheat or not to cheat?



When the test day arrives, Lockie decides to cheat: it's the only way he feels he can make his Mum proud. Egg too, plans on doing the same. However, post-test, Egg reveals he couldn't go through with it, and now? He feels strangely cleansed. Unlike Lockie...

Old Squasher announces the test results, taking full credit for Lockie's unbelievable turn around. Lockie scored 98% - and a passport to the Land of Milk and Honey. At home, as predicted, Mum is thrilled. Phillip can't get his head around how Lockie managed it – it defies all known logic!

Lockie's joy quickly fades as the guilt kicks in. Finally, he can't take it anymore and confesses to Mum and Sarge. Mum reassures Lockie that he needn't have cheated: she will always love him, no matter what. This time, Lockie believes her. But he's not off the hook yet: Sarge insists he come clean to Old Squasher... It's not long before Lockie is back in Old Squasher's class with Egg, barely scraping through yet another test...and Lockie couldn't be happier with the arrangement.



Episode 5 – CYRIL

Written by Keith Thompson

Directed by Tony Tilse



ONE LINE SYNOPSIS

Sarge introduces a new, woolly member to the Leonard family.

ONE PARAGRAPH SYNOPSIS

Lockie questions why Sarge insists on being so “different”. He must do it on purpose...if he doesn't, then it's way too scary to think about. It's hard enough fitting into a new town without Sarge drawing attention to the family – like insisting the thing they need is a pet sheep. Named Cyril. Mum would rather a new washing machine, while Phillip would've preferred anything else after becoming the subject of Cyril's terror campaign. Has Sarge completely lost it this time? Or will Cyril, as Sarge predicts, reveal a trick or two up his fleece?



ONE PAGE SYNOPSIS

Sarge has always done weird stuff. Always. But right now the last thing Lockie needs is Sarge drawing even more attention to the family. Maybe Sarge could keep a lid on his weird behaviour, just for the time being? When Lockie raises the subject, Sarge is offended; refusing to believe his “difference” is something he cultivates. Lockie would prefer if Sarge was acting it out on purpose. Otherwise, it’s a bit too scary to think about...

We flashback to Sarge’s first day on the job in Angelus. On the beat with Lisa, Sarge spots a “bad guy” defacing public property: lawn and flowers, mainly. The criminal is none other than Cyril the Sheep. Rather than let Cyril fester away in the police station cells, Sarge chooses to take Cyril home. Mum wonders why Sarge didn’t just buy a lawn mower if he wanted to keep the grass down. Sarge is adamant Cyril has come to them for a reason. It just isn’t apparent what that is yet.

Cyril takes an immediate interest in Phillip, finding great pleasure in ramming into him. Cyril even follows Phillip to primary school, causing havoc amongst the under elevens. Mum’s life too is complicated by the wooly one’s arrival; constantly fishing out washing Cyril has relocated from the line to the swamp.

Lockie, too, feels the impact of Cyril. Boof and his pals use the revelation of a pet sheep as yet another excuse to give him a guided tour of the toilet... And worse still, Vicki Streeton spots Lockie and Phillip taking Cyril for an afternoon walk. Embarrassment!

Sarge organizes an impromptu “getting to know you” barbeque for his staff. When Phillip sees Lisa for the first time, he falls instantly in love. Phillip invites her to his room to show her his science experiments. Lisa tells him she *loves* science. And inventing. And all mechanical things. Phillip has to sit down for fear of fainting. He’s totally besotted.

Outside, Lisa spots Cyril and fearlessly approaches him, tickling Cyril under the chin. Lisa invites Phillip over and he realises something: He. Has. To. Make. Nice. With. Cyril. Phillip, terrified, heads over to Cyril, offering him some grass, wincing, expecting the worst. But to his surprise, Cyril accepts the grass. Lisa smiles at Phillip, and Phillip melts. Facing his fears was worth it!

In the morning, Phillip wakes...and smiles. His bed is piddle-free! *Hallelujah!* Dry Sheets! Phillip pauses to think. He must have done something different the day before... he must retrace his steps, his actions... Phillip decides it is the lanolin in Cyril’s wool which has worked as a bed-wetting prophylactic. Cyril did come to them for a reason, after all!

Lockie concedes it’s scary how Sarge gets things so right sometimes... That somehow he knew what the Leonard family needed, of all things, was a sheep.



Episode 6 – A WATER FEATURE

Written by Keith Thompson

Directed by Tony Tilse

ONE LINE SYNOPSIS

Lockie's hormones cruise in to town and create chaos.

ONE PARAGRAPH SYNOPSIS

Puberty is like one of those garden make-over shows: you get a lawn where there wasn't one before. And then, just for fun, they throw in a new water feature. Now Phillip isn't the only one wetting his bed... But perhaps the worst thing about puberty is hormones. And Lockie's have arrived in a big way. First, he speaks his mind to his visiting grandparents and then makes a fool of himself in front of Vicki Streeton. All up, puberty is looking to be a bumpy ride for Lockie.





ONE PAGE SYNOPSIS

Life is cruising along, you're surfing, hanging out with your brother watching cartoons....generally minding your own business. For a second, you might even say to yourself that you're happy.

Then, from somewhere in the deepest jungle, something stirs and suddenly your body – and brain – is doing things it has never done before. You have a lawn where there didn't used to be a lawn. And then, to make things interesting – there's a new water feature! Yep, you've got to love puberty. And those crazy and dumb guys that come with it: your hormones.

Puberty has arrived for Lockie, and his hormones are getting him into all sorts of trouble. As if his grandparents, Nan and Pop, coming to visit wasn't enough to deal with! Now, he's not the only one in the family wetting the bed! And to make things even better, Mum has started slipping her Little Green Book in Lockie's text books again. Is nothing secret in his house?

At the bus stop to collect Nan and Pop, Lockie and Sarge are approached by Rev. Rev invites Lockie to his Youth Group that night, promising things will "go off!" Lockie could think of a million places he'd rather be but Sarge jumps in, accepting on Lockie's behalf before he can make up an excuse. Great.

Nan and Pop arrive at the house and are instantly unimpressed. When they continue to peck away at Mum, criticizing Blob, Lockie feels a violent storm brewing in his head... Finally, Lockie loses his cool and tells Nan and Pop *exactly* what he think of them. Saying things that are best left in your head? Just one crazy, dumb thing puberty has in store for Lockie.

At Youth Group, Lockie is disturbed by the sight of Boof and his pals: Hormonal and Hormonal-er. Is this what Lockie has to look forward to? Way too scary! Then, to make matters worse, Lockie makes the mistake of telling Vicki *exactly* how he's going when she dares to ask. Lockie's hormones are letting off natural disasters all over the place!

Early the next morning, after Phillip and Lockie awake from both wetting their sleeping bags, they make a disturbing discovery... Pop is using incontinence diapers. Phillip has to ask the question: is there a stage in life when you *don't* wet the bed? Lockie concedes they have a tough road ahead and the best they can do it wish each other the best of luck. Pop too.



Episode 7 – MATCH OF THE DAY

Written by Keith Thompson and James Bogle
Directed by Wayne Blair

ONE LINE SYNOPSIS

Desperate to be One of the Gang, Lockie takes up football.

ONE PARAGRAPH SYNOPSIS

After five weeks in Angelus, Lockie is still an “Outsider”...which is weird because Lockie isn't a rebel, he'd like nothing better than to be One of the Gang. John East suggests Lockie join the school football team, a certain passport to social acceptance. Maybe footy could also be the path that leads to winning Vicki Streeon's heart? Meanwhile, Mum struggles to fit in – with Nan and Pop, who are more interested in golf than their daughter. Lockie manages to convince his grandparents to spend some quality time with Mum at the golf course, where Mum finds an unexpected ally...in Vicki Streeon.

ONE PAGE SYNOPSIS

It's official. Lockie Leonard is an Outsider. After five weeks at Angelus High, Lockie has failed to become One of the Gang. But hang on? How did this happen? Lockie Leonard's not a rebel! What happened to the kid no-one used to mind very much? Then, as if things couldn't get any worse, a huge, hideous zit appears on Lockie's face. And the big, annoying cherry on top? Nan and Pop are still staying with them.

At breakfast, Sarge pulls Lockie aside and urges him to make an effort with Nan and Pop. For Mum's sake. Engage them in conversation, that kind of thing. Lockie resorts to the only topic Nan and Pop seem to be interested in: golf. Turns out they are heading off to the golf course that very day to practice for an upcoming golf intensive. Lockie suggests they include Mum and Blob. A guilty Nan and Pop agree to let them tag along... Mum is chuffed!

Meanwhile, Lockie's zit continues to grow and he decides he's got no other choice than to skip school. He would've been able to get a medical certificate, he reasons. Lockie heads to the surf to expose his zit to the healing powers of the salt water, when a big, adult surfer cuts him off. It's John East! Teacher alert! Teacher alert! Talk about busted!

On the shore, John East discusses Lockie's failure to fit in, and suggests Lockie join the school footy team, a sure way to win the respect of the locals. And there's another fringe benefit: girls love to watch boys run around in their cute shorts. Lockie absorbs this: he can make progress, socially *and* impress the cutest girl on the planet (Vicki Streeon) all at once? It's worth a go...



Lockie informs Egg of his decision and he's mortified: Lockie can't play footy and become one of *them*. Besides, does Lockie know who coaches the footy team? Old Squasher. And does Lockie know who plays footy? Boof and his pals. It's a doomed venture!

Meanwhile, Mum bumps into Vicki at the golf course, who has been taken there against her will by her priority-challenged mother. Mum and Vicki realise they have a lot in common...and together, "serve" revenge on their neglectful parents.

To everyone's surprise, Lockie has an inspired moment at footy practice and manages to make it on Old Squasher's team. However, when match day arrives, Lockie fails to replicate the glory and winds up flat on his back. On the positive side, his zit has gone. And the best bit? Vicki's there on the sidelines to get him back on his feet. The cutest girl in the world has his arm around him – could things get any better than this for Lockie? Not a chance.





Episode 8 – THE DETAILS

Written by Keith Thompson

Directed by Wayne Blair

ONE LINE SYNOPSIS

Lockie finally turns thirteen - but does it feel any different?

ONE PARAGRAPH SYNOPSIS

Lockie Leonard is officially a teenager. But, hold on, do things feel any different? Try: everything! And that morning, after a near-death wetsuit experience, everything changes again. Vicki Streeton kisses Lockie, promising to sort out “The Details” later. The more Lockie absorbs what being in a relationship involves, the more he feels out of his depth. And then he meets Mystery Girl, a wicked surfer who - unlike Vicki - comes without any “Details”...Could Lockie and Vicki be over before they’ve even begun?

ONE PAGE SYNOPSIS

The sun rises over Angelus. The Big Day has finally arrived. Lockie Leonard is a teenager. As in thirteen. As is unreal. Lockie takes a moment: do things feel any different? Try: everything! New school, new town, new hair in unusual places...

Lockie is stoked with Mum and Sarge’s present: a new (secondhand) wetsuit. Lockie can’t wait to try it out and heads straight to the water. After an awesome surf, a grinning Lockie heads to the shore when something terrible happens.

He becomes totally trapped inside his new wetty! It isn’t long before he starts to hallucinate, imagining Old Squasher in there with him. Luckily, an anonymous pair of hands come to his rescue. After falling to the ground, Lockie looks up to his saviour: Vicki Streeton.

Then, even more surprisingly, Vicki plants a kiss on him, promising to sort out “The Details” later at school. Lockie wonders what “The Details” may involve, but pushes those questions aside. What’s important here is that Vicki Streeton has kissed him! And it was fantastic.

When Lockie arrives at school, he’s no longer invisible. As Egg comments, Lockie is...popular. Vicki’s best friend, Sasha, pulls Lockie aside and issues him with “The Details”, a complex list of requests and requirements, starting with Lockie promising to not even look another girl. If he does? He *will* be dumped.



Throughout the day, Lockie feels the public pressure of his newfound couple-dom. All eyes are on him. While Vicki seems comfortable with the attention, Lockie freaks out. Maybe he hadn't thought this whole boyfriend thing through.



After school Lockie goes for a surf. And he sees the best surfer he's seen in ages. And it's a girl. Where did she come from? Wow, Mystery Girl can really carve it up... But wait a minute? What's Lockie doing looking at another girl, breaking the first rule of "The Details" - already? Lockie resolves to stay away from Vicki until he's sorted this mess out in his head.

As luck would have it, Vicki arrives at Lockie's doorstep armed with a birthday gift. Despite Mum's encouragement, Lockie doesn't invite her to the family dinner at the local Chinese, he just wants to be alone with his family: simple. Vicki leaves, concerned Lockie's distracted by something....

Everything comes to a head at the restaurant, where not only Vicki and her family turn up for dinner but Mystery Girl too! Vicki puts two and two together and guesses Lockie has been distracted by Mystery Girl. Before Lockie can defend himself, Vicki calls it off, telling Lockie to come back to her once he's grown up – in another twenty five years! It's over.

That night, as the moon rises over Angelus, Lockie laments that being thirteen already feels unlucky....



Episode 9 – WEIRD GENES

Written by David Ogilvy
Directed by Wayne Blair

ONE LINE SYNOPSIS

Lockie wishes his family wasn't so weird.



ONE PARAGRAPH SYNOPSIS

After his disaster with Vicki, Lockie hibernates in his room for days. His family have had enough – poor Phillip has even broken into a rash. Sarge comes up with a unique, and typically embarrassing, solution to the problem. Lockie wonder why his family insists on being so *weird*? It's only a matter of time before the Leonard weird genes kick in and Lockie's done for. Meanwhile, Vicki and her family are shooting a television commercial at her Dad's car yard, where Egg is busted sitting in Mr Streeton's prized vintage convertible - it's not the first time either! Later, when said car disappears from the car yard, Egg becomes the prime suspect...



ONE PAGE SYNOPSIS

It's been three days since Lockie turned thirteen and he's been holed up in his room ever since. How can he face the world after his stuff-up with Vicki? It was the shortest relationship in history! His family, however, are sick of Lockie's glum mood and deteriorating hygiene – poor Phillip has even broken out in a rash. Sarge comes up with a plan to get Lockie out of his room and back to his old self...

Next thing, Lockie's finds himself, still in bed, being towed by Freda the Volvo down the main street – with the whole town watching on. What's worse, Sarge makes a detour past the Streeton car yard, where Vicki is shooting a TV commercial with her family. As Lockie watches on, he catches a glimpse of Egg, sitting in Mr Streeton's prized convertible. Unfortunately, Mr Streeton sees Egg too and chases him out off the premises. Then, when things couldn't get any more embarrassing, Freda stalls, trying to avoid hitting a young homeless man. After half the town help push start Freda, Lockie and his bed are finally dispatched at the beach... It isn't long before the ocean's call lure Lockie from beneath his sheets.

The next day, Lockie receives an invitation from Mystery Girl to go surfing. But just as they're about to leave, Phillip informs Lockie Mr Streeton's prize convertible is missing. And Egg is the prime suspect. Man, what a dilemma. But Lockie realises helping Egg is more important than surfing with Mystery Girl...Lockie tracks Egg down at their secret spot and fills him in, telling him to hide until he sorts things out with Mr Streeton, which means facing the last person in the world he wants to see right now: Vicki.

When Lockie arrives at Vicki's house he glimpses something he hadn't seen before: maybe the Streeton family aren't as perfect as they seem...Vicki assures Lockie she's already told her Dad Egg didn't do it.

Lockie heads back to Egg's hiding spot where Egg confesses why he likes to sit in the Streeton's convertible sometimes: to escape his mum and dad's fighting. It dawns on Lockie that Egg's family is pretty messed up too. Lockie encourages Egg to come out of hiding, so his parents can stop worrying about him. As Egg and Lockie make a short cut through the golf course, they stumble across the convertible.

And behind the wheel is the weird homeless guy the Leonards nearly hit the day before. Sarge takes care of things, convincing Mr Streeton not to press charges against the car thief, an obviously troubled young man who calls himself Monster... Later, the Streeton's commercial airs on TV. Lockie watches, aware their "happy families" routine is a charade. He looks around at his own family and decides, despite the embarrassment, he's lucky to be a Leonard. Weird genes and all.



Episode 10 – MIRACLES

Written by David Ogilvy and Ken Kelso
Directed by Roger Hodgman

ONE LINE SYNOPSIS

Easter arrives in Angelus - and with it, ten miracles.

ONE PARAGRAPH SYNOPSIS

Suffering from Easter holidays boredom, Lockie decides it's time to teach Egg how to swim. However, the boys get more than they bargained for when they discover the local river is polluted. Lockie and Egg turn to John East for help, where Lockie discovers Mystery Girl's true identity...

ONE PAGE SYNOPSIS

It's Good Friday. Not that Lockie can figure out what's so "good" about the day. Everything has shut down – even the surf! There is nothing to do. Easter is a time for miracles, apparently but Lockie can't see any evidence of that, apart from the fact no-one's died of boredom...

Except Sarge, that is, who has decided this year, the Leonards will be making their own painted boiled eggs instead of giving out chocolate ones. And with Mum calling the Easter Bunny to cancel Easter until she gets a washing machine that works, the day's gone from "good", to even worse!

Desperate for something - anything - to do, Lockie decides it's time Egg learnt to swim. Egg isn't keen but when Rev tries to bail them up as a test audience for his Easter sermon, Egg accepts Lockie's tuition, under one condition: they won't swim *anywhere* near sharks.

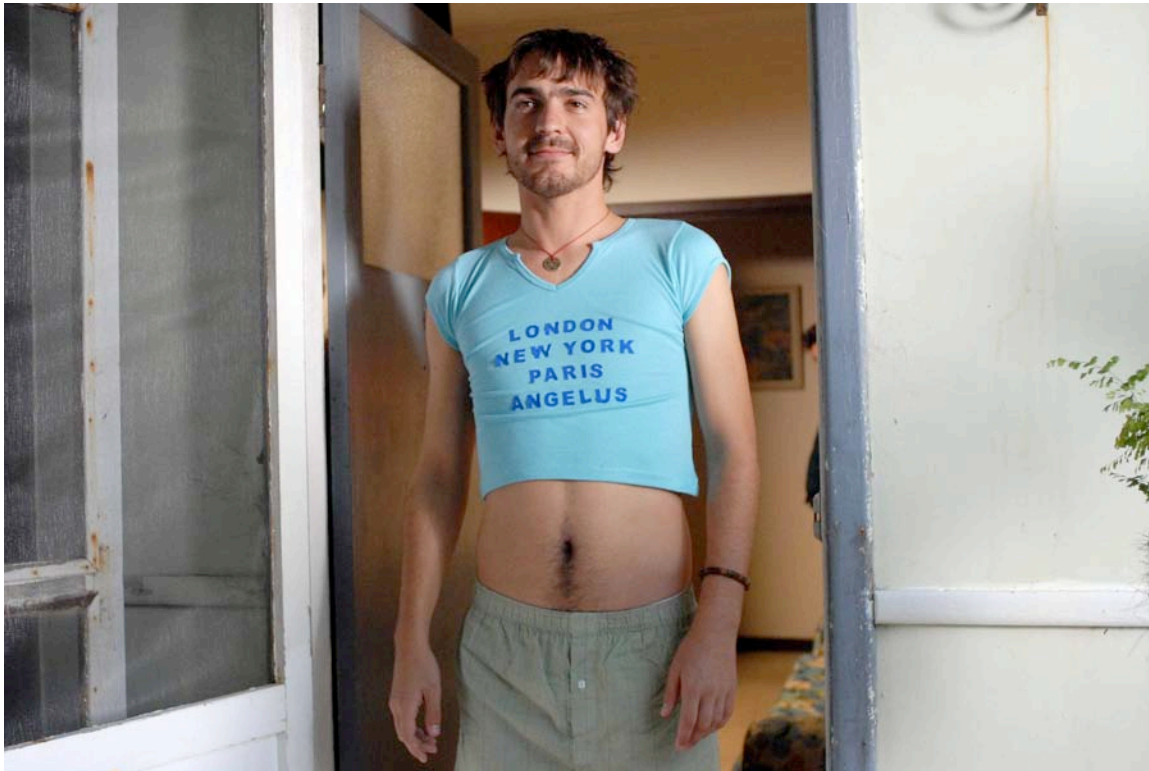
So Lockie takes Egg to the river, where things start off encouragingly. However, Lockie and Egg realise they are covered in gunk. Smelly, slimy gunk...that forces Lockie to chuck his guts up. More than once.

Convinced it was more than Mum's tuna patties that made him sick, Lockie promises Phillip a monster chocolate egg if he'll scientifically analyse a river water sample. Phillip agrees and confirms their suspicion: the river is polluted. Lockie announces he and Egg will save the river. It's not only the right thing to do but the perfect cure for Easter boredom!

When their parents are too busy to help, Lockie and Egg turn to the one person they know will care....John East. As suspected, John East knows a lot about rivers and the environment.



Unfortunately, Lockie doesn't pay too much attention to what he's saying because there, by the clothes line looking for her missing T-shirt. Is Mystery Girl. Turns out she's John East's niece, staying with him for a while and she even has a name: Dot.



Distracted by Dot, Lockie doesn't help Egg spread public awareness about the river, as promised. He also forgets to buy Phillip his giant Easter egg, instead he purchases Dot a new T-shirt...which he leaves on John East's doorstep. Without so much as a card, so who knows what might have happened to it. Lockie concedes he's going to need a whole basket of miracles to get himself out of this mess - unlike like Sarge who somehow managed to turn two discarded washing machines into one that actually works.

However, as the Easter weekend comes to a close, the miracles come thick and fast: Lockie is forgiven by Egg when their quest to save the river becomes public knowledge, Sarge's boiled eggs are a hit and Phillip gets his chocolate egg....and finally, Dot appears, wearing her new T-shirt. Yep, thanks to ten miracles, this Easter didn't turn out so bad after all.



Episode 11 – X MARKS THE SPOT

Written by Michael Miller
Directed by James Bogle

ONE LINE SYNOPSIS

Phillip takes it upon himself to orchestrate Lockie's first kiss.

ONE PARAGRAPH SYNOPSIS

Thanks to Phillip, breaking news about Lockie and Dot is spreading across Angelus like wildfire: Lockie's kissing Dot. At the wind farm. At five o'clock. Lockie is mortified...and just a little bit scared. He can't kiss a girl for the first time in front of the whole town! Lockie tries to take his mind off it by stepping up his and Egg's quest to save the river but it doesn't work. Then, just when Lockie decides it's time to face his fears and kiss Dot, Boof throws a spanner in the works, leaving Lockie in an awkward position – literally.



ONE PAGE SYNOPSIS



Lockie is horrified. It's not as if Phillip's romantic advice in the past hasn't been humiliating enough, now Phillip has taken it upon himself to organise his love life. Word is, Lockie will be kissing Dot. Tomorrow. At the wind farm. At five o'clock. And, what's worse? Lockie can't do anything to stop it: Dot has already agreed to be there and news of the upcoming smooch has spread through town like wildfire...If he doesn't show up? Everyone will think he's a chicken guts.

It's not that Lockie doesn't want to kiss Dot. It's just kissing her in front of four billion people that's the problem. Luckily, Lockie has his and Egg's quest to save the river to distract him. On returning to the river bank for a closer look, Lockie and Egg discover a pipe that appears to be pouring toxic ooze into the water. The pipe leads Lockie and Egg to a factory. When the security guard refuses them access to speak to the factory boss, Lockie figures the factory has to be guilty of polluting the river.

And so it's time to print more brochures and organise a public meeting to figure out how to fight back. Just as Lockie has finally pushed aside thoughts of his impending kiss with Dot, Mum chimes in, talking about inviting her over for a cosy roast... Lockie escapes for a surf, only to bump into Dot herself at the beach. Lockie has no idea what to say to her but manages to say enough for Dot to drop a bombshell: she's only eleven and still in primary school! Lockie has agreed to kiss someone seven hundred and twenty days younger than him. Aarrggghh!!!

The next day. Phillip has assembled a crowd at the wind farm, waiting to catch a glimpse of the big kiss. Lockie arrives with Egg, and seeing the expectant sea of faces, scurries back to town, claiming he and Egg have protest meeting brochures to distribute... Egg is disappointed in Lockie – there's nothing worse than a no-show.

Just when Lockie decides to do the honourable thing and return to the wind farm, Boof and his pals block their path, accusing Lockie of chickening out. A frank exchange of words follows, leading to Boof tossing Lockie and Egg's pamphlets in the bin. Lockie dives in after them, only to find himself stuck. Totally. Meanwhile, Lockie's missed his appointment at the wind farm. An unimpressed Dot leaves, along with the disappointed crowd.

With the help of Mrs Egg's angle grinder; psychological counseling from Mum, who reassures Lockie that it's okay to be scared of relationships; and a whole lot of detergent, Lockie is freed. With Mum's advice ringing in his head, Lockie finds Dot to kiss her like he should have. It's clumsy and embarrassing but it does the job, leaving Dot and Lockie to focus on what's really important: surfing.



Episode 12 – DOG DAYS

Written by Shelley Birse

Directed by Roger Hodgman

ONE LINE SYNOPSIS

Lockie finds himself in the Dog House.

ONE PARAGRAPH SYNOPSIS

Lockie and Egg prepare for their public meeting to help save the river. At first, Lockie's committed to the cause...until Dot asks him to surf, that is. With his mind switched to Dot, Lockie neglects his responsibilities and lets everyone down. It's official: Lockie Leonard has turned into a right dog, winding up in the Dog House, where he belongs. And there's only one person who can bail Lockie out: himself. Can Lockie make it up to his nearest and dearest and escape a life sentence in the Dog House?

ONE PAGE SYNOPSIS

Lockie and Egg enlist the help of Phillip and Mum to stage a public meeting at the Leonard house to spread awareness about the polluted river. Mum asks Lockie to help her put up a banner. After all, he knows what happened last time she got up on a chair...but Lockie bails, claiming he and Egg have to go to John East's house to get some pointers for the meeting. It's news to Egg, but he goes along with it.

On the way to John East's, Egg asks Lockie if he'll help him make a dinner for his parent's anniversary, once the meeting's over. It's important to Egg, as his parent haven't been getting along lately. Lockie promises to help out. No worries.

At John East's, it becomes clear why Lockie wanted to visit so badly, obviously not to study up for the meeting but for Dot, who's there looking cute. Dot invites Lockie surfing and he promptly agrees. Egg's not pleased, but makes a pact with Lockie: as long as Lockie writes and performs the speech at the meeting and helps Egg transport chairs from the church, he can go. Lockie agrees and heads off with Dot. After the surf, Lockie agrees to meet her at the wind farm later on.

Finally, Lockie has the chance to make up for their botched kiss...

Lockie gets home to find Mum lying on the couch, frozen peas to her head. Phillip chides him: Lockie knew not to let her get up on a chair on her own!

A ruffled Egg comes over with a pile of busted chairs. He was intercepted by Boof on the way over, transporting the chairs – a job Lockie was meant to help with. A skeptical Egg asks Lockie if he's written the speech yet. He hasn't. But Lockie covers – badly – claiming he's got a vague idea but plans on improvising.



In reality, all Lockie's thinking about is meeting Dot at the wind farm. Lockie leaves Egg and the others to set up things for the meeting, using the excuse that he needs some peace and quite to inspire a great speech when he's really slipping out to meet Dot.

Lockie waits at the wind farm. And waits a little longer. But no Dot. In fact, she never arrives. Eventually Lockie heads home, to find a very annoyed Mum, a disappointed brother, and a very angry Egg. He had to make the speech on his own.

Not that there was much of an audience to soak it up – only Vicki Streeton and Wally Norton, a local businessman. Lockie tries to defend his actions but knows he acted selfishly. And he is only made to feel worse when he discovers Dot stood him up for Porky Pig re-runs.

It's official: Lockie Leonard is a Bad Son, a Bad Brother and Bad Friend. He's in the dog house, and the only way to get himself out is to make it up to everyone...





Episode 13 – IT’S NOT YOU, IT’S ME

Written by Matt Ford

Directed by James Bogle

ONE LINE SYNOPSIS

Lockie decides it’s time to break up with Dot...he just doesn’t know how.

ONE PARAGRAPH SYNOPSIS

Lockie has some problems. First, he’s decided to break up with Dot. It’s just figuring out how that’s tricky. Meanwhile, Mum is acting weird. She’s been staring at the TV for days, when it’s not even tuned to a channel. Phillip’s not impressed – he’s missing his favourite superhero cartoon, Captain Chicken. And to top things off, Egg and Lockie’s quest to save the river is going nowhere... Lockie has got some serious work to do. And he’s going to have to find his inner Captain Chicken to sort it all out.



ONE PAGE SYNOPSIS



Lockie has a few problems. First, Mum's been staring at the TV for days now – and it's not even tuned to a channel. Just snow. Phillip's not happy about it either, he wants to watch his favourite cartoon superhero, Captain Chicken. On top of Mum's weird behaviour, the river is still polluted...and Lockie's decided he has to break up with his girlfriend, Dot. He just doesn't know how. Does anyone?

Lockie walks Philip to school on his way to break up with Dot. But once there, he's spontaneously dragged into the classroom by Dot to be her Show and Tell – in front of everyone! Lockie laments this would never happen to Captain Chicken. Maybe Mum's right, maybe it's time Lockie was his own Captain Chicken. Perhaps the Captain can solve all Lockie's problems?

After failing to break up with Dot, Lockie bumps into Wally Norton. He commends their attempts to save the river, telling them not to believe a word the factory says: they're guilty as sin. Armed with newfound super-hero confidence, Lockie and Egg head to the factory. Saving the environment is an easier problem to solve than dumping someone, after all. The factory security guard dismisses them again, telling the boys the pipe has been defunct for years, but Lockie finds it all a bit suspicious still.

At home, Mum has almost flooded the house. She still can't tear herself away from the static snow on the TV. Egg's having Mum problems too. Mrs Egg is totally down on herself and has trashed all her precious art pieces for scrap metal. She's quit welding all together. Lockie comes up with an idea to save the river – and get both their Mums out of the house - they're going to plug up the pipe! That'll show them.

Lockie and Egg sit their mums down for their own private show and tell: they'll need a car, Sarge's Bar B Q hotplate and Mrs Egg's oxy torch... Both Mums reluctantly agree to help out. At the river, the boys realise the pollution may not be coming from the factory after all. Maybe the security guard wasn't lying, after all... Investigating further up-river, they stumble across the real source of the pollution: a private, illegal dam built by Wally Norton, stopping the natural flow of the river.

But the boys decide to keep the news to themselves when they see their mums having a ball welding up the pipe together. Later, with Phillip's help, Lockie and Egg solve the real problem in an explosive way.

Lockie, empowered by his day, finally finds the courage to try to break up with Dot...but Captain Chicken chickens out in him in his moment of need. Not that Lockie needed to worry: Dot dumps him first. Now, with all his problems out of the way, there's only one thing left to do: hit the waves.



Episode 14 – PURE POETRY

Written by Sarah Rossetti
Directed by James Bogle



ONE LINE SYNOPSIS

Lockie struggles to understand the language of romance.

ONE PARAGRAPH SYNOPSIS

Just when life is finally uncomplicated, Lockie falls for Vicki Streeton all over again...and it's driving him to distraction. John East suggests Lockie create a Board Riders Association to take his mind off girls. Unfortunately, Boof not only joins the group but sets his sights on the presidency as well. Lockie isn't thrilled but at least he knows where he stands with Boof. No complications there. Unlike Vicki. One minute, he breaks her toe, forcing her out of the lead role in the upcoming ballet. And the next? She's *helping* him. Will Lockie ever understand girls! Maybe it's time for Lockie to take a leaf out of Sarge's book and learn to understand the ultimate language of romance: poetry.

ONE PAGE SYNOPSIS



After a crazy couple of weeks, things are finally uncomplicated again for Lockie Leonard. Unfortunately, his hormones have other ideas. All it takes is one look at a poster advertising an upcoming ballet performance of “The Nutcracker”, featuring Vicki in a tutu. Lockie can’t get her out of his head, to the point he is kicked out of Ms Twaddle’s poetry lesson and sent to John East after paying more attention to Vicki Streeton than Hillary Beloc. John suggests Lockie form a Board Riders Association to give him something to focus on. Lockie jumps at the idea, it’s gotta be easier than getting his head around girls.

Sarge is dismayed: how could Lockie not be interested in poetry? It’s the language of romance. When Phillip points out that Lockie obviously knows nothing about the language of romance, or Dot wouldn’t have dumped him, Lockie snaps, announcing poetry will never be useful in his life. Later, Mum and Sarge devise a plan to show Lockie just how important poetry really is.

At school the next day, while pinning up Board Riders’ Association posters, it dawns on Lockie what the initials spell – B.R.A. Bra! Lockie reels in horror, accidentally tripping over Vicki Streeton, hurting her foot. She can barely walk. What about The Nutcracker performance? Lockie’s ruined everything.

The first B.R.A meeting. And it’s hardly a raging success: only two small kids and Egg show up.. until Boof and his thug mates cruise on in. Boof announces he’ll be president and the voting will happen the next day. Lockie’s knows there’s no way he’ll get more votes than Boof, given all his friends. But even if Boof is president, Lockie will still be the best surfer. No complications there. Unlike Vicki...

The next day, Lockie prepares himself for defeat. But just when Boof’s presidential victory seems sealed, Vicki shows up with a dozen of her closest friends who all vote for Lockie. He wins! But, hold on? What was that about? He breaks Vicki’s foot, and now she’s helping him? Alone, Vicki tells Lockie he really didn’t hurt her foot. She just took advantage of a small accident to get out of dancing in The Nutcracker. She didn’t want to dance in it in the first place but her mum made her. Girls are so tricky! How can anyone understand them?

On his way home, Lockie witnesses Boof getting a hard time from his Dad for losing the election. Finally, Lockie understands why Boof’s a bully...and how lucky he is to have a dad like Sarge. At home, Lockie vows to try to understand poetry, the language of romance better. Sarge reminds Lockie that poetry is everywhere around us, you just have to look for it...

B.R.A’s first surfing carnival arrives, and Lockie finds a way to make Boof feel a bit better about himself, he lets him win the surf comp. Afterwards, Lockie applies Sarge’s advice and speaks the language of romance for the first time - and finally - Lockie and Vicki understand one another.



Episode 15 – THE LADDER OF LOVE

Written by Keith Thompson
Directed by Peter Templeman

ONE LINE SYNOPSIS

Lockie questions what it means to be in love.

ONE PARAGRAPH SYNOPSIS

Lockie and Vicki are back on. And unlike before, Lockie takes the public attention in his stride. However, along with his newfound popularity comes new pressure: everyone is wondering what step Lockie and Vicki are up to on the “Ladder of Love”. Lockie questions why things can’t stay the same but Phillip warns that he has to keep things moving, or the relationship will sour and the romance will die. Lockie consults Mum’s Little Green Book, which seems to start at Step 23 and shoot off in to the stratosphere! This is serious stuff. Is Lockie ready to climb further up “The Ladder of Love”?





ONE PAGE SYNOPSIS

Angelus High. And Lockie and Vicki are the hottest thing around. That's right, Lockie is popular, and along with his newfound popularity comes pressure to progress along the "Ladder of Love." Lockie's guessing he and Vicki are up to Step Two, but there are eight more and he has no idea what they are. Despite Sasha's attempts to explain them, Lockie remains confused – and just a little bit scared of what's expected of him...

At home, Mum is also feeling anxious - about Lockie growing up too fast. She tries to put the brakes on and take back the Little Green Book, just to see what page he's up to, which inevitably leads to further embarrassment for them both.

Phillip's full steam ahead with his plan to woo Lisa at the upcoming Blue Light disco. But there's a snag in his plan in the form of John East. Phillip steels himself to find out if there is something going on between the woman of his dreams and the hippy guidance counselor. The way Phillip figures it, if he doesn't take things to a new level with Lisa now, it's over. Lockie questions Phillip's logic and the ten-year-old Casanova explains: in a relationship, you have to keep things fresh and interesting. Things can't stay the same!

In an attempt to keep things "fresh and interesting", Lockie and Vicki organise a date at a place suggested by Vicki. Lockie is a little baffled by her choice of location: an old smelly fort. His mind racing about the "Ladder of Love" and which step he needs to move to next, Lockie snaps, criticising the fort and insulting Vicki. But no sooner does she run away from him, that she turns around and kisses him. Lockie is as confused by Vicki's behaviour, but goes along with it. She's kissing him again. And kissing's good. Vicki invites Lockie back to her house.

Alone at her house, Lockie discovers some secrets about Vicki and her family, including that Vicki has an older brother who was disowned by her dad a long time ago. Then, they kiss again...just before Mr and Mrs Streeton charge in, bickering like politicians. All in all, it's a very intense afternoon.

To Lockie's horror, Mum invites the Streetons over for tea and cake. It's uncomfortable all round, and a comment from Vicki causes the penny to drop for Lockie: the fort means so much to her because it's the only safe place she had growing up. The place she would go to when her family were fighting after her brother got kicked out of home.

Lockie realises how much Vicki needs him and comes up with a way of proving how much he cares for her: by cleaning up the fort, complete with candles. When Lockie unveils the new and improved fort, an overwhelmed Vicki tells Lockie she loves him. Even though Lockie's not sure what love means yet, it's a good thing to hear.



Episode 16 - BROTHERS

Written by LeeAnne Innes

Directed by Roger Hodgman

ONE LINE SYNOPSIS

Lockie's newfound popularity goes to his head.

ONE PARAGRAPH SYNOPSIS

Now he's popular, Lockie's getting a big head. And a short fuse. When the dancing challenged Lockie realises he's expected to bust some moves at the upcoming Blue Light Disco, he takes his insecurities out on Phillip, who's been busy engineering a night to remember for he and Lisa. On the night, it's not only nerves that send Lockie's belly into a tangle, which causes him more than a little attention on the dance-floor. Phillip learns a few hard truths, forcing Lockie to realise how important his brother really is to him.

ONE PAGE SYNOPSIS

Being Vicki's boyfriend has catapulted Lockie to supreme popularity status, and he's not exactly hating it. In fact, he's loving it – and himself – a bit too much... Meanwhile, Phillip is busy creating a special surprise to give Lisa at the upcoming Blue Light disco.

A confident Lockie asks Vicki if she'd like to go to the local Chinese for some dinner before they head off to the disco the following night. Vicki is thrilled – a proper date. And she can't wait to dance with him for the first time. Lockie is flabbergasted – he can't dance. But Vicki sees him as her perfect boyfriend so admitting any limitations isn't an option.

Lockie rushes home to practice his dancing. With very poor results. His mood gets progressively worse under the stress, culminating in a big fight with Phillip, after which Phillip moves out of their bedroom. Mum and Sarge notice the boys arguing and Sarge gives them a warning: either start getting along or they won't be going to the disco – or be privy to a special treat he's been wanting to give them for some time.

The next day Lockie comes up with a plan to make him and Phillip look like friends again. Their performance convinces Sarge, who rewards them by allowing them to go to the disco and giving them the special treat, which involves Sarge dancing a special routine for his family, demonstrating how to dance, Leonard style.

Lockie and Phillip are stunned speechless at the horrifying sight. None of this solves Lockie's problem – he still can't dance, and he's not about to copy Sarge's moves.

Dinner with Vicki. And just as Lockie's about to come clean about not being able to dance, he accidentally eats a whole chilli. He can't speak for his mouth being on fire. But Vicki



thinks she knows what Lockie is trying to tell her – that he can't wait to go dancing – and she drags him out of there, before he can correct her.



When Lockie and Vicki arrive at the disco, it seems everyone's been waiting for them. Unfortunately for Lockie, he's rapidly developing a bad case of upset stomach from the chilli. He rushes to the toilet but the stalls are full. When Vicki asks Lockie to dance he doesn't have the heart to say no. But as they begin to dance, Lockie's tummy does somersaults which causes him to break into uncontrollable fits. But somehow the crowd dig his moves and start copying his Rumbly Bum Rumba! Finally, the song ends and Lockie rushes for the toilet. where he ignores Phillip's request for advice about when to give Lisa her special present. Lockie heads out to discover he and Vicki have been named Best Dancers. Score!

However, things don't work out well for Phillip, who is devastated to see Lisa share a tender slow dance...with John East. Poor Phillip's heart – and his present for Lisa - breaks, reminding Lockie how much he cares about his little brother...and maybe it's time to lose his big head and cheer Phillip up.

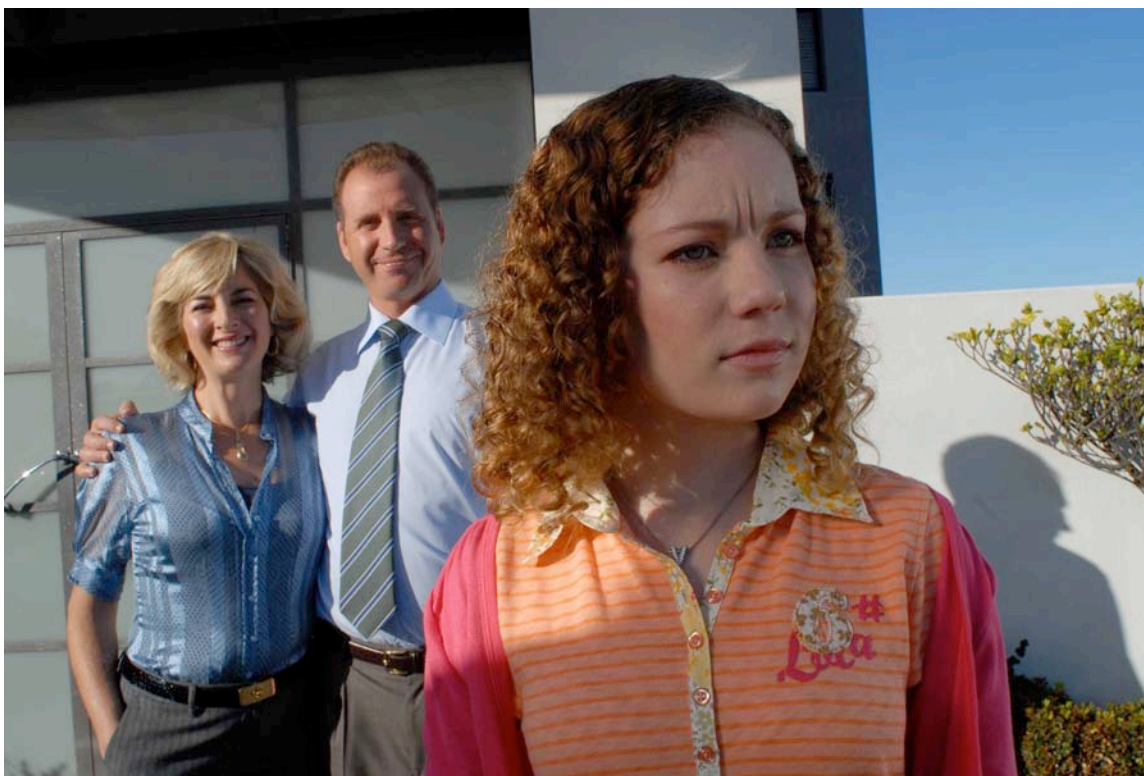


Episode 17 – SWAMP RAT

Written by Drew Proffitt
Directed by Peter Templemen

ONE LINE SYNOPSIS

Lockie tries to make a good impression on Vicki's parents.



ONE PARAGRAPH SYNOPSIS

Lockie is invited to go water skiing with Vicki and her parents, and assures Vicki he's a good skier. In reality, he's never skied before. Ever. However, since this is a chance to spend more time with Vicki and impress her parents, Lockie feels he has little choice but to pretend. Besides, skiing's just like surfing, right? How hard can it be? At the river, Lockie meets Vicki's friends who now go to boarding school in the city, discovering a side of Vicki he didn't know existed. Maybe Lockie doesn't know Vicki as well as he thought he did.



ONE PAGE SYNOPSIS

Vicki asks Lockie to go water skiing with her and her family. It's the perfect opportunity for him to make a good impression on her parents. Only trouble is, Lockie doesn't know how...but he assures Vicki otherwise. Of course he can ski. Meanwhile, Phillip is also busy pretending: that everything's fine after Lisa broke his heart. So far, he has everyone fooled - except Lockie...

The next morning, on the way to water skiing, Lockie gets another glimpse at how Vicki's family functions. Not well. Mr and Mrs Streeton don't stop arguing the whole drive. But being there with Vicki is enough to make him smile through it... That is until Sarge pulls Mr Streeton over and gives him a speeding ticket. Major embarrassment! Then, to make things even better, Lockie falls asleep in the car and wakes up drooling on himself. If Lockie's going to get through this day, he needs to avoid any more potential Embarrassing Moments.

At the river, Lockie meets Vicki's friends from boarding school. And to Lockie's surprise, Vicki makes up stories about him to impress her friends. One girl, Heidi, seems to see right through the lies, and when Vicki is skiing, takes the opportunity to expose him. Lockie realises that there is a downside to pretending: you can be revealed to be a big fat liar.

Vicki confronts Lockie about not liking her friends, and he comes clean. He doesn't like them. And he doesn't like Vicki feeling she has to lie about him to make a good impression. Vicki, knowing Lockie lied about being able to ski, calls him on his double standard, asking him if he's ever stretched the truth to impress someone? Lockie denies the charge and Vicki issues him with a challenge, handing him a pair of skis. It's showtime! His pride on the line, Lockie has little choice but to oblige.

On the water, being pulled behind a powerful boat moving very quickly, Lockie discovers he's actually not bad. He's actually starting to impress Vicki's parents, friends...and even Vicki. His Embarrassing Moments are a thing of the past. But, alas, Lockie gets too cocky and lets go of the rope, speeding to shore...and collecting the lunch table. Salad flies everywhere. And no-one's impressed, especially Vicki.

The Streeton's drop Lockie off at the police station. With Sarge busy rescuing a moggy from a wattle (cat up a tree), Lisa takes Lockie to church. Phillip is already there, having helped tidy up the Egglestons to impress visiting Assessors from Rev's church. Face to face with Lisa, Phillip struggles to keep his emotions in check but Lockie finds a way to help Phillip overcome his grief.

At home, Lockie tries to figure out what went wrong at skiing. He calls Vicki to apologise, but stops himself when he realises he isn't sure what to say. And this time? He doesn't want to pretend that he does.



Episode 18 – FACE THE FEAR

Written by Shelley Birse

Directed by Peter Templeman

ONE LINE SYNOPSIS

Lockie's greatest fear is realised when an older bogan challenges him to a fight.

ONE PARAGRAPH SYNOPSIS

After a misunderstanding with Vicki, Lockie is thrust into a looming altercation with an older bogan. Mum also faces her fears when Mrs Eggleston asks her to pose for a sculpture. In the nude. Waking up with a temperature the day of his scheduled fight, Lockie has to decide whether to use his sickness as an excuse not to show up and face public ridicule, or face his fears and go ahead with it.

ONE PAGE SYNOPSIS

Lockie and Vicki haven't spoken since the skiing incident...not that Lockie's capable of speaking right now. Spending an entire day in a wetsuit has left Lockie with a sore throat and no voice. Lockie writes a note explaining what an idiot he has been but when he goes to deliver it to Vicki, he's intercepted by older bogan, Curtis, who Vicki has suddenly started hanging out with. In the commotion, Lockie accidentally knocks Curtis' vanilla slice out of his hand. And a new enemy is born.

Determined not to give up, Lockie heads to Vicki's house after school, where Lockie discovers she has invited Curtis and his mates over in her parents' absence. Before Lockie can make a quiet escape, he is spotted. Curtis bails him up, playing some intense air guitar to him. Later, Egg translates it for Lockie: Curtis has challenged Lockie to a fight in the school canteen, four o'clock, the next day. Lockie's biggest fear has come true: he has to fight a bogan!

Mum too, is grappling with her fears. Mrs Egg has asked her to pose for a sculpture. In the nude. Unfortunately, Mum has major back verandah (bum) issues... But Mum's other fear is letting people down, so she can't bring herself to say no.

The morning of the fight. Lockie wakes with a temperature, his sore throat escalating to a minor cold. Mum thinks Lockie should stay home from school, so she can stay home and look after him and dodge posing for Mrs Egg. But Lockie decides to face his fear and goes to school, where Vicki tries to put a stop to the fight. Unfortunately, Mr Streeon has arrived home early and pulls her out of class to punish her after Curtis and his mates trashed his prized outdoor table.



Four o'clock arrives and Lockie shows up for the fight, as Mum arrives at the Eggleston's. Lockie spares us seeing the actual fight. Instead, the sequence is represented through interpretive dance with Sarge stepping in for Lockie. After a quick battle, Lockie collides with a science teacher wheeling around a bee colony.



Later, Lockie does his best to explain to his parents why he has five bee stings on his face, without telling the truth about the fight. Until Phillip does... The next morning, Sarge drags Lockie out of bed. As punishment, both Curtis and Lockie are to paint the cells - with tiny brushes. Lockie thinks it's all a joke before Sarge expresses his sincere disappointment, adding he should've stayed home. Just like Vicki said.

Later, Lockie visits Vicki. She confesses she only got involved with Curtis to make him jealous. After all, she told Lockie she loved him and he hasn't said anything back...is he ever going to say it? Lockie doesn't know what love is yet, so he can't...but asks if they can they still hang out? Vicki leaves the answer hanging in the air until the public unveiling of Mum's sculpture. Mum is apprehensive – her back verandah is being displayed in the middle of the main street. But Lockie reassures her it was worth it, sometimes you've just go to face the fear. As Vicki appears beside him, taking his hand in hers.



Episode 19 – LOCKIE TAKES THE CAKE

Written by Matt Ford

Directed by James Bogle



ONE LINE SYNOPSIS

Lockie gives Vicki a birthday to remember.

ONE PARAGRAPH SYNOPSIS

Lockie is stressed out . Out the three hundred and sixty five days in the year, why did Vicki and Phillip have to be born on the exact same day? Sometimes things just happen that are out of your control. Like Mum's battle with her new bread-maker. Or a misunderstanding that sees Lockie arrive inappropriately dressed for Vicki's birthday party. How will Lockie get out of this one without ruining Vicki's big day?



ONE PAGE SYNOPSIS

Sometimes things in life happen that are out of your control. Like Phillip's and Vicki's birthday being on the exact same day – tomorrow! Vicki's still grounded after Curtis' mates flattened Mr Streeton's outdoor table but she's allowed to invite one person to her birthday lunch: Lockie. As Mr Streeton proudly unwraps his expensive replacement table, Mrs Streeton informs Lockie that he needs to dress fancy for the party. Since he's already stuffed up once with Vicki's parents at skiing, he's committed to finding the perfect outfit.

At home, Lockie asks Mum to help him with a costume. Mum says she'll conjure up the perfect costume for him, if she could only tear herself away from her new bread-maker for five minutes... Phillip is in great spirits, constantly reminding his family about his birthday lunch the next day, which Lockie momentarily forgot about. Great! He's double booked – and has no money to buy presents, which Phillip has clear ideas about: high thread count Egyptian cotton sheets to reward him for stopping wetting the bed, which he expects to happen once he's eleven...

Meanwhile, Egg makes a shocking discovery about Rev, finding an album cover for a band called "Hot Omelette", with the Rev smashing a guitar on the cover. Later, Lockie scours the shops for the perfect presents for Phillip and Vicki. But with no money, it's difficult. Egg, inspired by finding out about Rev's rock past, suggest they go busking. Out of options, Lockie agrees.

Egg borrows his dad's guitar, and they take to the streets with Lockie on tin drum (literally) and Egg on guitar and vocals. Soon, they've collected a small fortune: mostly from people begging them to stop. Unfortunately, Egg loses himself in a rock moment and smashes his dad's guitar to smithereens, ala "Hot Omelette"...

Lockie and Egg head back to the second hand shop. First, they have to replace Rev's guitar, leaving Lockie with small change to buy presents: a book of fairy tales for Vicki and a piece of rope for Phillip. Rope has a high thread count, right?

After Phillip's birthday lunch, featuring another memorable poem by Sarge, it's time for Lockie to bolt to Vicki's party. Lockie is decked out as Breadman - the cartoon man featured in Mum's breadmaker instruction book- complete with a head made of bread. Arriving at Vicki's, Lockie pushes open the door to realise something terrible: no one else is in fancy dress. He recalls what Mrs Streeton told him yesterday, remembering what she actually said: "Vicki's wearing a fancy dress." And the icing on the cake? He brought the wrong present with him: what's Vicki going to want with a piece of rope?

Lockie tries to make a quick escape. But soon finds himself locked inside the house. Desperate, Lockie heads upstairs, only to find himself trapped in the bathroom... Lockie looks at the window, and Phillip's rope and comes up with a crazy plan. While things may not go according to plan, somehow Lockie manages to give Vicki a birthday to remember. She even loves the present too.



Episode 20 – THE CLOCK’S TICKIN’

Written by Matt Ford

Directed by Roger Hodgman

ONE LINE SYNOPSIS

Lockie goes to school camp, where he’s torn between spending time with Egg or Vicki.

ONE PARAGRAPH SYNOPSIS

Lockie and a bunch of kids from school are off to John East’s Camp Find Yourself. It’s supposed to be a fun weekend of canoeing and ping pong but instead, Lockie is forced to make some tough decisions. Vicki is keen to spend as much quality, “couple” time with Lockie as possible but when Egg reveals his parents are separating and he may be moving to the city with his mum, Lockie’s priorities are tested. While Lockie doesn’t want to let Vicki down, he can’t sit back and let his best friend march out of Angelus without a fight. Could Lockie’s loyalty to Egg put his relationship with Vicki under serious threat?

ONE PAGE SYNOPSIS

Lockie’s B.R.A. meeting is interrupted by John East, who announces the upcoming “Camp Find Yourself”. No-one’s that excited by the prospect, until they hear about there’ll be ping pong...and no parents! Vicki tells Lockie she thinks it will be a great opportunity for them to spend some time together, as a couple. Lockie agrees. And they decide to go.

At camp, Lockie tries to involve Egg in some activities but Egg isn’t interested. Lockie doesn’t get it, until Egg comes clean. His mum is leaving for Perth to do an art show, and doesn’t know when she’ll be home. Egg reckons it’s finally happened – his parents are splitting up. And now on top of everything, he’s been asked to decide if he wants to move to the city with his mum or stay in Angelus with Rev. Lockie feels terrible for Egg but can’t help but try to convince Egg to stay in town. His best friend can’t leave.

Meanwhile, Vicki is keen to spend some time alone with Lockie. As a couple. But Lockie doesn’t want to leave Egg alone. Lockie shares Egg’s dilemma with Vicki and is surprised when she doesn’t seem very sympathetic. With her own home situation in mind, Vicki suggests some parents would be better off separated.

A gracious Vicki continues to involve Egg in their activities, denying herself private time with Lockie...but she can only be patient for so long - especially when all Lockie can think about is poor Egg, rather than focusing on her. During a game of hide and seek, Lockie and Vicki are paired up together, hiding in the scrub. Finally, Vicki has some alone time with Lockie. But again, Lockie’s mind is focused on Egg, rather than her. Vicki’s had enough and boycotts the game for her and Lockie.



After camp, Lockie realises why Vicki wasn't interested in talking about Egg's family – compared to her own family, the Egglestons aren't messed-up at all. Lockie finds her at the beach, and apologises. Vicki throws Lockie when she asks Lockie point blank if he's in love with her or not. He has to make up his mind. She can't wait any longer. Lockie tells her the truth – he doesn't exactly know what love is yet. And in any case, he's too young to be in a couple. He's still a kid. Feeling rejected, a hurt Vicki breaks it off. It's over.



Lockie heads home and cries, where he is comforted by his mum. Meanwhile, Egg says goodbye to his, after deciding to stay in town with Rev...

At the BRA meeting the following day, Lockie finds himself defending Vicki to members unhappy with her lack of commitment to her role as club secretary. In a loyal display, Lockie quits the B.R.A. and their upcoming surf-off. When the day of the surf-off arrives, Lockie heads to another beach. Alone. It's the easiest decision he's made in ages.



Episode 21 – ZIG ZAG HILL

Written by David Ogilvy
Directed by James Bogle



ONE LINE SYNOPSIS

When Mum becomes sick, Lockie is forced to be mature and responsible.

ONE PARAGRAPH SYNOPSIS

Mum is having one of Polka Dot days. Like Freda the Volvo, sometimes Mum needs a bit of a tune-up. Usually, one day in bed does the job. But it's been three days already and Mum's not getting any better. And the Leonard men are starting to worry. Phillip has been wetting the bed, Sarge is putting on a brave face but Lockie can tell he's concerned and Lockie himself has come over all mature and responsible, taking on the housework and cooking duties. With so much going on at home, Lockie has decided to also be mature and responsible about his and Vicki's break-up...if he can just get his head around the definition of those two words. As the pressure gets too much for Lockie, he feels compelled to do something totally irresponsible and immature. Can he resist the bone-crunching allure of skate-boarding down notorious Zig Zag Hill?



ONE PAGE SYNOPSIS

Lockie has come over all mature and responsible. He's vacuuming. He's feeding Blob. He's doing the washing – even ironing Sarge's police shirts... Lockie's busier than ever. And why? Because Mum is having one of her Polka Dot days. Now and then, Mum doesn't fire on all cylinders and needs a tune up. A bit like Freda, who has broken down. Again. Usually Mum only needs a day in bed but this time, it's been three days and she's still hasn't got better...

With Wingnut sick, Sarge can't take time off work. He's even been forced to take "Constable Blob" to work with him. And Lockie can tell he's concerned. Meanwhile, Phillip is wetting the bed again, a sure sign he's worried too.

Egg is also stressing out. Rumour has it Dot likes him, as in *like* likes him. Phillip confirms the rumour. Egg asks Lockie's advice, but Lockie isn't paying attention and Egg calls him on it – is it because his Mum's sick? Not wanting the world to know his Mum isn't firing on all cylinders, Lockie covers up, putting his mood down to the fact he's still cut up over Vicki. Listening in, Phillip absorbs this...

Later at school, Lockie decides to take a mature and responsible approach to his and Vicki's break-up. Vicki's not in the best mood, angry at her Dad for putting her to work at the car yard. When she makes an offhand comment about not caring what happens to her parents, with Mum's situation fresh in his mind, Lockie snaps at her. So maybe he's still got some work to do figuring out the definition of mature and responsible...

Meanwhile, Mr Streeton delivers bad news to Sarge about Freda. Always keen to score a sale, Mr Streeton suggests Sarge would be better off buying a new car. But Sarge won't give up on Freda and has her towed home...where Vicki and Lockie meet once more. When Lockie realises Vicki has polished Freda and goes on to offer cooking advice - along with a sympathetic smile - he knows Phillip has told her he's still cut up over her. Now, on top of everything else, Vicki feels sorry for him. Great!

Sarge sits the boys down and explains what is wrong with Mum – she has depression. Now Sarge has put a name to Mum's illness, Phillip relaxes. But when Mum announces she's sending herself off to hospital, it's the final straw for Lockie. He's had enough of being mature and responsible. Time to be reckless!

Lockie finds himself atop Zig Zag Hill. No-one has skated down it before, not without needing an ambulance afterwards. But Lockie attempts it anyway, ending up stuck in a tree... As Vicki comes to his rescue, Lockie shouts from the treetops that his Mum has depression. It's a huge release and finally, Lockie is able to face the future, with less fear. As Sarge brings Freda back to life, Lockie reconciles that if Mum needs to go to hospital to get better sooner, then it's what needs to happen.



Episode 22 – ANGELS AND MONSTERS

Written by Michael Miller

Directed by James Bogle

ONE LINE SYNOPSIS

Phillip needs cheering up, so Lockie enters them in the Annual Angelus Fishing Competition.

ONE PARAGRAPH SYNOPSIS

Mum's still in hospital and it's really starting to take its toll on Phillip: his bedwetting has been getting worse. Lockie takes it upon himself to cheer his little brother up, entering them in the Annual Angelus Fishing Competition. Out in the boat, things soon go awry when the boys' find themselves stranded. The stressful situation forces Phillip to reveal what really is worrying him, paving the way for Lockie to cushion Phillip's pain – with the help of Vicki Streeton, luck...and an unlikely guardian angel.





ONE PAGE SYNOPSIS

With Sarge held up at work, it falls on Lockie's shoulders to take Phillip to the doctor. Since Mum's been in hospital, his bed-wetting has been getting worse. The doctor asks Lockie for a private word and suggests Phillip needs a distraction, something to take his mind off worrying about Mum. But what?

Heading back to Sarge at work, the place is abuzz with local fisherman registering for the upcoming Annual Angelus Fishing Competition. Lockie is inspired: he and Phillip should enter too, and with the thousand dollar prize money for catching the tagged bream, Phillip can buy that telescope he's been hanging out for. But Phillip isn't sold on the idea.

Later, the family visit Mum. On entering, Lockie spots Vicki heading out with a casserole dish. Lockie doesn't think much of it, his mind focused instead on how freaky hospitals are. But it's where Mum needs to be while they're figuring out her medication... While Sarge tracks Mum down, Lockie and Phillip are approached by a wheelchair riding Monster, whom we first met in Episode 9, who gives the boys tips for the fishing competition. Lockie is all ears.

Sarge finds Mum in the recreation room, where she is painting a series of angels, claiming they sometimes visit her. Phillip is frustrated: if Mum is well enough to have a good old time painting, why isn't she home? He storms off. Lockie follows him, finally convincing him to enter the fishing comp. It can't hurt, right?

The fishing competition kicks off, and Mr Streeton's confident his high tech equipment capable of locating the tagged fish will guarantee victory: it's not cheating if no-one's said you *can't* use it! Vicki watches, concerned her dad is more interested in catching the fish than discussing their family's problems. Then, after Mr Streeton has captured the winning fish, Vicki notices the prize catch slipping back into the water. But does nothing to stop it...

Due to Egg's fear of water, he and Rev cast off from the jetty. Rev's ashamed he's neglected to teach Egg to swim, and decides to do something about it...

While hunting for the bait recommended by Monster, Lockie and Phillip manage to get stuck on a sandbar, their boat drifting out into open water. The stress of the situation forces the depth of Phillip's concern to come to the surface: he's terrified of being left alone. Lockie assures Phillip it'll be okay but he's far from convinced. Then, two miraculous things happen: the winning fish washes ashore. Victory is theirs. And Monster appears in his dinghy like a guardian angel, their boat in tow...before he heads back to hospital for jelly and ice-cream.

With the prize money, Phillip does buy the telescope and gives it to Mum to look out through her hospital room window. Now he can talk to Mum on the phone, navigating her through the stars, and Phillip doesn't feel so alone anymore.



Episode 23 – BOREDOM BUSTERS

Written by Shelley Birse

Directed by Roger Hodgman

ONE LINE SYNOPSIS

Lockie and his family become the focus of small town charity.

ONE PARAGRAPH SYNOPSIS

With not much else going on in Angelus, the poor, motherless Loopy Leonards have become the preferred conversation topic. It seems everyone's talking about how the Leonards have fallen in a hole since Mum went into hospital. Now, to make matters worse, they've become the recipients of charity from do-gooders: casseroles, working bees...even random people are folding Lockie's underwear! And Lockie thinks he knows who's to blame for it all: Vicki Streeton. Is Lockie right? Or is it about time he learnt the whole world doesn't necessarily revolve around him?

ONE PAGE SYNOPSIS

Sarge and the boys are in church. Except this time. Everyone seems to be looking at them, and worse. Feeling sorry for them. Ever since Mum went into hospital, the Leonard family have struggled and now people are starting to help... and Lockie suspects who started it: Vicki Streeton. When Phillip finds a casserole waiting on the front doorstep, Lockie recognises the dish: he saw Vicki carrying it at the hospital. He demands Phillip return the dish. Immediately!

Lockie wakes to find his backyard swarming with do-gooders performing a working-bee: complete strangers are folding his underwear. Sarge is more forgiving, stating it makes people feel better to give something back. Like the pile of old clothes they have dropped off. Lockie is horrified: people think they're poor. Sarge reassures Phillip they are rich, in all ways. But Lockie's had it and takes his frustration out on an undeserving Cyril.

Lockie goes to visit Mum on his own, running into Monster in the corridor. Monster tells Lockie how special visits from the family are to mums: it's great for them to know things are running smoothly at home. Terrified of upsetting Mum, Lockie lies, telling her all is great – he's even looking forward to the upcoming cross country race...which of course, he isn't. But Lockie refuses to give Mum any cause to worry. About anything.

The cross country race. For some reason, Lockie's not coming last. In fact, he ends up winning. How did that happen? Lockie guesses Vicki has set it up, convincing people to "let" him win to make him feel better. Then, to make the day even better Lockie heads home, to find Cyril's missing. And it's all his fault.

Lockie finds himself back at the hospital where Mum lets slip Vicki has been visiting her.



Lockie can't contain his anger – who does Vicki think she is, now she's decided he's even not capable of visiting his own Mum? Lockie's mortified to have lost his cool but Mum reassures Lockie that him talking like her opinion still counts is the best thing anyone could do. But Lockie isn't so sure...

Lockie heads to Vicki's: he's sick of being one of her charity cases. Once he's finished, Vicki informs Lockie that Phillip asked her to bring *more* casseroles – not less. Plus, she didn't set up the race, maybe Lockie won it on his own accord? And she hasn't told anyone about his mum's condition. In any case, she wasn't visiting his mum in hospital but her brother. Colin.



Otherwise known as Monster. Vicki suggests perhaps it's time Lockie realised the world doesn't revolve around him. If he did, he might notice Cyril's standing right behind him.

Lockie returns home with Cyril – and freshly opened eyes. Lockie sees Sarge's sadness. Sarge has even dared to suggest they cancel the Leonard Family Travelling Singers performance this year.

Lockie realises he owes it to Sarge to go ahead with the embarrassing enterprise: after all, isn't it time the Leonards: Boredom Busters gave something back to the community?

Episode 24 – BARRY GOES POP



Written by Michael Miller
Directed by Roger Hodgman

ONE LINE SYNOPSIS

Nan's cooking causes some hot air to rise in the Leonard house.

ONE PARAGRAPH SYNOPSIS

Nan and Pop arrive to help out the Leonards but with Nan's cooking filling the family's stomach with stinky hot gas and Pop's dangerous driving, the grandparents are more of a hindrance. Meanwhile, Mr Streepton's blowing a lot of hot air about the place too, on the campaign trail to be re-elected as mayor. Vicki preferred things they way they were, before he donned the mayoral robes – back when he used to be home for dinner. But with no-one standing against him, what can you do? Find someone to stand against him, perhaps? But who?



ONE PAGE SYNOPSIS

Nan and Pop are back in town, staying with the Leonards to “help” while Mum's in hospital. But so far, it's hardly paying dividends. First, Nan's new fusion-style cooking is making



everybody fart. All the time. Sarge calls them “pops”, and thinks it only fair one should publicly own up to their emissions by announcing, “pop” every time they let one rip.

At school, Mr Streeton has popped in to Old Squasher’s Social Studies class under the guise of giving a speech on “democracy”. But he’s really just kicking off his campaign to be re-elected as mayor. Vicki’s not happy about it, believing her family would be better off if her dad wasn’t mayor any more. Lockie suggests she give her Dad some heavy competition... But who? Vicki and Lockie spy John East across the school yard and an idea is born. It isn’t long before Vicki convinces Mr East to take a stand...

Later, after visiting Mum at the hospital, it’s time for Pop to drive the kids home. Pulling out of the carpark, Pop slams Freda into reverse instead of going straight ahead. Luckily, no-one is hurt but it’s becoming clear Pop’s faculties aren’t what they used to be.

Concerned, Lockie and Phillip pay a visit to Sarge at the police station and inform him of Pop’s mistake. Sarge puts it down to a momentary lapse in concentration. However, the next day, Pop drives in the wrong direction again, flattening Mrs Egg’s statue of Mum. Sarge has no choice but to take Pop’s license away. It’s like cutting out Pop’s heart.

Later, Lockie is baffled when Vicki asks for Nan’s nori roll recipe. Does she know what’s caused the recent explosions? As usual, Vicki is one step ahead...

Mr Streeton debates John East at the church hall. Mr Streeton is rather bloated, due to the incredible number of Nan’s nori rolls Vicki convinced him to eat. And when Mr Streeton takes to the podium, the mother of all farts erupts from his bottom. The microphone heightens the almighty rumble and the sound can be heard all over Angelus. The town is disgusted and Mr Streeton loses the campaign, John East is the new Mayor. Finally, Vicki has a dad who’s home for dinner.

At home, the Leonard’s can hear the deafening fart, which inspires Blob to say her first word: “pop.” Lockie and Phillip know it’s because she’s heard the fart, but Pop thinks Blob has said his name. He’s so excited he wants to share the news with Mum, at the hospital. For once, Pop is actually showing an interest in his daughter and granddaughter – and not golf. Lockie and Phillip decide not to reveal what really inspired Blob to speak.



Episode 25 – THE DOMINO EFFECT

Written by LeeAnne Innes

Directed by Roger Hodgman

ONE LINE SYNOPSIS

Lockie helps put Vicki's family back together.

ONE PARAGRAPH SYNOPSIS

Lockie's ponders the notion of the domino effect: how one small event can trigger a series of other smaller events, leading to big, potentially life-changing results. After suffering at the hands of the domino effect himself, Lockie decides to put the theory to positive use, attempting to change Vicki and Egg's home lives for the better. Meanwhile, Phillip, too, is working hard to effect change, becoming obsessed with feng shui. With mixed results.

ONE PAGE SYNOPSIS

Lockie's out surfing when his leg rope snaps, throwing him off his board and dumping him in a batch of seaweed. Lockie has an allergic reaction to the gunk, resulting in a nasty rash which Phillip treats with aloe vera that causes Lockie's face to turn green. Lockie ponders how the one tiny event of his leg rope breaking could have triggered off a whole series of other events. Mum calls it the domino effect. And right now? Lockie's at the mercy of it.

Lockie heads to school in spite of his green face, where Vicki is a bit upset. Her dad has locked himself in the bathroom since losing the mayoral election. Worse still, Mr Streeton won't talk about Monster's impending release from hospital and refuses to allow him back into their house where he belongs. Lockie suggests Vicki create an emergency to force her dad back into the world again...

Meanwhile, Old Squasher can't look at Lockie's green face and sends him to John East's office. John isn't in, and a bored Lockie sifts through his bookshelves, stumbling across an old yearbook, with an article written by Monster when he was Lockie's age...next to a picture of Mr Streeton's prized convertible...

Vicki arrives home and spots the same picture of her Dad's car, and comes up with a great idea how to create her own emergency: Vicki and her Mum tell Mr Streeton his favourite car is missing. He's out of the bathroom in flash, and straight on the phone to Sarge.

Egg's dealing with big things at home too. Even though his mum has returned to Angelus, his parents aren't staying together and intend to live in separate houses.

In other words, Egg has to split his stuff between two rooms. Egg wishes he, at least, could stay under one roof.



Phillip, too, has the home environment on the mind after discovering feng shui. Who knew that by simply re-arranging the furniture you can get anything you want? When Phillip arrives home with a huge hamper full of games and toys he won in a school raffle, it looks like he scored. But it's not what he truly wants, which is Mum to come back home.

Inspired by Phillip's success with positive energy, Lockie decides to use the domino effect on purpose to help out Vicki and Egg. Using information he found in the yearbook and Sarge's news about the Streeton convertible, Lockie hatches a plan to reunite Monster and Mr Streeton. He then pays a visit to Egg's parents and tells them what Egg couldn't. Lockie sits back and hopes the dominoes he set up fall the right way...

Luckily, things do fall into place, for everybody. Monster and Mr Streeton reconcile and Egg gets to stay at home - it's his parents who will take turns living in the house with him. And Phillip may not get Mum back home but an ill-placed piece of furniture earns him a night in Mum's hospital room with a sprained wrist.

Episode 26 – JOY... TO THE WORLD



Written by Keith Thompson
Directed by Roger Hodgman



ONE LINE SYNOPSIS

Lockie braces himself for a Christmas without Mum at home.

ONE PARAGRAPH SYNOPSIS

It's the last day of school and Vicki drops a bombshell: she won't be coming back to Angelus High next year. In fact, she's leaving Angelus altogether to go to boarding school. Now her family is back together, Mr Streeton wasn't what's best for everybody. Lockie wonders how sending Vicki away is good for the family – let alone him. At home, still reeling from Vicki's news, Sarge informs Lockie their family may not be together in time for Christmas Day. While Mum's getting better, she may not be ready to come home, just yet. So, status report: no Vicki, no Mum. This is shaping up to be best the best Christmas ever. Not.

ONE PAGE SYNOPSIS

The last day of the school year. It's meant to be the happiest day of the year, so it goes. But with school over, Lockie has no excuse to bump into Vicki anymore. Then Vicki drops



a bombshell – she won't be returning to Angelus High next year, or even Angelus for that matter. Her dad's sending her to boarding school in the city. Since Lockie helped get her family back together, her dad only wants the best for them, and the best education is at boarding school. The news hits Lockie hard. He can't imagine life in Angelus without Vicki. Can't imagine life without her full stop. So why doesn't he just tell her that?

The next morning, Sarge warns Lockie that Mum might not be out of hospital in time for Christmas and not to tell Phillip. It will only upset him, especially since he's doing so well with not wetting the bed. He's only a few days off kicking the habit. So, no Vicki. No Mum. Some Christmas it's going to be. Not. Sarge takes the boys to visit Mum in hospital. She's feverishly working away on Christmas decorations. Later, Phillip confides in Lockie that he has a feeling Mum might not be home for Christmas. But not to tell Sarge. It will only upset him. Lockie is impressed with his little brother's intuitiveness.

Meanwhile, Rev's feeling glum. After his separation with Mrs Egg, he's finding it hard to embrace the spirit of Christmas. Egg reminds him of the Christmas Rock Opera he's been writing all year, maybe they should get it off the ground? But the Rev won't be moved. Yet, despite this, Egg rallies the troops, including the Leonards, to get the show on the road. Soon, the Rev is back in fine form.

Lockie heads over to Vicki's house under a very thin pretence. This is his chance to tell her how he feels but he chickens out. Instead, he leaves a lolly on her bed, hoping she'll return it and he'll have a second chance... Days pass and Vicki does return. This time, Lockie comes close to telling Vicki how he feels but before he can finish Sarge returns from hospital with bad news. It's official: Mum won't be coming home for Christmas. Vicki discreetly leaves.

Christmas Eve, otherwise known as opening night of the Rock Opera. Despite some lighting problems, the show is a hit... But Lockie can't help but wish his Mum were here, and for a moment he even thinks he sees her enter the room... But it's just a fantasy. Finally, as the congregation starts singing "Silent Night", Lockie can't take it anymore and runs outside...where Vicki finds him, crying. Vicki calms him down with a hug and Lockie is finally able to tell her how he feels: that he loves her. Vicki promises to talk to her Dad about the whole boarding school thing.

Why should Christmas Day be any different to any other day? So Lockie starts it with a surf. Out there on the waves, he spots Sarge and Phillip waving frantically from the shore. He panics, is it a shark and bolts in... only to find Mum standing there - for real this time! Mum's home! For ever! Okay, so maybe this was the Best Christmas Ever after all!



CAST

The Leonards

Sean Keenan



(Lockie Leonard)

Sean's natural acting ability has enabled him to land his first television role playing the lead character of Lockie. Sean has no previous professional acting experience but has a few similarities with his character...he loves to surf and gets to the beach whenever he can.

His other interests include playing the guitar, soccer, (he plays centre defender in the representative side for Busselton), making video films with his friends, and Tai Kwan Do, in which he has a blue belt and has represented the state in the National Championships. He also loves cooking and making mini-bombs out of sparklers or anything else that explodes - within reason!

Character Breakdown

Lockie is a boy on the threshold of the scariest, most embarrassing and angst ridden time of his life – puberty. For the most part he is a thoughtful, kind and courageous boy who tries to do the right thing by his friends and family... But hormones can do funny things. Prone to falling in love, Lockie's hormones sometimes makes sure that he does what feels good rather than what is 'right'. Instinctively, he is a bit of a loner, mostly cautious and always in tune with the potential consequences of his actions...and of the actions of those around him. Easily embarrassed, he's not good at team sports...and knows it...but he is a brilliant surfer. And he knows this, too. Lockie is never more relaxed than when slicing down the face of a huge wave which other surfers are too scared to ride.



Corey McKernan (Phillip Leonard)

At just eleven years old Corey's debut television role is as Phillip, Lockie's younger brother.



Corey has a natural affinity for stage work, and his confidence and talent has enabled him to take on many roles in school productions.

In 2005 Corey was specially selected for CATS (Creative Artistically Talented Students) – an initiative unique to Bunbury and funded by the Bunbury District Education Office.

In 2004, he performed with a group of friends a rendition of 'Bob the Builder' set to the tune of Mambo Number 5 in the Bunbury Eisteddfod Young Entertainers' Ensemble which gained them 3rd place. In 2005 Corey competed again in the Eisteddfod in the Piano Solo section to achieve a 2nd place.

Character Breakdown

Phillip is nothing much like his big brother. He is an optimist with an over-inflated sense of confidence, much like his Dad, and the ability to be good at almost everything that Lockie isn't. Phillip is never bored or lacking for fun. He's always busy, concocting a new science experiment, winning a cricket game, or getting a crush on a woman 13 years his senior and believing he has a real shot with her. Although he wets the bed almost every night, Phillip even finds a way of feeling positive about this... mostly. While he and Lockie have



their differences, they are very close and supportive of each other and, like most younger brothers, Phillip often turns to Lockie for advice.

Rhys Muldoon (Sarge Leonard)


Rhys Muldoon graduated from the Victorian College of the Arts in 1989, and since then he has become an accomplished actor whose diverse talents have enabled him to work across the acting spectrum.



In 2000, he was nominated for an AFI Award for Best Actor in the television series of GRASS ROOTS and in 1995 won a Green Room Award Nomination for Best Actor in the theatre production of Decandence.

Rhys's numerous television roles include performances in the productions of Blackjack, Headland, McLeod's Daughters, Second Chance, Secret Life Of Us, Young Lions, Lost

World, Blue Heelers, Farscape, Water Rats, Grass Roots, Stingers, Farscape, Mumbo Jumbo, Big Sky and he has been one of the much loved presenters on Playschool.



In film, Rhys's credits include roles in Bitter And Twisted, The Crop, The Extra, Danny Deckchair, Revelation 23 VCA (Short Film), The Madding Cloud, Ladykiller, Prickly Heat and Five Easy Pizzas.

His other theatre credits include the roles of Tony Blair in Stuff Happens (Dir. Neil Armfield), Otto in Design for Loving (Dir. Rodney Fisher), the roles of Steve and Les in Decadence, as well as roles in productions such as: A Moon For The Misbegotten, Torch Song Trilogy, Three Guys Naked From The Waist Down, A Midsummer Night's Dream, Sheer Madness, Promethea Bound And Sisyphus Too, Amadeus, and Romeo and Juliet.

Character Breakdown

Sarge is the newly appointed Chief of Police in Angelus. e always looks at the positive side of life, even when his optimistic outlook drives his family crazy. His greatest love – after the boundless love he has for his family – is poetry. Sarge finds that reading poetry at work to his colleagues brings unity and understanding to the world of policing. He enforces the law, but always in his own, gentle (and often curiously idiosyncratic) way.

Briony Williams (Joy Leonard - Mum)

Briony honed her skills at the Flinders University Drama Centre and also trained at HB Studio in New York. Since then she has worked across all facets of the industry.

In television Briony played the roles of Alana Cato and Nurse Jill Daniels in the TV series All Saints, Georgia Feeney in Eugenie Sandler P.I. and detective Deborah Hill in Blue Heelers.

Her film credits include the roles of Denise in Martha's New Coat, the Interviewer in Guru Wayne, Ruth in Cut (Short Film) and roles in productions such as The Butterfly Effect, Marschallin and Struck by Lightning. Since 1989 she has appeared in over 15 theatre productions by the Bell Shakespeare Co. and Actors At Work and has had roles in A Midsummer Night's Dream and Romeo and Julie for the Aust. Shakespeare Co. Other productions include the Sydney Cabaret Convention, Heartworm, The Frankenstein Twist, Rites of Memory and Desire, The Comedy of Errors, Clearest Night, Twelfth Night, As You Like It, Julius Caesar, Spring Awakening (State Theatre Co of SA), Marat/Sade (State Theatre Co of SA) , 'Tis Pity She's a Whore (DIY Theatre) and Speed The Plow for the State Theatre Co of SA.



Character Breakdown

Joy is “Mum” to Lockie and Phillip. While she’s used to being the wife of a Cop with unusual strategies and is still very much in love with Sarge, she didn’t figure it would bring her to a small town like Angelus. She’s a bit lonely here but tries hard not to show it. She ‘makes the best of things’ and tries to get involved in her sons’ lives while caring for a baby girl still in nappies. A sensitive and caring woman, acutely attuned to her children’s emotional needs, Joy is prone to ‘deep and meaningful’...and to breaking into tears without notice. She is slightly obsessive and a bit of a worrier. Most of all she worries about whether she is a good mother. She loves to cook but is terrible at it. While Sarge is a “glass half full” kind of guy, Joy is more likely to worry about the glass breaking.





Georgia Schober
(Blob Leonard)
Age 14 months

We are still deciphering what Georgia is trying to say, however, she loves acting and hopes to continue to work in the arts.



Ella Maddy
(Blob Leonard)
Age 14 months

I have been working in the industry for half my life now. People say I have fallen on my feet which is silly as I can't walk yet.



Character Breakdown

Young Barbara (aka "Blob") is a happy little girl, who can't yet walk or talk...but she's happy. She loves eating furniture, floor coverings (lino) and CD cases. The Baby Health-Clinic lady reckons Blob's a little slow, but she's really just taking her time. She enjoys watching. Is that a crime?



The Best Friend



Clarence Ryan (Egg aka Geoffrey Eggleston)

Clarence is 14, has attended drama classes for the last two years and is an excellent dancer and a great improviser. Clarence began his career as an actor in a television commercial and since then has not looked back.

In 2005 he landed the role of Bataa in the feature film *Lapis Lazuli*, directed by Wolfgang Murnberger and shot in Germany and Australia, and also appeared in the Perth Festival Season of 'Riverland'. Prior to this in 2004, he played the role of Jackson in the short movie 'You'll Do'.

Character Breakdown

Lockie's unlikely best friend. Egg is a 'Bogan' in the classic mould and has always been a bit of an outcast in Angelus. Nobody understands better than he the true greatness of thrash metal music or why wearing a pair of boots held together with tape is just another expression of individuality... especially in a town where everybody goes mental over the



ocean. Egg can't even swim. It doesn't help that his Dad is the local Reverend at the church and his Mum is a metal sculptor who can turn a rubbish bin into art with a few swift flicks of an oxy torch.



The Love Interest

Gracie Gilbert (Vicki Streeon)

Grace has trained in Film and Television at the Ali Roberts Screen Studio and at the King Street Arts Centre Screen Acting Workshop.

In television she had a guest role in Nine Networks *Streetsmartz* in 2005 and has appeared in several TV commercials.

Character Breakdown

Vicki is easily the prettiest, cleverest and most popular girl at Angelus High School. Her parents have money, and make sure they show it at every opportunity. It's a bit embarrassing, but what can you do? If your dad's the Mayor, and your mum is head of every social committee on the planet, it's hard to be inconspicuous. People say Vicki's mature and smart, but she thinks it's mostly about having to grow up fast. She misses her older brother, who's practically been disowned...and is well aware that her parents only pretend to love each other. Lockie is the love of Vicki's life. In him she sees someone who is honest and who 'thinks about things'...and she's never met anyone like that before. (She can even live with the fact that he's a surfie.)





The Teachers

Ewen Leslie (John East)

Ewen graduated from the Western Australian Academy of the Performing Arts in 2000.

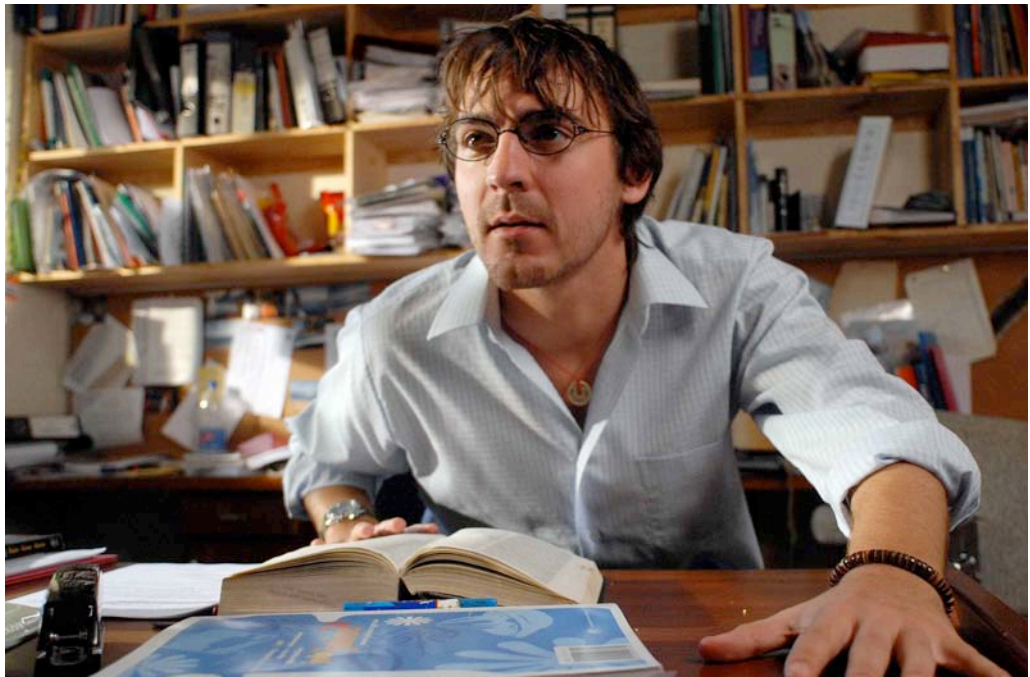
His theatre credits include the role of Don Quixote in *Camino Real*, roles in *The Popular Mechanicals*, *The Innocent Mistress* and *A Month in The Country*, and the lead role of Hamlet for the WAAPA.

In television, he has appeared in *Love My Way* – series 2 for Southern Star, *The Junction Boys*, *All Saints*, *The Road From Coorain* for Chapman Pictures, *Wild Kat*, *Bush Patrol*, *The Gift* and *Ship to Shore* series 1 and 2.

Ewen's film credits include *Justice*, *Pushing Stacey*, *Doppelgangers*, *Soul*, *The Mechanicals* and *Jewboy*, for which he won an AFI nomination in Non Feature for Open Craft.

Character Breakdown

John East is the Guidance Officer at Angelus High and, like Lockie, is a keen surfer. He's a man who cares little for hair brushing or sartorial elegance. He lives in a house whose yard is in desperate need of cleaning up...and this dishevelled quality appeals to Lockie. John has a down-to-earth lack of pretension and, although Lockie is sent to his office for guidance more often than other kids, John likes him. He reminds him of himself at the same age.





Igor Sas (Old Squasher)

Igor is one of Western Australia's most in demand actors and voice over artists.

He has worked extensively for theatre companies across Australia including the Perth Theatre Company, Melbourne Theatre Company, Sydney Theatre Company, State Theatre Company of South Australia, Black Swan Theatre, National Theatre Company – Perth, SWY Theatre, Hole in the Wall Theatre, Barking Gecko, Magpie Theatre – SA, Lighthouse Theatre Company – SA and the Australian Nouveau Theatre – Victoria.

Some theatre credits include: *The Gathering*, *Zastrozzi*, *The Blind Giant is Dancing* and *Golden Valley* (World Premieres) *Guys and Dolls* (National Tour) *Don Juan*, *The Voyage of Vasco Pyjama* and *Death of a Salesman*. Igor has also been involved with many Shakespearean productions including *Romeo & Juliet* and *Twelfth Night*.



In film he has appeared in *Rapture of the Deep*, *The Japanese Story*, the feature films *Twelfth Night*, *Love in Limbo*, *Wind*, and *Justice*.

Television credits include *Jackaroo* (mini-series), and the TV series *Ship to Shore 1, 2, and 3*, *The Gift*, *Clowning Around 1 & 2*, *Haydaze*, *Sweat*, *Bush Patrol*, *Sons and Daughters* and *Parallax*.

Character Breakdown

Old Squasher is a maths teacher at *Angelus High School*. A man who dislikes children in general and *Lockie* in particular. He has a booming voice, no sense of humour and dresses like its 1982.



Monica Main (Ms Twaddle)

Since graduating from The Victorian College of the Arts in 1986 Monica has worked extensively as an Actor, Writer and Director. She has worked with all the major Perth theatre companies including; Deckchair, Black Swan, the Hole in the Wall, Effie Crump, Barking Gecko and numerous independent Theatre Companies. Her TV credits include *Mad Mabbs on Ship to Shore 3* (ABC TV & Channel 9), Aunt Rosa in *Streetsmartz* on channel 9, 2004-2006 and Miss Twaddle in *Locki Leonard*, 2006.

She was nominated for an Equity Guild award for Directing in 2003 for *Blood Relations* at PICA and in 2003 she also directed *Smoke*, which toured to The Melbourne Fringe Festival.



Character Breakdown

Life has disappointed Ms Twaddle and it will probably continue to do so for the rest of her days. A once vibrant young woman, an ill-fated love affair in her thirties ended in infidelity and left her heart welded shut. These days, Ms Twaddle finds simple pleasures in reading bodice rippers and eating Chinese food. She doesn't see her students as bright beacons of hope for the future but slightly pungent flowers yet to be burned by the cruelty of life. And treats them accordingly.



The Eggelston's

Trevor Jamieson (Reverend Eggleston aka Rev Egg)

Trevor's first foray into acting has been the stage, and since then he has performed in both theatre and television. In 1993 he taught acting, singing and dancing for an Aboriginal music theatre training course.

On the stage he has performed in *Crying Baby*, has toured Ireland, Holland and Belgium and performed at the Sydney Festival and the Hamburg Festival. He played the storyteller in the BlackSwan Theatre Production of *Vandy* and has also appeared in the productions *Kulli Foot*, *King for this Place*, *Kings in Grass Castles* and *My Bed Your Bed*.

In television, he played the character of Noddy in the tele-movie *Heartland* and appeared in the ABC documentary of the *Coolbaroo Club*.

His natural talent led him to be selected to perform the didgeridoo and dance at the Rock 'n' Royal Concert Denmark, a part of the wedding celebrations for Crown Prince Frederick and Mary Donaldson.



Character Breakdown

Egg's father. An eternal optimist who is plagued by self-doubt, the Rev always dreamed of ministering in a place like Angelus and he works hard to prepare the perfect sermon every Sunday. He very much wants to connect with the town's youth but, like all clergymen who think playing a guitar and wearing an earring is all it takes to be cool, he has no chance. He's a thoughtful man and a kind father but his low self-esteem is taking its toll on his marriage. And he knows it.



Della Rae Morrison (Mrs Eggleston)

Della Rae has predominately performed in theatre. Lockie Leonard is her first major role in a television series.

Della has performed in various theatre productions, such as No Excuse, The Vagina Monologues, Red Alert Tour, Jimmy & Pat Met The Queen, Headspace and Bran Nue Dae.

She has also been presenter for numerous Corporate Videos and has appeared in several television commercials.

Character Breakdown

Egg's mother. She's a slightly taciturn and humourless woman who loves to create. Especially with scrap metal. She's a dab hand with an oxy torch - an artist who needs a lot of time and space to hone her craft...which is why she has a bed in the workroom. The fact that she and her husband don't really have much in common any more is another reason. Once Egg gets old enough, she'll consider getting her own place.





The Streeton's

Richard Mellick (Barry Streeton)

Richard gained his Diploma of Acting in 1987 and Bachelor of Dramatic Art in 2001 from the National Institute of Dramatic Art, and since then has been active as teacher, writer, director, producer, actor and musician in a plethora of productions.

In film and television, he has appeared in *Desperately Seeking Sheila* (SBS Granada) *The Shark Net* (Sue Taylor Media / ABC), *Bay City* (Nomad Films) *Rafferty's Rules* and *E street*, and most recently in *Parallax* (Great Western Entertainment) and *Foreign Exchange* (West Street Productions).

Richard's directing career spans over 15 years and includes *No Prejudice* and *A Change Of Heart* (also a guitarist and actor) for KAMSC, *Miracle City* (assistant director) for Sydney Theatre Company, and notably *The Cherry Orchard* by Anton Chekhov for the Darwin Theatre Company.

His writing credits include *Welcome To Broome* (Black Swan Theatre Co./Company B Belvoir), *Bran Nue Dae* (Bran Nue Dae Productions) and *No Prejudice*, a one act play about HIV/AIDS with songs and music for KAMSC.

Character Breakdown

Barry is Vicki's father, the owner of the town's most profitable car dealership and the Mayor of Angelus. He is full of charm, wit and cunning. An opportunist, Barry is more interested in money than in people...except when it comes to Vicki who is the apple of his eye. He's even named his speedboat after her.





Christie Sistrunk (Sally Streeton)

Christie gained her Diploma of Arts in theatre at the Western Australian Academy of The Performing Arts and has been busy in theatre, film and television since 1995.

Her theatre credits include *Romeo & Juliet* and *A Midsummer Nights Dream* for the Australian Shakespeare Company, the role of Lady Macbeth in *Macbeth* for Open Slather Productions, and roles in *Travesties* for Black Inc and *Into the Web* for Mainstreet Theatre Company.



In television she was Kate Cornwell in *Neighbours*, Snr. Const. Kim Fisher in *Blue Heelers*, Stephanie in *Halifax FP*, and appeared in *State Coroner*, *Raw FM* and *Mercury*.

Christie has also appeared in the short films *Stationery*, *Falling*, *Fated Tryst* and *Drought*.

Character Breakdown

Sally is Vicki's mother and Barry's wife. She married well, heads up seven local committees and is certain that she has maintained her looks so well that she still looks 25.

She thinks the secret is to keep smiling no matter what and to play a round of golf or tennis twice a week. Oh, and to care about something other than yourself...like sponsoring a needy child, or something else tax deductible. Secretly, Sally wishes for a happier life but doesn't expect things to change any time soon.



Mitchell Page (Monster aka Colin Streeton)

Born in the small country town of Katanning, Mitch moved to Perth after graduating high school to study acting at the West Australian Academy of Performing Arts. It was here that he found his love for performance and the arts and has now graduated university with a BC in Film and Video.

Mitch lives in Perth where he continues to spread his time evenly over his creative vents; from writing, acting and film making, to playing guitar in his rock band.



Character Breakdown

Born Colin Streeton, Monster was a sweet boy. Not blessed with the intelligence and confidence of his younger sister, Monster was an impressionable child and as a result, fell in with the wrong crowd. Sadly, when Colin needed his parents help the most, his father kicked him out. However, throughout his ordeal, Monster has remained a harmless, affable bloke who just happens to look a whole lot scarier than he really is.



School

Cameron Findlay (Boof)

Cameron has always loved an audience and started performing when he was five years old by singing solo for an audience of 6,000. At age eight he played a lead role in a musical and has gone on to perform on stage in three other musicals.

He was successful in his audition for the part of Oliver in 2005 with the Albany Light Opera Company.

Cameron plays the piano and trumpet and sings in his school vocal group.

Cameron was home-schooled in his primary years before enrolling at Great Southern Grammar where he is now in Year Nine.

Character Breakdown

Boof is the resident bully at Angelus High School. Boof particularly hates Lockie - partly because he reckons he's a better surfer and partly because, well, Lockie's a new boy from the city and he feels it's his duty to bully new kids from the city.

Boof learned everything he knows about harassing people from his Dad who is also a bully.

Flea, Wack and Handle are Boofs loyal offsideers.





**Joe Amato
(Wack)**

Joe Amato is a Year 10 student at St. Joseph's College. His interests are music, drama, sport and surfing the South Coast. Lockie Leonard is Joe's first involvement in professional acting; he has previously performed in two school productions in Year 7 and Year 9. In Year 7 he performed a minor role in the Wizard of Oz and Year 9 he had a lead role in the production Jungle Fantasy as Edward. He studied Speech & Drama with local instructor Marie Austin for a number of years during primary and early high school and has appeared in several Eisteddfods.

**Blake Fruet
(Handle)**

Like Lockie, Blake Fruet is 13 and this year started his first year of high school in Albany at North Albany Senior High School. Blake lives on a couple of acres just a few kilometers from Mutton Bird Beach close to where many of the surf sequences were filmed. Body boarding and the beach are high on the list of the things Blake most likes to do. Playing and following sport is his other great interest, especially playing soccer and cricket.

**Luke Tulloch
(Flea)**

Lockie Leonard is Luke's first acting role. Luke is an accomplished Violin player and, like Lockie is into surfing.





Verity Gorman (Sasha)

Born the youngest of five children, Verity Gorman grew up on a mixed sheep and cattle farm at Wellstead, Western Australia.

At 11 she was cast as the lead role of “the Grinch” in the Dr. Seuss classic “How the Grinch Stole Christmas”. The success of this performance led Verity towards further dramatic endeavours, including a chorus role in the St Joseph’s College musical “A Jungle Fantasy”.

She then auditioned for a role in Lockie Leonard, and was cast as Sasha, Vicki Streeeton’s best friend. In her spare time, Verity enjoys sports including hockey, tennis, basketball, swimming and netball, and is an accomplished singer and guitarist. She also hopes to involve herself in further dramatic pursuits in the future.

Character Breakdown

Sasha is an expert on everything, even things she doesn’t know anything about. Her outward confidence belies an intense insecurity

Sasha is keenly aware that she’s a big fish in a small pond and outside of her familiar environment, becomes incredibly withdrawn. Above all, Sasha is a loyal, intelligent young woman with a lot to offer the world. She just needs to realise that for herself.





Tiarna Clarke (Dot Cookson)

Tiarna is 11 years old and landed her first television role playing the character of Dot.

She has been attending the WA Academy of Dance and Drama since the age of 6 studying Jazz, Tap, Musical Theatre, Singing, Drama, Acrobatics and Classical Ballet.

During this time she has performed in many end-of-year concerts and in various troupe shows around Perth.

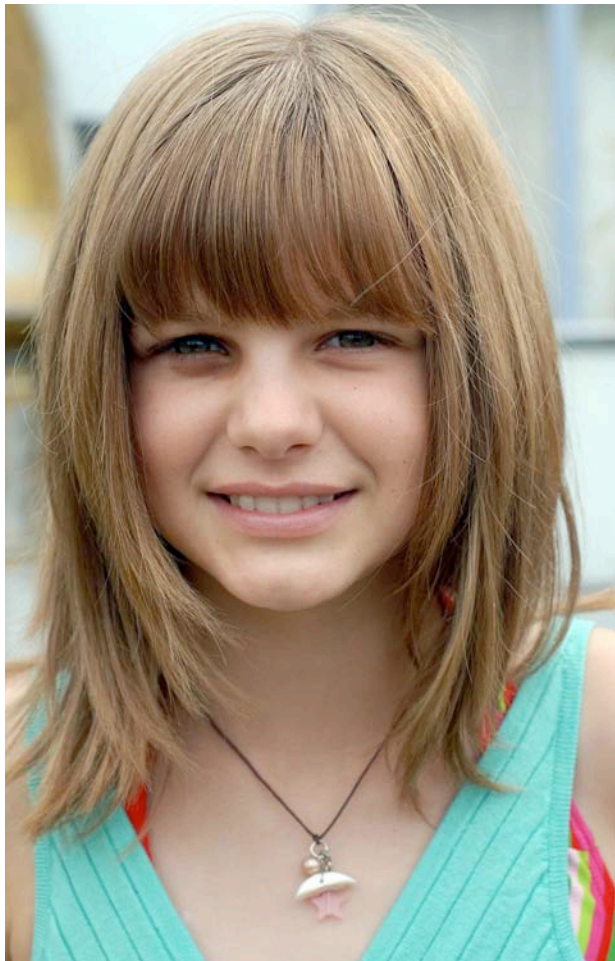
She will be attending Hampton Senior High School in 2007 where she has been accepted into the special dance program.

Character Breakdown

John East's niece. Dot never asked to come to Angelus... it's just a silly little town where everybody wastes their time getting all worked up about things that have nothing to do with them.

Dot is very pretty and a fantastic surfer...and both of these qualities impress Lockie greatly. But she isn't a thinker.

Slightly selfish in an unprejudging kind of way, Dot lives life in the moment.





The Police

Melanie Munt (Lisa)

This is Melanie's first major television role since graduating from the Western Australian Academy of Performing Arts in 2005. During that time she won the 2004 Robert Finley award for Most Improved Actor.

While studying at WAAPA Melanie performed in various theatre and film productions.

Some of her roles include Sasha in *Ivanov*, (directed by Gillian Jones), Kokol in *Marat/Sade*, (directed by George Shevtsov), Carla in the short film *Apple*, (directed by Paul Komadina), and Maggie in *Dancing at Lughnasa*, (directed by Andrew Lewis).

Originally from Adelaide, she co-founded a theatre company for which she has worked both on stage and back stage.

While in Adelaide, Melanie appeared in several amateur and pro/am theatre productions including *Dancing at Lughnasa* for the Adelaide Fringe Festival.

Character Breakdown

Lisa loves being a cop. And cleaning car engines.

And being a netball coach, making her own clothes, watching science programmes and creating her own frog pond out the back of her house.

Very Zen. Lisa is a young woman comfortable in her own skin – confident, self-assured and smart.

She's a very good catch...and no one knows this better than Phillip.





Allan Girod (Snowy)

Early in 2006, Allan appeared on television in ABC/Artemis' documentary 'Saving Andrew Mallard', an experience in acting on the other side of the law. Other TV/Film credits include ABC/VUE Productions' yet to be released 'Air Australia' as well as a number of WASA Award nominated independent short films; 'The Hacker', 'Synaesthesia', 'The Perfect Cure' and 'The Organ Grinder's Monkey' (Revelation Film festival 2005).

Allan's theatre performances include Perth Theatre Company's/Red Ryder Productions 'Dealer's Choice', an interstate tour of 'Road Train' by Hellie Turner, a collaborative work directed by Bill McCluskey titled 'Breathe' and several productions at The Blue Room Theatre and PICA in Perth. He has also appeared in television commercials and as a stand up comedian at venues across Western Australia. Allan has been a proud member of Actor's Equity since 2000.

Character Breakdown

You would imagine the police force isn't the best line of career for someone who's afraid of everything. But that didn't stop Allan Snowdown from entering the academy, like his father before him. Luckily for Snowy, Angelus is somewhat major crime deficient. And luckily for those around him, he is a gentle, sensitive soul with the heart of an ox...and the constitution of a mouse.

Kyle Morrison (Wingnut)

Kyle is one of Australia's leading young indigenous performers with extensive theatre and screen credits. Performing professionally for 13 yrs he has appeared in Amy's Monster, Own Worst Enemy and Jimmy and Pat Meet the Queen for Barking Gecko Theatre Company and most recent credits for Yirra Yakkin Noongar Theatre Company include Warloo and Muttacar Sorry Business. In July he will appear and tour the Gascoigne region in Nyitting Time.

Kyle's film and television credits include Bay City, Heartlands, Natural Justice - Heat, The Craic, opposite well known comedian Jimeoin, and Rosalie's Story. He has been nominated for a Logie, for Best New Talent and was the 1995 Young Aboriginal Artist of the Year. In 2000 he was a guest musician at a private function for visiting artist Michael Jackson.

Kyle is a proud member of the Aboriginal Youth Role Model Program and in 2005 directed a short film entitled Main Actors, which has screened on SBS as part of the Deadly Yarns initiative.

Character Breakdown

Originally from the city, Wingnut is a committed cop who secretly craves somewhere slightly more active and street smart than Angelus. But for now, Angelus is his home – and you never know, something major could go down here. One day. In the meantime, working for someone like Sarge is an entirely different education in itself.



Nan and Pop



Mike Dorsey (Pop)

Mike Dorsey is an accomplished actor whose talents have enabled him to secure major roles in many of Australia's landmark television productions.

He has had series lead roles in several hit television productions including *Number 96*, *Phoenix Five Vendetta*, *The Unloved* and *Divorce Court*.

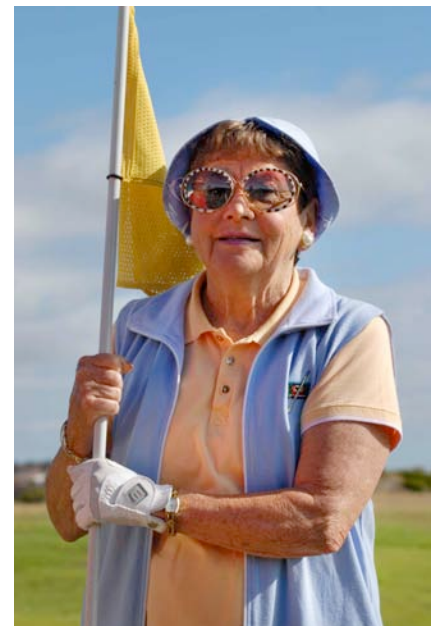
His various guest lead roles have included *Matlock Police*, *Division 4*, *Riptide*, *Skippy*, *Boney*, *Homicide*, and *The Young Doctors*. In theatre he has appeared in *The Flip Side* at the Marian Street Theatre and *How The Other Half Loves* with Robert Morley.

Alice Dale (Nan)

Alice has worked extensively in international and local theatre, film and television. Her major work in theatre includes repertory in the U.K, lead roles with Howard & Wyndham (U.K.), tours of Canada and the U.S. (stand-up comedy) and numerous leads in Nairobi in plays such as *Hello Dolly*, *Call Me Madam*, *Diplomatic Baggage* and *Dirty Work at the Crossroads*. She has spent 10 years writing and appearing in comedy sketches at the Civic Theatre Restaurant.

In film and television she had her own 2 year series in the UK *At Home With Alice Dale*, and made several guest appearances in the *Comedy Series* (U.K.). She was writer and presenter of *Shop Window* (Nairobi) and made appearances in *Ship to Shore*, *Bush Patrol*, *Minty*, *The Gift and Thunderstruck*.

Alice is also a keen ballroom dancer and has appeared in several TV commercials.





Character Breakdowns

Joy Leonard's parents. Two bodies, one person. Nan and Pop have been together since they were teenagers and their atoms seem to have melded. Not terribly warm people (and, if the truth be told, not great parents) their philosophy is 'Play golf or die!' Obsessed with health issues, Nan and Pop have never been terribly happy with their daughter's choice of husband and are not good at hiding the fact. Self-funded retirees, they are conservatives in every sense.



Bringing Lockie Leonard to the small screen

Producer Kylie du Fresne and Executive Producer Rosemary Blight, both partners in production company Essential Viewing, first optioned the Lockie Leonard trilogy in 2000 after being offered the rights by Tim Winton. The company had previously collaborated with Tim on the adaptation of his novella *In the Winter Dark*, which Rosemary produced as a feature film in 1997.

Various producers had attempted to adapt these much loved books since they were first published in 1990, but it was the new adaptation, penned by head writer Keith Thompson that finally allowed this wonderful story to be made.

Sun, surf, healthy young people, romance, lots of laughs, intelligent writing and a unique fresh central character are what make Lockie Leonard so special.

The series was shot in Albany, on the beautiful south coast of Western Australia. Tim Winton had set the books here (under the fictional name of Angelus), so in essence, it was a ready made set for the production. This small town (population 30,000) is 400 KM south of Perth and is Western Australia's oldest settlement.

Lockie Leonard is a great surfer, so it was very important for the production to have surf footage that was dynamic and exciting. To this end, they worked with underwater/surf specialist Rick Ricifi who shoots for surf companies such as Quicksilver, Rusty and Billabong. Rick shot all of the series surf sequences around the famous south coast of WA, including Margaret River and Denmark.

Lockie Leonard was shot on High Definition format, one of the first children's series to do so in Australia. Visually, they employed wide angle lenses, outrageous fantasy moments, rich design with detailed backgrounds and lush lighting.

As Producers, Kylie and Rosemary were privileged and very fortunate to have the opportunity to produce the Lockie Leonard books for screen. Lockie is an enigmatic, funny character with a unique reach across ages and cultures.



The Producers

Kylie du Fresne - Producer

A principal partner of Essential Viewing Group/ RB Films, Kylie has produced both drama and documentary. In 2005 she appeared in Screen International's article 'The Stars of Tomorrow'.

In 2005 she produced (with Rosemary Blight) the ABC telemovie *STEPFATHER OF THE BRIDE*, written by Geoffrey Atherden and directed by Roger Hodgman and starring William McInnes, Noni Hazelhurst, Alex Dimitriades and Georgie Parker.

Other drama credits include include *THE DJARN DJARNS*, a half hour drama for SBS which won the Crystal Bear award at the 2005 Berlin Film Festival, the first *SMALL CLAIMS* telemovie, for Network Ten and UK TV which starred Claudia Karvan and Rebecca Gibney, the feature films *FRESH AIR* (Co-Producer) made in conjunction with SBS & Channel 4 UK and the award winning short films *I WAS ROBERT MITCHUM* (director Tim Slade), *CAPITAL V FOR VIRTUE*, directed by Roland Gallois (winner Innovation in Direction, St Kilda Film festival) and *BLACK TALK* (director Wayne Blair) which won the Best Achievement with an Original Screenplay at the St Kilda Film Festival and the Dendy Award for Best Film.

Kylie has also produced a number of documentaries for SBS and ABC TV.

Rosemary Blight – Executive Producer

Rosemary has produced the feature films *Mary*, *Fresh Air*, and *In The Winter Dark*, which opened the Sydney Film Festival and was selected for the Discovery Section of the Toronto Film Festival in 1998.

Rosemary's television drama credits include the ratings winning tele-feature *Go Big* for Network Ten, the critically acclaimed 26 part series for ABC Television, *Love is a Four Letter Word*, and the Logie and AFI nominated tele-features *Small Claims 1, 2 and 3*. In 2005, she produced (with Kylie du Fresne) the telemovie *Stepfather of the Bride* written by Geoffrey Atherden, directed by Roger Hodgman and starring William McInnes, Noni Hazelhurst, Alex Dimitriades and Georgie Parker.

Rosemary is at the final stages of her latest feature film *Clubland*, directed by Cherie Nowlan and starring Brenda Blethyn. Rosemary is Joint CEO of the Essential Viewing Group.



The Author – Tim Winton

Tim Winton began his first novel, *An Open Swimmer* (1982), at the age of 19, while on a Creative Writing course at Curtin University, Perth. It won the Australian/ Vogel National Literary Award, and he has since made his living as a full-time writer. Born in Perth, Western Australia, in 1960, he is the author of several novels for adults, including *Shallows* (1986), a novel set in a whaling town, and *Cloudstreet* (1991), the tale of two working-class families rebuilding their lives, both won prestigious Miles Franklin Awards in Australia. A theatrical adaptation of *Cloudstreet* toured Australia, Europe and the USA to universal acclaim and is currently being adapted for television. His novel *That Eye, the Sky* (1986) was adapted for theatre by Justin Monjo and Richard Roxburgh, and also made into a film. A second film adaptation was made of *In the Winter Dark* (1988), featuring Brenda Blethyn (produced by RB Films). *The Riders* (1995) was shortlisted for the 1995 Booker Prize for Fiction, and also won a Commonwealth Writers Prize.



Many of his books are set in his familiar landscapes of Western Australia. After writing six of his adult novels, Tim Winton wrote his first book for children, *Jesse* (1988). Other children's books followed, including the three Lockie Leonard books (1992-1998). He is also the author of two collections of short stories, *Scission and Other Stories* (1987) and *Minimum of Two* (1987), and co-author of several travel books about Australia, including



Land's Edge (1993). His latest novels are *Dirt Music* (2001), winner of several awards and shortlisted for the 2002 Man Booker Prize for Fiction, and *The Turning* (2005), which tells 17 overlapping stories. *Dirt Music* is currently being adapted into a feature film to be directed by Phillip Noyce.

Tim Winton is patron of the Tim Winton Award for Young Writers sponsored by the City of Subiaco, Western Australia. Active in the environmental movement in Australia he has been named a Living Treasure by the National Trust, and awarded the Centenary Medal for service to literature and the community. He has lived in Greece, France and Ireland, but has now settled in Western Australia with his family.

The Lockie Leonard trilogy success

Tim Winton first published LOCKIE LEONARD – HUMAN TORPEDO in 1990. After that, came two more books which completed the trilogy:

Lockie Leonard – Human Torpedo
Lockie Leonard – Scum Buster
Lockie Leonard – Legend

LOCKIE LEONARD - HUMAN TORPEDO has been on the New South Wales (Australia) Premier's Readership Challenge for ages 10-13 for many years.

LOCKIE LEONARD - HUMAN TORPEDO won the Australian Family Award for Children's Literature.

LOCKIE LEONARD - HUMAN TORPEDO won the West Australian Premier's Prize for Children fiction.

LOCKIE LEONARD - LEGEND was an Honour Book in the 1998 (Australian) Children's Book of the Year Awards.

LOCKIE LEONARD - SCUMBUSTER won the (Australian) Wilderness Society Environment Award.

LOCKIE LEONARD - SCUMBUSTER was chosen as one of the "Best Books of 1999" by the USA's School Library Journal and was included on the New York Public Library's "Best Books for the Teen Age" list in 2000.



The Writers

Tim Pye – Script Producer and Co- Developer

For twenty years, Tim has worked in television, radio and pub theatre as a performer, broadcaster, script writer, script editor, story editor, producer and executive producer.

Tim's television writing credits include: *A Country Practice*, *E Street*, *G.P.*, *Fallen Angels*, *Medivac*, *Water Rats*, *Wildside*, *Seachange*, *All Saints*, *White Collar Blue*, *Black Jack*, *The Cooks* and *New McDonald'S Farm*.

Between 1999 and 2001, Tim was deputy commissioning editor of ABC Television Drama. During this time he Executive Produced two mini-series (*Changi & The Farm*), two series (*Love Is A Four Letter Word & Grass Roots*) and a telemovie (*The Road From Coorain*).

Tim won the 1996 Awgie Award for best screenplay in a TV Series (for GP), the 1997 Henry Lawson TV Series Award (for *Fallen Angels*) and the 1998 AFI Award for Best Screenplay in a TV Drama (for *Wildside*). He was nominated for another AWGIE in 2005 for his telemovie script *Black Jack-Ace Point Game*.

Currently Tim is writing and producing a new drama series which is in development for Channel 10, writing a telemovie in development for the ABC and writing / story editing Series II of the *Black Jack* telemovie franchise, also for Channel 10.

Keith Thompson - Writer Episodes 1,2,3,4,5,6,8,15,26

Co Writer Ep 7 / Co- Developed and Adapted *Lockie Leonard*

Keith Thompson enjoys a three-way career as an award winning screenwriter, sought after script editor, teacher and lecturer.

Keith is a five-time winner of the Australian Writers' Guild Awgie award with his 1991 episode of GP winning the prestigious Gold Awgie for the best script of that year.

He received an AFI Nomination for Best Mini-Series or Tele-Feature and an Awgie Award for Original Tele-movie for his work on *Halifax f.p.* (episode: *Playing With Sharks*), produced by Simpson Le Mesurier.

More recently he has written for *White Collar Blue*, a Knapman Wyld Television/Network Ten production.



Keith has worked as the Script Editor on almost 20 produced feature films, including *Japanese Story*, *La Spagnola* and *Love Serenade*. He was also the Script Editor for John Doyle's ABC TV mini-series, *Changi* and *Marking Time*. Keith held the position of Deputy Commissioning Editor for Drama at the ABC in Sydney during 1998/1999.

Keith's most recent television work are the two telemovies *Small Claims*, starring Rebecca Gibney and Claudia Karvan for Network Ten Australia. Keith's first feature film *Clubland* is currently in production with Rosemary Blight producing.

Ken Kelso - Co Writer Episode 10 and Co-Developer

Ken Kelso has worked for both screen and stage as a writer, producer or director. A graduate of the Australian Film, TV and Radio School, some highlights of Ken's script work are the Awgie nominated miniseries *A Fortunate Life*, the double Awgie & internationally awarded feature film *Manganinnie*, his original AFI-nominated 13-part ABC animation series *The Adventures of Sam*, the SBS short feature *Where the Two Rivers Meet* and the Nine Network commissioned documentary *On the Edge of Tomorrow* (both directed by Ken and both Awgie nominated), the Swan Gold Awarded musical play *Fleets of Fortune* (co-written with Phil Thompson) and his Tasmanian TIE play *The Biggest Thing That Ever Died* as well as the ABC Education drama/doco series *The Erg Report* which he also, produced and directed.

He has scripted and/or script produced on various kids TV series for Barron, Nomad, Southern Star and others, worked on a range of documentaries for Artemis, Film Australia, Documentary Films et al , scripted and directed for puppetry and independent theatre and worked as a script editor and dramaturg.

Ken has been chairman of the WA Film Council and the national commissioning editor for ABC children's television. He is currently head of the Communications faculty of the University of Notre Dame and a National Executive Committee member of the Australian Writers Guild.

Shelley Birse – Writer Episodes 12, 18, 23

Shelley Birse has been writing for fifteen years. While most of her work has been in television drama, Shelley has also worked on feature films and children's projects. Shelley's career started at the ABC where she trained, eventually taking the role of Story Editor on the final series of 'G.P.' She then went on to work on various ABC drama projects before being commissioned to create and develop, together with Michael Miller, the 26 part series 'Love is a Four Letter Word.' Shelley has received numerous industry awards and nominations including AWGIE's, Logie's and A.F.I. Awards.



Shelley has recently turned her attention to the world of children's drama, helping to write and develop the Logie winning *Blue Water High*, and has just been commissioned to write her first novel.

Michael Miller – Writer Episodes 11, 22, 24

Michael is a multi-award winning writer, story and script editor. He has written over fifty hours of television including *GP*, *Correlli*, *Water Rats*, *Heart Break High*, *Fallen Angels*, *Wildside*, *Farscape*, *Young Lions*, *Secret Life of Us*, *White Collar Blue*, *Blue Water High*, *Lockie Leonard* and *Major Crime*.

He was co-creator, writer and co-producer of the critically acclaimed *Love Is a Four Letter Word* for the ABC and co-wrote and co-produced the telemovie *Go Big* for Network Ten.

David Ogilvy - Writer Episodes 9, 21/ Co- Writer Episode 10

David has 18 years experience as a script writer, script editor, story editor, producer and director.

David left a career in theatre to complete a postgraduate Diploma in Film and Television at Melbourne's Swinburne University in 1988. He won the graduate of the year award for excellence and began work with Film Australia where he developed an interest in children's television.

David is an AFI award winning director and his writing credits include such children's series as *Escape from Jupiter*, *High Flyers*, *Return to Jupiter*, *Pigs Breakfast*, *Outriders*, *Head Start*, *Blue Water High* and *Lockie Leonard*.

David is currently working on *Double Trouble*, a thirteen part drama series for The Central Australian Aboriginal Media Association and Channel nine, and is story editor for the pre-school program *New MacDonald's Farm, series three*.

Matt Ford - Writer Episodes 13, 19, 20

Matt Ford has written many hours of TV and film, and has worked in various roles in the film industry, including writer, production executive, executive story editor, film editor and music composer.

His writing credits include the US-UK miniseries *Frankie's House* and the top-rating US television series *Farscape*.



He was the story editor, writer and associate producer of the ABC-TV series *Love Is A Four-Letter Word*.

He wrote the screenplay and the music for the documentary feature *Killing Priscilla* which was screened in the US and the UK, and scripted the multi award winning telefeature *Road* for SBS-Independent.

His Australian television writing credits include *Stingers*, *Wildside*, *GP*, and *Medivac*. He has several AWGIE and AFI nominations for Best Screenplay and in 1998 won an ARIA Award for Song Of The Year.

Drew Proffitt - Writer Episode 17

An RMIT Professional Screenwriting graduate, Drew began his career at ABCTV Melbourne, working as script coordinator on the third series of *SeaChange*. In 2000, Drew relocated to Sydney, to work for Network TEN's Head of Drama, Sue Masters. During his five years as Script Editor, Network TEN, Drew was involved in the development and production of numerous drama projects, including *CrashBurn*, *White Collar Blue*, *Small Claims*, *The Cooks* and *Neighbours*.

In 2005, Drew script edited the RB Films telemovie *Small Claims: White Wedding*. Recently, he has worked as a storyliner and written more than twenty episodes for popular serial *Neighbours*, earning him an AWGIE Nomination in 2005.

LeeAnne Innes - Writer Episodes 16, 25

LeeAnne began her career in television production when she moved to California in 1993, working as a freelance Associate Producer by 1999. After realising a desire to write and develop TV, LeeAnne moved to New York and worked for three years as a Programming and Development Associate at The Food Network, working on series such as (JAMIE) OLIVER'S TWIST, IRON CHEF and FROM MARTHA (STEWART'S) KITCHEN.

LeeAnne moved back to her hometown of Perth, WA in 2004 where she production managed a wildlife documentary for the long running series "BEFORE IT'S TOO LATE" for Storyteller Media Group.

After being involved in a writing workshop run by Script Producer Tim Pye in mid 2005, LeeAnne signed on as a Writer for two episodes of LOCKIE LEONARD. She is currently working with Taylor Media, in WA, on adult drama/comedy series MARX & VENUS for SBS.



Sarah Rossetti - Writer Episode 14

Perth Screenwriter, Sarah Rossetti, has film credits in a wide variety of genres. She has won four AWGIES (Australian Writers' Guild national awards) a Lotteries Commission Award for Film Excellence, and a WA Premier's Award. In addition, Sarah won an *If* Award for Best Emerging Australian Talent – including a flight to Los Angeles - to work on her feature film, *Nullarbor Pearl*. Sarah enjoys working as a Script Editor; occasionally tutoring scriptwriting at three WA Universities; and being commissioned to write drama and documentaries for television. Sarah is currently completing her PHD in Philosophy at Murdoch University.



The Directors

**Tony Tilse – Director Episodes 1,2,3,4,5,6
Co-Producer**



Tony has a plethora of television and movie directing credits to his name beginning with GP in 1992, then CORELLI, POLICE RESCUE, FALLEN ANGELS, BIG SKY, FARSCAPE and A DIFFICULT WOMAN, which won a silver award for TV drama in the New York festivals in 2000. He directed the TV pilot and series of CRASHBURN, the TV movie TEMPTATION and THE POSTCARD BANDIT, which won an AFI nomination in 2003 for Best TV Movie or Mini-series.

His recent work includes the telemovie GO BIG, which received an AFI nomination for Best TV Movie or Mini-series and was a finalist in the Manchester Film Festival (UK), BLUEWATER HIGH, ALLSAINTS, THE COOKS and in 2005, SMALL CLAIMS-THE REUNION. Tony is currently directing a telemovie for Network 10 and ITV UK on the Joanna Lees story, TO CATCH A KILLER.



Wayne Blair – Director Episodes 7,8,9



Award-winning indigenous film maker Wayne Blair has written, directed and acted in many film and television productions.

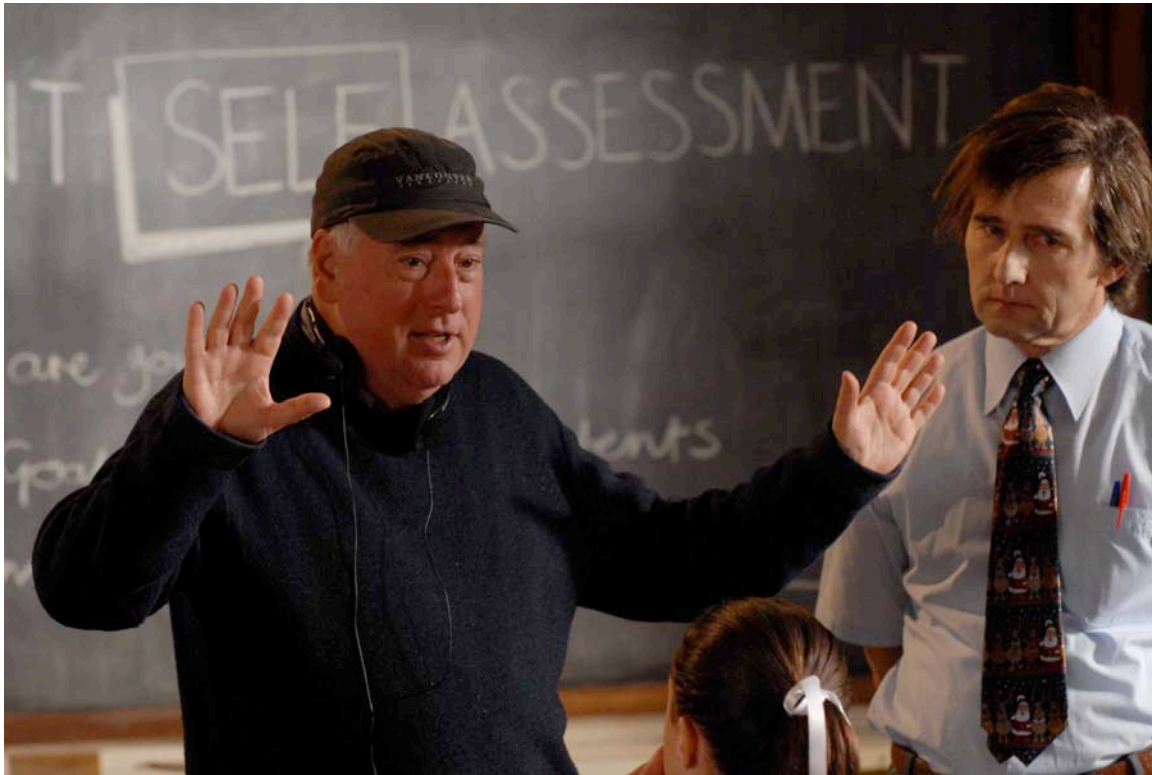
His most recent work has been as writer and director for *The Djarn Djarns*, *Kathy*, *Black Talk* and *Jubulj*. He was awarded the prestigious Crystal Bear Award at the Berlin International Film Festival in 2005 for *The Djarn Djarns*, which has been nominated for AFI and AWGIE awards and won best Australian short film from the Film Critics Circle. His film *Black Talk* won the Dendy Award for Best Short Film at the Sydney Film Festival and *Kathy* took out 2nd Prize at the Carnivale Film Festival in 2003

He has also appeared in various television productions and has played the roles of DL Dan in *The Tower*, Kenny Baxter in *All Saints*, Wes in *Wildside*, Ridley Winter in *Water Rats*, James in *Mullet*, Wayne Patterson in *Fireflies* and Detective Lacey in the series *Small Claims*

In 2005 he directed *Stolen* for the Sydney Theatre Company and *Unspoken* for Raindance Productions at the Old Fitzroy, which subsequently won the Sydney theatre Award for Best Independent Production.



Roger Hodgman – Director Episodes 10, 12, 16, 20, 23, 24, 25, 26



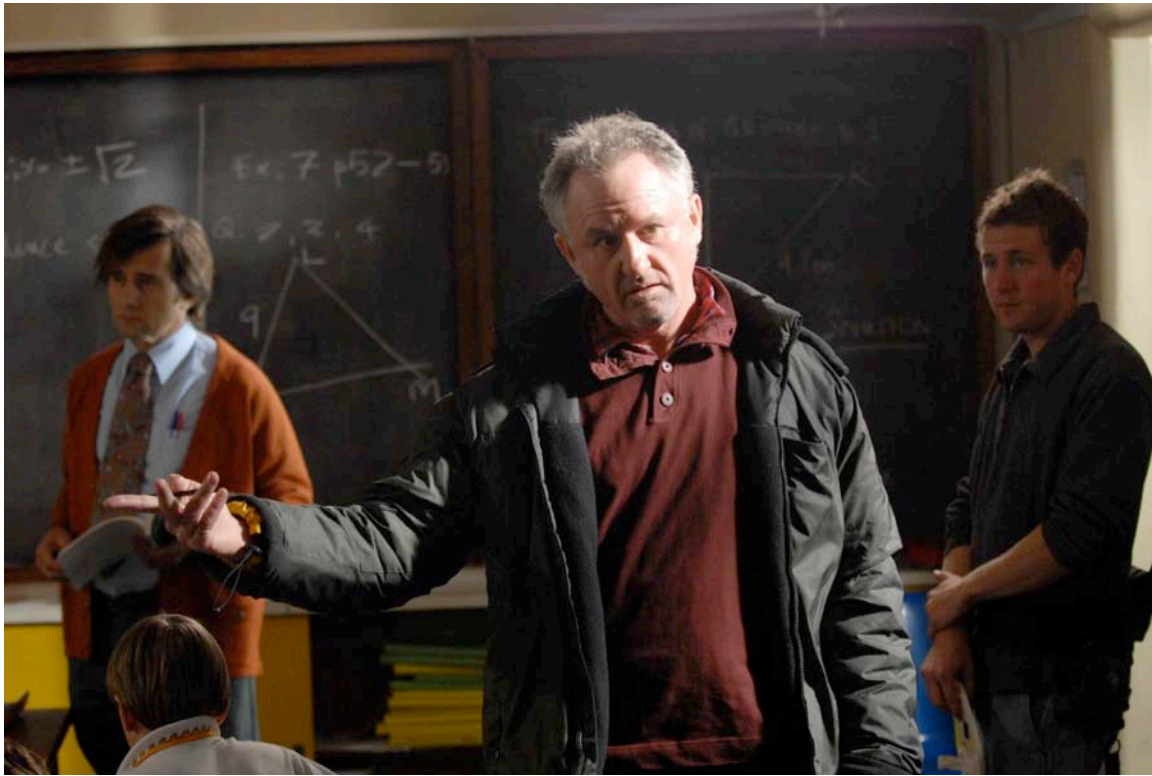
Roger Hodgman graduated from the University of Tasmania in 1966 with a BA in English and Political Science and an Honours degree in History. From 1965-70 he was a director, writer and producer for ABC TV programs including drama, sport, current affairs and film documentaries.

Following this he directed for the Theatre Royal in Hobart and the Old Tote Theatre Company in Sydney, before moving to London, where he was Senior Acting teacher and producer for the East Fifteen Acting School. From 1977 to 1982 he was Artistic and Associate Director of the Vancouver Playhouse (Canada), then moved home to become Dean of the School of Drama in the Victorian College of The Arts and ultimately Artistic Director and CEO of the Melbourne Theatre Company from 1988-98.

In television, he has directed major successful productions like *The Secret Life of Us*, *Blue Heelers*, *White Collar Blue*, *Stingers* and *Crashburn*. IN 2005 he directed the ABC telemovie *Stepfather of the Bride* for ABC TV and Essential Viewing. During his 30 outstanding years of academic, administrative and artistic achievements, Roger has been awarded numerous Green Room Award nominations and two green Room Awards for Best Director, a Sydney Theatre Critics Award for Best Music Theatre Production for *Sweeney Todd*, and an AFI nomination for Best Director for *Secret Life of Us*.



**James Bogle – Director Episodes 11, 13, 14, 19, 21, 22,
Co Writer Ep 7**



Four time AFI Awards nominee, James Bogle has directed three feature films, *IN THE WINTER DARK* (1999) which opened the Sydney Film Festival and was selected for the Discovery Section of the Toronto Film Festival in 1998. *MAD BOMBER IN LOVE* (1993) and *KADAICHA* (1989).

In addition to making feature films, James has worked in television directing notable children's television series including: *SLEEPOVER CLUB*, *FOREIGN EXCHANGE*, *OCEAN STAR* and the pilot of *MIND POWER*.

He has traveled widely, working on documentaries (Michael Willesee's CH 7 documentary unit, World Vision 3rd World unit), directing commercials, music videos, interactive media, and audio visual installations for the opening of *Fox Studios, Australia*.



Peter Templeman – Director Episodes 15,17,18



Peter began working as an Actor and Writer in Perth, in 1997. He was a Finalist at the West Australian Screen Awards for Acting, Writing and Directing, before being selected as one of four emerging Directors to attend the AFTRS in 2003. He has completed a Masters degree in Drama Directing and last year was honoured with the Australian Film Commission's Award for Excellence in Directing.

He is the only filmmaker to win the Slamdance Grand Jury award for best short film two years in a row. First in 2005 with the gritty drama *Splintered* and then again in 2006 with his comedy *The Saviour*. Since its release last May, *The Saviour* has been selected to screen in twenty-one International festivals, including the prestigious Clermont-Ferrand and Telluride film festivals.

Since 2003, Peter's four short films - *The Saviour*, *Splintered*, *Milkmen* and *Gifted Thumbs* - have won thirty-one festival awards between them, including thirteen Best Films and five Best Directors, and been selected to screen in over sixty film festivals around the world.



The Crew



Toby Oliver, ACS, Director of Photography

Toby is a multi award winning cinematographer who has worked in both film and television.

His feature film credits include TOM WHITE, LOOKING FOR ALIBRANDI, LONG WAY TO FREO, SILENT PARTNER, EVERY NIGHT EVERY NIGHT and FRESH AIR. TV credits include LOVE IS A FOUR LETTER WORD (ABC), DOSSA AND JOE (BBC) and SHORT CUTS (Seven).

Toby has won the ACS Gold Award four times, the Silver Award three times and has been nominated for best cinematography at both the AFI and IF Awards.



Clayton Jauncey, Production Designer

Clayton has designed for feature films, adult and children's television series. Some of his work includes designing for 40 episodes of SILVER SUN for the Seven Network and ABC, 26 episodes of WILD KAT, FAST TRACKS and THE GIFT and the ABC TV mini series THE SHARK NET.

He designed the two telemovies - RAPTURE OF THE DEEP for Granada Germany, the three part documentary drama series AIR AUSTRALIA for the ABC and recently the feature film LAST TRAIN TO FREO directed by Jeremy Simms.

Daniel Denholm, Composer

Daniel has composed for numerous television projects television including the 26 part series LOVE IS A FOUR LETTER WORD for ABC TV, the 3 x 1 hour documentary series UNDER ONE ROOF (Film Australia), and the Network Ten telemovies GO BIG and SMALL CLAIMS (1, 2 and 3) for Essential Viewing/ RB Films.

He has also orchestrated works for artists including silverchair, Powderfinger, Roberta Flack, Mark Seymour, Danielle Spencer, and Paul Mac. Recently Daniel was the music producer for the RB Films documentary MUSICAL RENEGADES: AUSTRALIAN CHAMBER ORCHESTRA.

One of Australia's most experienced producers, Daniel Denholm has produced some of the countries most successful classical and popular performers including Wendy Matthews, the Australian Chamber Orchestra, The Cruel Sea, The Whitlams, Alex Lloyd, Midnight Oil, Jimmy Little, and Kylie Minogue.

Mark Perry, Editor

Mark has edited both film and television projects with a number of Australia's most respected directors and producers.

Credits include the David Caesar feature films *Idiot Box*, which was nominated for an AFI Award, *Mullett* and *Dirty Deeds* which starred Bryan Brown. *Dirty Deeds* won the Film Critics Circle award for Best Editing in 2002.

Television credits include the mini series *A Difficult Woman*, *On the Beach*, *Marking Time* for ABC, *Remote Area Nurse* for SBS TV and the telemovies *Postcard Bandit* and *The Alice* for the Nine Network and *Small Claims 1* for Network Ten, which was also produced by Essential Viewing.

Mark has also edited a number of long run TV series including the US hit *Farscape*, *McLeods Daughters* and the new series *Twisted Tales 1 and 2* both for Nine Network.



Peter Pritchard, Editor

Peter has been editing in both documentary and drama for over 20 years.

His work includes Barron Entertainment kids series *The Gift* and *Ship to Shore*. Documentaries include the SBS / Channel 5 co-production *Desperately Seeking Shiela*, *The Accused* and *Saving Andrew Mallard* also both for ABC TV.

Peter has also worked as a director on episodes of the kid's series *Fast Tracks* for Barron Entertainment and written and directed short films including *The Invisible Men*.



The Partners

Lockie Leonard was produced with support from the following partners:

Nine Network Australia
Film Finance Corporation Australia
Screenwest
South Australian Film Corporation
Australian Childrens Television Foundation
Nickelodeon Australia
Jetix UK
IDM
Sony Home Entertainment
Sony / ATV Music Publishing