PRESS KIT

Creators and writers - Penelope Chai & Jane Dickenson
Director - Erin White
Producer - Charlotte Seymour
Executive Producer - Sue Maslin

Facebook.com/opptheseries/

BILLING BLOCK

A Seymour Films production in association with ABC TV, Screen Australia and Film Victoria.
Additional financial support from Australia Post and distribution by Film Art Media.
Creators and writers Penelope Chai & Jane Dickenson.
Director Erin White.
Producer Charlotte Seymour
Executive Producer Sue Maslin. ABC Executive Producers Rick Kalowski and Andrew Gregory.

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TECHNICAL INFORMATION

Country of Production    AUSTRALIA
Year of Production       2017
Running Time             5 x 7 min eps
Ratio                    16 x 9
Language                 ENGLISH
Genre                    Drama/Comedy
THE STORY

TAGLINE

Based on real people’s real problems and the letters that solved them.

LOGLINE

Reluctant copywriter and aspiring eco-warrior Florence embarks on a venture to ghost-write other people’s letters in exchange for second-hand clothing.

SHORT SYNOPSIS

Florence ghost-writes letters for people in exchange for clothes. Her bestie and housemate Ann is a life-saving paramedic. Florence is convinced that a well penned letter can also rescue situations, but solving other people’s problems is hard when her own keep getting in the way.

SYNOPSIS

Florence, a reluctant copywriter and aspiring eco-warrior, embarks on a venture to ghost-write other people’s letters in exchange for second-hand clothing. Her bestie and housemate Ann is a life-saving paramedic, and Florence is determined to prove she’s equally adept at helping people.

While Ann responds to life-threatening emergencies, Florence grapples with the more subtle predicaments of strangers. Like who gets to keep the friends when a couple breaks up? And how should you behave when you meet someone you’ve been creeping online? But is Florence really helping people or does her ever-consuming obsession with other people’s problems mean she’s trying to avoid her own?

Based on the real-life website Clothing for Correspondence created by the writers Penelope Chai and Jane Dickenson (www.clothingforcorrespondence.com), Other People’s Problems reflects on the minutiae of human interactions for those who sweat the small stuff.
EXTENDED SYNOPSIS

Twenty-nine year old Florence is a reluctant copywriter and aspiring eco-warrior who lives rent-free in her parents inner city apartment. From her privileged perch she fills her days with writing, self-care, ethical living and trying to be the best possible housemate/friend/daughter and neighbour.

She’s first on scene with carrot cake after a break-up, with ginger tussin after an illness, with resume-writing assistance after a redundancy. Florence is most alive when she’s helping people. She needs to feel needed.

One day, after witnessing an altercation between a rude dry cleaner and his disgruntled customer, Florence decides to combine her two skills – writing and helping people – to assist strangers in need. She embarks on a venture to ghost-write other people’s letters in exchange for second-hand clothing. She’s confident that perfectly penned words can be the balm to the ailments of the world.

So what if Ann, her housemate and lifelong bestie, is a life-saving paramedic? Florence is determined to prove she’s equally adept at helping people.

While Ann responds to life-threatening emergencies, Florence grapples with the curious dilemmas that arrive in her inbox. Like who gets to keep the friends when a couple breaks up? How should you behave when you meet someone you’ve been creeping online? And what can you do if the child pianist next door keeps waking your newborn baby?

But is Florence really helping people, or does her ever-consuming obsession with other people’s problems mean she’s avoiding her own?

Ann knows Florence means well, but sees her letter-writing as another procrastination in a long line of procrastinations. Ann wants Florence to get a job, earn some money and detach herself from her parents’ pockets. She’s almost 30, for godssakes, it’s time to be a fully-fledged adult – like Ann.

Ann announces that she’s bought an apartment and will be moving out. It’s a big deal – she and Florence have been living together since forever. They love each other like sisters but, over the last few years, have found themselves growing in different directions. Could it be their friendship has run its course?

Ann is truly independent, with no financial and very little emotional support from her parents. She’s worked hard to get to where she is, and she sometimes resents Florence’s privilege. Florence has every advantage in the world and what does she do with it? She ghost-writes letters for strangers.

Meanwhile, Florence discovers that solving other people’s problems is tricky when your own keep getting in the way.

Based on the real-life website Clothing for Correspondence created by the writers Penelope Chai and Jane Dickenson (www.clothingforcorrespondence.com), Other People’s Problems reflects on the minutiae of human interactions for those who sweat the small stuff.
Maria will soon play the lead in the Network Ten series Sisters, from producer Imogen Banks. She recently starred as Florence in web series Other People’s Problems, by Seymour Films, and she created, wrote and starred in her own web series, Movement.

On stage, Maria recently played the lead role of Daphna in the national tour of the Australian premiere production of Bad Jews, by Ellis Productions.

Having worked professionally since her teens, Maria received a place in the inaugural Scholarship Course at the Melbourne Theatre Company in 2002. Her feature film credits include Blessed, Under a Red Moon and Hating Alison Ashley, and TV credits include Wentworth, Underground, Rush, City Homicide, Home and Away, Trip for Biscuits, a recurring role in Chris Lilley’s We Can be Heroes, Neighbours and Blue Heelers. Other credits include the riotous web comedy Footballer Wants a Wife.

Maria is a 2010 graduate of Melbourne based 16th Street Acting Studio. She has also studied at the Susan Batson Studios NY with esteemed acting coach Larry Moss, under Ivana Chubbuck, the Actors Studio’s Elizabeth Kemp, Penelope Chater, Penelope McDonald and she has undertaken vocal and dialect training with Suzanne Haywood and Susan Gorrence.

Playing Flo was so fun because she’s a total princess but in the best kind of way as she has good intentions, a good heart and an even better wardrobe!

~ MARIA ANGELICO
Ainslie is a Sydney based actor and writer. She made her TV debut in 2014 in the Seven Network miniseries Winter, followed by ABC TV’s Fresh Blood comedy pilot, BedHead (2015). More recently she appeared in the Fresh Blood series Wham Bam Thank You Ma’am that aired on ABC TV in Australia and NBC Universal’s Seeso in the U.S. Ainslie has appeared in a number of TVC’s, theatre productions and short films including Overtime (2016), which aired on ABC iview: Raw Nerve.

Ainslie is a co-creator, co-writer and co-recipient of Screen Australia’s Gender Matters Brilliant Stories funding for her project: Public Relations. The half-hour comedy is currently in development with Martha Coleman at Revlover Productions. Ainslie is also the creator and writer of a half-hour comedy show, Misaligned, also in development with Photoplay Co. Outside of her own projects Ainslie has also been involved in writer’s rooms for both the Nine Network and Network Ten.

What I love about Ann is that she is the ultimate straight shooter; what you see is what you get. She’s dry, fiercely independent and makes absolutely no apologies for herself! Yet underneath that tough exterior is a heart of gold; when Ann loves someone, there are no limits to what she would do for them. And Florence is definitely her Achilles heel; Flo brings out a softer, more playful side in Ann… something that Ann doesn’t let just anyone see.

~ AINSLIE CLOUSTON
CREATORS & WRITERS | JANE DICKENSON & PENEOLOPE CHAI

Jane Dickenson and Penelope Chai created and wrote Other People’s Problems, based on their real-life letter writing project Clothing for Correspondence. The series will screen on ABC iview’s Long Story Short.

JANE DICKENSON
Jane’s non fiction and short fiction writing has appeared in numerous publications and anthologies including The Sleepers Almanac. In 2012 she edited a short story anthology titled Labassa and in 2010 her manuscript, The Story of Being Here was runner up for the Varuna/Penguin Manuscript Development Prize.

Jane holds a Diploma in Professional Writing and Editing, a Postgraduate Diploma in Creative Writing and a Bachelor of Arts in Literature.

PENELOPE CHAI
Penelope’s screenwriting credits include Love & Fury (documentary co-written with John Hughes, ABC TV 2013) and She was She (short film, MIFF 2014). Both were nominated for AWGIE Awards. Penelope is also collaborating with writer/director Corrie Chen on a feature set in an ‘empty city’ in China. The project received development funding from Screen Australia’s Gender Matters initiative.

With Screen Australia’s support she’s also developing a dystopian sci-fi feature film called Mary, Mary with co-writer Adam Spellicy. In 2016 the screenplay won the Monte Miller AWGIE Award for Best Unproduced Screenplay and the John Hinde Award for Best Unproduced Science Fiction Screenplay. Penelope’s spec script Cinderella Must Die, co-written with Matteo R. Bernardini, recently won the Australians in Film Gateway LA screenwriting prize (2017) and the Script Pipeline Grand Prize (2016).

Penelope’s short stories have been published in various magazines and anthologies and she’s twice been shortlisted for the City of Melbourne Lord Mayor’s Creative Writing Award.

Other People’s Problems reflects on some of the more bewildering aspects of human interactions for those who sweat the small stuff. It’s about striving to connect and the never ending task of finding your place in the world.

~ JANE DICKENSON

Other People’s Problems is about friends and strangers trying, and occasionally failing, to connect. It’s about the messy minutiae of these interactions and how other people’s problems can sometimes help us understand our own.

~ PENELOPE CHAI
With over 13 years experience in the film industry, Erin White’s directing credits include primetime comedy series’ At Home with Julia (Quail TV | ABC); It’s A Date (Princess Pictures | ABC); live sketch show Wednesday Night Fever (ABC | Quail TV); sketch series Wham Bam Thank You Ma’am (Skit Box & Hardy White Pictures | ABC); pilot Timothy (Quail TV | ABC) starring Stephen Curry and Denise Scott; and a one-off screen adaptation of the Lally Katz stage play, Stories I Want To Tell You In Person (Matchbox | ABC | MIFF).

Erin has a strong background in drama - her short film four had local and international success, being nominated for AFI awards for both writing and directing, and winning an IF Award and the Flickerfest Audience Award. It then screened at the G’day USA RADAR Showcase in LA and the Palm Springs Short Film Festival.

Her short film Dugong screened in competition at Sundance and Aspen Film Festivals and was the winner of the Flickerfest and St Kilda Film Festival Best Screenplay awards. Dugong was nominated for two AFI Awards for Best Short Film and Best Screenplay, and an Australian Directors Guild Award.

Erin has been nominated for the IF Award for Rising Talent and another short 62 Sleeps won the Dendy Award for Best Drama at the Sydney Film Festival, and the Young Talent Award at the Munich International Festival of Film Schools.

A key interest for Erin is script development and editing. She is a founding director of Hardy White Pictures.

Although OPP has a lot of humour, at its heart it’s a story of best friends whose relationship may or may not last the distance, and this arc carries a lot of dramatic tension. Both Maria and Ainslie gave very vulnerable and genuine performances. I also loved the fact that Florence is really into recycling clothing and making looks out of the pieces she receives from her writing, so I wanted her sensibility to be stylish and beautifully eclectic in both her choice of outfits and interiors.

~ ERIN WHITE
Charlotte is a fiction and non fiction producer with over 20 years of screen industry experience. Her goal is to develop a TV slate with Film Art Media and Seymour Films to produce critically acclaimed high end TV drama.

Charlotte’s most recent documentary about modernist architect Harry Seidler, screened on ABC TV in 2016. Currently, she has in development with producer Sue Maslin and writer Jane Allen a long form TV drama series entitled *Fallout* which was awarded *Brilliant Stories* development funding from Screen Australia in 2016.

Charlotte was the Administration and Program Operations Manager at Screen Australia from 2008-2014 where she was intensely engaged in change management and established a new administration team to manage a range of funding guidelines, policies and worked with internal and external assessors and applicants in the delivery of all of Screen Australia’s funding programs.

As an Executive Producer at ABC TV, Charlotte was responsible for producing over 50 hours of arts programming. In addition to producing, she has worked in a wide variety of production capacities including extras casting director on the film *The Dressmaker* starring Kate Winslet. As a freelance consultant ongoing, she has delivered four week-long intensive producing workshops for Screen Australia’s Indigenous Department to develop 10 emerging Indigenous producers from across Australia, and also works as an independent assessor.

Charlotte holds a Fine Arts degree from ANU, and a Masters in Producing from AFTRS, where she was the winner of the Kenneth Myer Producing Prize, the David Heidtman Pitching Prize as well as the Kodak short drama prize.

*Erin White was a natural fit as director because her work straddles comedy and drama in interesting ways, and her ability to tell complex story lines in merely 5 to 7 minutes is testament to that. Together we handpicked a highly experienced crew to give the series fabulous production values and a great look. Writers Penelope Chai and Jane Dickenson have a beautiful ear for dialogue and the letters penned in each episode articulate the perfect response to all kinds of modern day dilemmas. Then, the fact that payment made in exchange for the letter is a piece of second hand clothing - I loved that even more!!* 
~ CHARLOTTE SEYMOUR
Sue Maslin is an award-winning screen producer and Adjunct Professor of the School of Media & Communication, RMIT University.

Feature credits include *Road to Nhill* winner of 2003 Best Feature Film at Thessaloniki International Film Festival, *Japanese Story*, winner of 2003 AFI Award for Best Feature Film and Un Certain Regard, Cannes Film Festival; *Irresistible*, *Celebrity: Dominick Dunne* and *Hunt Angels* winner of the 2006 AFI Award for Best Feature Documentary Film. Her latest multi award winning film, *The Dressmaker* starring Kate Winslet, Judy Davis, Liam Hemsworth and Hugo Weaving, grossed over $20 million at the Australian box office in 2015.

Her company, Film Art Media produces and distributes screen content across many platforms with a focus on blue chip documentaries. Sue has a passion for screen industry development. She was the inaugural recipient of the Jill Robb Award for Outstanding Leadership, Achievement and Service to the Victorian Screen Industry, inaugural director of the Australian Israel Cultural Exchange Festival of Australian Films in Israel, a participant at the Prime Minister’s 2020 Summit, Patron of Women In Film and Television Victoria and a founding member and President of the Natalie Miller Fellowship.

From the first time I heard about the website, www.clothingforcorrespondence.com, I fell in love with the idea of writers dedicated to reviving the lost art of letter writing. It was even more intriguing that they would write letters for other people - not for money, nor love - but for great frocks!

I was delighted that producer Charlotte Seymour could see the potential for a comedy drama series in a website and a collection of witty, smart and wise letters penned by Penelope Chai and Jane Dickenson. Seeing the stories come alive in performance has been great fun.

The real-life problems presented in the series reflect the difficulty people find in expressing what they really mean to each other. No one should ever under-estimate the power of a perfectly penned letter.

Short form digital series are exploding worldwide as audiences want more narrative content on their devices in bite size portions. Other People’s Problems was made with the same ambition for storytelling and production values as high-end television series and shows how satisfying this type of content can be.

~ SUE MASLIN
The breadth and variety of productions Joanne has worked on thankfully makes it difficult to pigeonhole her. From feature films, comedy series to documentary each job comes with its own set of parameters and fundamentally comes down to telling stories. Her reputation as an innovative and resourceful cinematographer is evident in her work.

Exposed to the magic of film through home movies her grandfather used to make and screen at the family farm in Bayton Central Victoria, Joanne completed Performing Arts before completing Film & TV at Swinburne in Prahran. During her studies Joanne worked and trained as a clapper loader and camera assistant. This work continued after study and she worked her way up to focus puller.

Joanne started to shoot low budget TV commercials and short films as a cinematographer. It was during this time that she took on the role as ‘Camera and Lighting’ on the first series of the ground-breaking ABC comedy *Frontline*. This led to a long collaboration with Working Dog subsequent series including the visually stunning and award winning series *A River Somewhere*.

Joanne’s credits include *Molly: The Real Thing, It’s A Date S1&S2, Librarians S1&S2, Very Small Business, First Contact S2*, and acclaimed web series *Little Acorns*. Later this year on SBS you will be able to see her work on the three part documentary series *The Obesity Myth* (CJZ) and three part series *Filthy Rich & Homeless* (Blackfella Films). She is currently filming a third series of *Utopia* for Working Dog.

From the outset it was clear that Other People’s Problems needed to be a two camera shoot due to the production time we had. There was also the consideration of what’s best for the actors, as the scripts had long sections of interaction and dialogue between the two leads, so cross shooting took the pressure off the actors and allowed them the freedom to act.

I really wanted to move away from traditionally flatter lighting, and was excited to be able to use stronger sources with the larger loft apartment, which pushed the latitude of the cameras.

Making the fashion a hero was very important for Erin and finding a way to subtly hero the outfits was loads of fun.

~ JOANNE DONAHOE-BECKWITH
COSTUME DESIGNER | JEANIE CAMERON

With a career that has spanned four decades, Costume Designer Jeanie Cameron has worked on many of Australia’s most beloved and successful films, television series and commercials.

Starting off for Crawford Productions in the early 1980s - working on shows such as The Sullivans, Cop Shop, Flying Doctors and Carson’s Law - Jeanie was also involved with seminal television mini-series like Nancy Wake, Sword of Honour and ANZACs.

In the ‘90s Jeanie was Costume Designer for TV productions such as Law of the Land, Halifax, Gillies, Kangaroo Palace, Round the Twist and Genie from Down Under, before moving into film, working both within Australia and internationally. She worked on The Sound of One Hand Clapping, Till Human Voices Wake Us, John Doe, Strange Bedfellows, Charlotte’s Web, Charlie & Boots, Healing and OddBall. For TV, Jeanie worked on The Broken Shore and Jack Irish.

Jeanie’s costume work has seen her expertly depict the style of dress from many historical periods, from 1890s (Utopia Girls), 1915 (Monash and the ANZAC Legend) and the 1920s (Phryne Fisher) through to the 1930s and ‘40s (The Eye of the Storm) and ‘50s (The Dressmaker), the ‘60s (Slate, Wyn & Me) (Dangerous Remedies) and the 1980s (Hawke). Jeanie’s extensive experience has seen her hone her skills in the art of character dressing and also provide period costumes to numerous productions from her extensive collection.

Over the last decade, Jeanie has been involved in several award-winning films and television series— Fred Schepisi’s The Eye of the Storm, Rob Sitch’s The Hollowmen, the Stephen King adaptation Nightmares and Dreamscapes, Sue Maslin’s The Dressmaker, and Tim Winton’s Breath.

Recently Jeanie has been working on Sunshine - a four x 1 hour mini series for SBS - and Jack Irish telemovies for the ABC.

It’s fascinating how the varied items of clothing that Florence receives, which aren’t her personal choice, are fashioned to her eclectic style. It’s fun to offer a service for a chance to use her creative skills in two ways - letter writing and creating a style.

~ JEANIE CAMERON
Film Art Media Pty Ltd is a rights management, development and distribution company based in Melbourne, Australia. Principals Daryl Dellora and Sue Maslin have a 27-year track record together producing blue chip feature films, television and digital media programs. The establishment of Film Art Media in 2008 represents their broadening vision for development and rights management of quality screen content and enables the self-distribution of their content.

They specialise in screen content that consistently demonstrates high levels of access to unique people, places and institutions; high audience appeal and is at the cutting edge of innovation in screen content and form.
EPISODE 1 | THE SCARF

An altercation between a rude dry cleaner and his customer leads to Florence’s best plan yet — solving other people’s problems in exchange for clothing.

Witnessing a quarrel between her local dry cleaner and a customer whose belt has gone missing leads Florence to offer her letter writing services to a stranger. Confident she can convince the dry cleaner to find the belt, she strikes a deal. If the letter is a success Muna, the disgruntled customer, will hand over the gorgeous scarf she’s wearing. For Florence, a fashion-loving writer who attempts to consume consciously, bartering for clothing is the perfect deal.

Getting too involved in the predicaments of family and friends has long been Florence’s favourite pastime, but tackling the problems of complete strangers is new. Maybe she’s finally stumbled onto a unique way to make a difference in the world.

Florence’s housemate Ann — a practical, head-before-heart paramedic — thinks Florence would do better to channel her energy into a job that pays, like copywriting. Florence is eager for Ann to see the significance of what she’s doing but Ann has other things on her mind. Like her recent decision to buy an apartment of her own. Gutted to learn that their long-term living arrangement is coming to an end, Florence turns her focus back to the letter writing, more determined than ever to put the dry cleaner in his place.

The dry cleaner’s wife delights in Florence’s takedown of her husband and encourages him to look for the belt. He finds it stuffed beneath the counter. This marks Florence’s first success! The scarf is hers. It’s proof that she’s good at fixing other people’s problems.

DURATION: 07:53
When a young woman’s online creeping of a crush goes too far she asks Florence to help her confess.

Bride-to-be Koula encourages her best friend Aggie to check out the social media profiles of Joe, who she’ll be seated next to at the upcoming wedding. A quick glance turns into an online creeping obsession and after one too many vinos, Aggie accidentally ‘likes’ a couple of his photos. Mortified, she sends a request to Florence. In addition to her slip up, she’s worried she knows a little too much about Joe to pass as a stranger at the wedding. She wants a letter of confession to avoid an awkward first meeting.

Meanwhile, the ever-helpful Florence is spending Saturday night crafting paper flowers for a friend’s wedding and pondering Aggie’s predicament. Ann is stressed by the ridiculous cost of wedding season but Florence has little sympathy. Weddings are worse for people like herself, banished to the dreaded singles table. When Florence reveals that she hasn’t actually been invited to the wedding she is crafting flowers for Ann suggests she needs to get a life.

Ann is annoyed to discover the contract of sale for her new apartment under the paper flowers but Florence denies hiding it – apparently it just slipped her mind. She ignores Ann’s offer to discuss the upcoming move instead steering the conversation to Aggie’s social media stalking: she thinks Aggie shouldn’t confess. Ann doesn’t think the way someone represents themselves online is an indicator of who they are as a person. She believes Aggie is right to speak up and she’s pointed in driving the message home to Florence: if you have something to say just say it.

Influenced by Ann, Florence pens the letter as requested and Aggie receives a surprise phone call from Joe. He appreciated the letter and is keen to meet up. He sounds perfectly charming until he reveals he’s tracked down her address and is waiting outside her house. Alarmed, Aggie quickly shuts the blinds.
When Florence helps a new mum driven to madness by the piano-playing kid next door she ignores Ann’s advice to see both sides of the story.

New mum, Bianca, is sleep deprived and desperate. The child pianist next door practices incessantly and the music has come to signal party time for her newborn. Bianca enlists Florence to write a letter to the neighbouring parents persuading them to make the music stop.

Meanwhile, Florence is creating a website to promote her letter writing services and enlists Ann to photograph her outfit. Still refusing to admit her feelings about Ann moving out, Florence brings up Bianca and the pianist to point out the potential perils of Ann’s new apartment.

Her half-hearted attempt to make Ann reconsider is pointless. Ann, of course, is confident she’ll be able to handle any problem that arises and suggests that Bianca should do the same. Florence defends Bianca and her newborn but Ann’s not buying it: you can’t wage one child’s needs against another’s. Florence is insistent that Bianca is in the right and Ann believes it’s a situation that’s destined to remain grey. Contrary to her intentions, Florence’s inability to see another point of view is pushing Ann away.

Florence writes Bianca’s letter suggesting that the neighbours push their child towards an alternate hobby. The letter is a success... Sort of.

DURATION: 07:26
Florence grapples with loyalty and toxic relationships as she helps a young man reunite with his friend. Meanwhile Ann packs to move out.

Raj has a problem. His friend and G&T buddy Elena is avoiding him. She’s not answering his calls or texts and she hides from him when he knocks on her door. She’s avoiding him because she’s divorcing his brother Manish. Raj knows his loyalties should be with Manish, but Elena is a really good friend and he doesn’t want to lose her. He needs a letter to convince her that he’s on her side. It’s not G&T season without her.

Meanwhile, Florence watches pensively as Ann packs boxes and prepares to move out. She offers to help but her haphazard, passive-aggressive style of packing irritates Ann. When Florence lets slip that she gave her ex-boyfriend a lift home from the airport, Ann challenges her to expunge the toxic people from her life – as Ann has done with her family.

To Florence, family is everything. In fact she’s convinced that Raj has it wrong: blood is thicker than water and, if he must choose a side, he should side with his brother. Ann disagrees – if Raj doesn’t like his brother, get rid of the brother. What’s the problem?

Florence is hurt by what she perceives as Ann’s callousness. But she writes the letter that Raj requested: I love you both, I really do. But I like one of you more than the other.

Elena plants a lime tree in the front garden of a house. The door opens: it’s Raj. The garden is his. Elena got the letter. The tree is a peace offering. She’s brought gin too. The two friends happily reunite. But when Manish’s car pulls up at the kerb, they’re forced to duck inside and hide.

DURATION: 06:40
OTHER PEOPLE’S PROBLEMS

EPISODE 5 | THE PEWTER SKIRT

A letter backfires when Florence oversteps the mark and offers unsolicited advice to a woman who regrets breaking up with her boyfriend.

Mel has a problem. She broke it off with Gus because he was emotionally unavailable, but now she regrets it and wants him back. Problem is, he’s seeing Greta. She needs a letter that’s open and honest and tells him how she feels.

Meanwhile, Florence is in a foul mood because Ann put rice in the compost. Again. Only that’s not the real reason. Ann sits her down and the two of them have a heart-to-heart. Florence is anxious about the prospect of living by herself. She’s also aching inside because she just found out that her ex is moving in with his new girlfriend. They’ve only been together for two months.

Ann tries to coax Florence out for a night on the town, but Florence is too dejected. She says she has a letter to write. The letter is from Mel to Gus. The catch: their predicament precisely mirrors that of Florence and her ex.

Florence stares at the blank page, unable to find the inspiration to help Mel win back Gus. She determines this is because Mel shouldn’t be trying to win him back: she made the right decision – she needs to stick with it. Florence suggests writing a letter from herself to Mel telling her as much.

Ann is wary. She advises Florence to keep her boundaries and write the letter as requested. Florence acquiesces – then secretly writes her own letter to Mel.

A week later Florence receives a curt reply from Mel saying she and Gus are back together again: Thanks for nothing. There’s no clothing. Ann notices Florence’s despondence and presses her. Florence admits she’s scared that everyone is moving on and she’s getting left behind. Ann hugs her and assures her she’s not getting left behind. In an act of kindness and solidarity, Ann requests a letter and, in exchange, offers an item of clothing. Florence smiles, grateful.

DURATION: 07:16
# OTHER PEOPLE’S PROBLEMS

## PRODUCTION CREDITS

### CAST

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<tr>
<td>FLORENCE</td>
<td>Maria Angelico</td>
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<tr>
<td>ANN</td>
<td>Ainslie Clouston</td>
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<td>MUNA (episode 1)</td>
<td>Tariro Mavondo</td>
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<td>DRY CLEANER (episode 1)</td>
<td>Jim Daly</td>
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<td>POSTIE (episode 1)</td>
<td>Nicholas Opolski</td>
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<td>KOULA (episode 2)</td>
<td>Sophia Katos</td>
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<td>Ra Chapman</td>
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<td>SHOP MANAGER (episode 2)</td>
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<td>Mark Davis</td>
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<td>GUS (episode 5)</td>
<td>Shem Le Scelle</td>
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<td>GRETA (episode 5)</td>
<td>Zia Kelly</td>
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### CREW

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<tr>
<td>DIRECTOR</td>
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<tr>
<td>CREATORS &amp; WRITERS</td>
<td>Penelope Chai &amp; Jane Dickenson</td>
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<tr>
<td>ABC EXECUTIVE PRODUCERS</td>
<td>Rick Kalowski</td>
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<tr>
<td></td>
<td>Andrew Gregory</td>
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<tr>
<td>DIRECTOR OF PHOTOGRAPHY</td>
<td>Joanne Donahoe-Beckwith</td>
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<tr>
<td>EDITOR</td>
<td>Anne Carter</td>
</tr>
<tr>
<td>PRODUCTION DESIGNER</td>
<td>Aphrodite Kondos</td>
</tr>
<tr>
<td>COSTUME DESIGNER</td>
<td>Jeanie Cameron</td>
</tr>
<tr>
<td>COMPOSER</td>
<td>Claire Deak</td>
</tr>
<tr>
<td>CASTING</td>
<td>Nick Hamon</td>
</tr>
<tr>
<td></td>
<td>Amy Mete</td>
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</tbody>
</table>
OTHER PEOPLE’S PROBLEMS

LINE PRODUCER & ACCOUNTANT
Jannine Barnes

1ST ASSISTANT DIRECTOR
Karen Mahood

2ND ASSISTANT DIRECTOR
Chris Donis

PRODUCTION ASSISTANTS
Heather Scott
Glen Prins

PRODUCTION RUNNER
Ash Cottrell

PRODUCER INTERN
Kate Elizabeth Fitzpatrick

ART DIRECTOR
Marni Kornhauser

STANDBY PROPS
Jessica Leijh

ART DEPARTMENT ASSISTANT
Quinn Delany-Veldhuis

VCA PRODUCTION DESIGN INTERN
Jessie Maree Keyes

STANDBY COSTUME
Bronwyn Cameron

MAKEUP & HAIR
Aline Joyce

ADDITIONAL MAKEUP
Veronica Moore

CAMERA OPERATOR
Miranda Porter

CAMERA ASSISTANT
Peter Donahoe

STILLS PHOTOGRAPHER
Vicki Jones

GRIP
Llew Higgins

ADDITIONAL GRIPS
James Towsey

GAFFER
Michael Hughes

BEST BOY
Josh Jenkins

SOUND RECORDIST
Mark Tarpey

BOOM OPERATOR
Geoffrey Fyfe

LOCATIONS
Remmi Aloni

PARKOUR COORDINATOR
Matthew (Chippa) Campbell

SAFETY SUPERVISORS
Reg Roordink
Tom Coltraine

BUS DRIVER
Andy Hall

UNIT
Chris Dixon

Toby Granger

CATERING
Ed Hel's Kitchen

Edward Eve

SCRIPT SUPERVISOR
Lisa Inman

SCRIPT CONSULTANT
Veronica Gleeson

ASSISTANT EDITOR & PROMO EDITOR
Michael Melis

POST PRODUCTION SCRIPT
Reezy Miller Script Services

MUSIC MIXER
Tony Dupé

WEBSITE TITLES
Andy Talbot

SOCIAL MEDIA
Beatrix Coles - Screenherd

LEGAL
Julia Adams - Shiff & Company

INSURANCE
David McEwan - GALVANiiZE Insurance
OTHER PEOPLE’S PROBLEMS

POST PRODUCTION SERVICES
POST PRODUCER: Melissa Lee
DI COLOURIST: Jonathan Burton
SOUND EDITOR & MIXER: David Williams
ONLINE EDITOR: John Kerro
DAILIES OPERATOR: Tim Morton
TITLES DESIGN: John Kerro

For ABC
HEAD OF PROGRAMMING & DIGITAL: Rebecca Heap
HEAD OF SCRIPTED PRODUCTION: Sally Riley
DEPUTY HEAD OF PRODUCTION: Alastair McKinnon
PRODUCTION EXECUTIVE: Alex Baldwin
FICTION COORDINATOR: Shaarne Rarere
FICTION ASSISTANT: Emelia Griggs

DEVELOPMENT & INVESTMENT MANAGER: Alicia Brown
FILM VICTORIA: Mike Cowap
INVESTMENT MANAGER SCREEN AUSTRALIA: Mike Jones
LONG STORY SHORT SCRIPT PRODUCER

FOR SOLVING SOME OF OUR PROBLEMS
THANK YOU

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Peter Beckwith  Noah Kerron
Marion Boyce  John Kerron
Circus Oz  Tristan Leech
Kate Delbridge  Sean Lewis
Docklands Studios, Melbourne  Stuart Mannion
Bridgette George  Jamie Russell-Mudge
Haley Gillies  Drew Rhodes
Ross Green  Sue Seymour
Rosalie Ham  Adam Spellacy
Michelle Hardy  Stage and Screen
William Head  Olivia Fay Williams
Matilda Douglas Henry  104 Film Offices
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