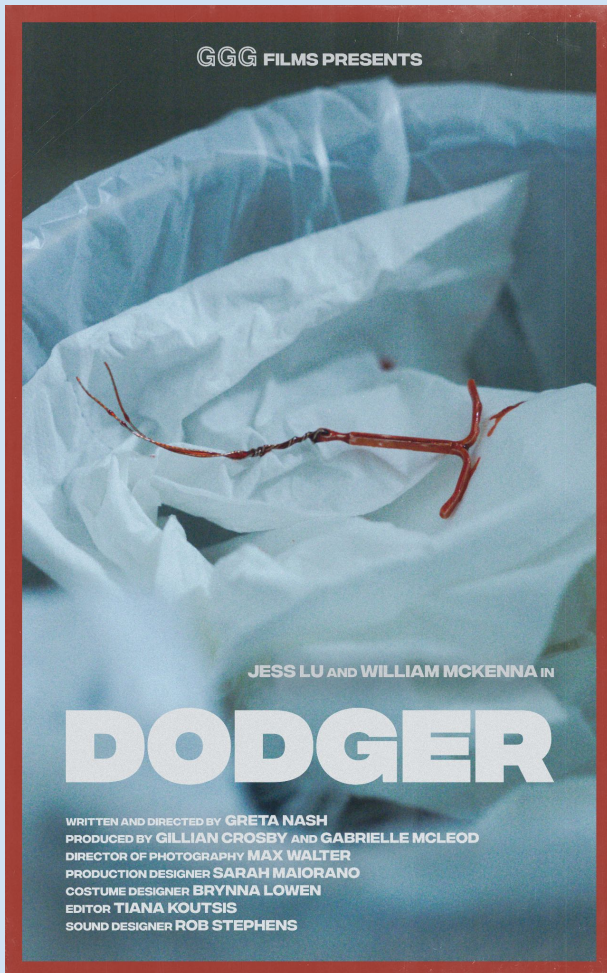


GGG

PRESS KIT

DODGER



GGG FILMS PRESENTS

JESS LU AND WILLIAM MCKENNA IN

DODGER

WRITTEN AND DIRECTED BY GRETA NASH
PRODUCED BY GILLIAN CROSBY AND GABRIELLE MCLEOD
DIRECTOR OF PHOTOGRAPHY MAX WALTER
PRODUCTION DESIGNER SARAH MAIORANO
COSTUME DESIGNER BRYNNA LOWEN
EDITOR TIANA KOUTSIS
SOUND DESIGNER ROB STEPHENS

IN NEAR-FUTURE
WARTIME AUSTRALIA,
VIC APPROACHES HER
FRIEND SAM WITH A DRASTIC
PLAN TO **DODGE THE DRAFT.**

Country of Production: Australia

Date of completion: January 2026

Available screening formats: Pro Res, H264, DCP

Aspect ratio: 1.66

Film duration: 19'52

Film genre: Drama, Dystopian

SYNOPSIS

Vic, a young woman living alone in her late grandmother's suburban house, steels herself to **remove her own IUD**. She's preparing for a visit from Sam, an old friend with whom she shares a complicated history of sexual tension and unspoken feelings. They reconnect **amidst the backdrop of war and looming conscription**, and Vic's true motive emerges: **she's been drafted, and wants Sam's help to get pregnant to avoid service**. When Sam refuses, the two argue, but a run-in with the police forces them to come clean about their feelings with one another. They decide to go ahead with the plan, but as they have sex, **Vic's doubt gets the better of her**. The decision is ultimately hers to make, but with Sam's support and understanding, Vic **knows she is no longer alone**.

DIRECTOR'S STATEMENT

DODGER is a film about freedom.

I wanted to write about the experience of being young and having the course of your life altered by forces outside your control. In an age where the worst case scenario feels more possible than ever, the prospect of conscription being reintroduced became fascinating to me.

What would happen if Australia went to war? If conscription was reintroduced (as our defence act makes possible) would it be gender neutral, like in many Nordic countries? And could that ever be viewed as a "win" for the feminist movement? The topic of conscription seemed to be a compelling framework through which to explore the ethics of self-preservation, body autonomy, coercion, and the role governments play in our personal and private lives.

But all of this is background to our story, which begins with a young woman pulling out her own IUD. The visceral image of a woman taking matters into her own hands wedged itself in my mind, and I was compelled to build a character around her. I have long been fascinated by stories of women through time accessing birth control in precarious, risky ways. As the debate around body autonomy continues to progress and regress, I thought it would be fascinating to explore the murky territory of a woman choosing to have a baby for the explicitly selfish reason of self-preservation - the same reason somebody might choose to terminate a pregnancy.

While Vic struggles to choose between two fraught futures, the ending offers a moment of hope through connection. At its heart, DODGER is a love story about two young people making their way through "unprecedented times" together - with honesty, open communication, and ultimately, hope.

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CAST LIST

In Order of Appearance

Vic.....Jess Lu

Anna Brock.....Mikaela Cummins

Newsreader VO.....Katherine Pearson

Politician VO.....Beau Oakley

Sam.....William McKenna

Police Officer 1.....Michael Young

Police Officer 2.....Ryan Dunt



JESS LU (they/them)

Vic

From Cavanbah to Naarm, Jess Lu is a non-binary Malay-Chinese/Australian creative, educated at the Victorian College of the Arts. They've featured across film and television, including Jenny in feature film "Of an Age" (2023, Goran Stolevski), Stan original "Bad Behaviour" (2023, dir. Corrie Chen) and multiple award nominated short "Snapshot" (2022, dir. Becki Bouchier), including support roles in "Neighbours", TikTok series "Scattered" and biopic "Better Man" (2025, dir. Michael Gracey)

In theatre they've played Helen in "Machinal" (dir. Daniela Farinacci), Janney in "promiscuous/cities" written by Lachlan Philpott (dir. Alyson Campbell), Number 1 in "Slutnik's" Adelaide Fringe season (dir. Tansy Gorman), 2 in the Edinburgh Fringe season of "How to be a Person When the World is Ending" (dir. Meg Dunn), Sandra in "Shhh..." by Clare Barron (dir. Emma Valente) at Red Stitch Actors Theatre, and has worked with the Melbourne Theatre Company for their First Stage writer's festival (dir. Tasnim Hossain).

Jess is keenly interested in consuming and making queer, intersectional art for all communities. They're keenly invested in the future of the arts in Australia, and have been immersed in as many aspects as possible, including producing for independent theatre at Theatreworks, and for Melbourne Fringe Festival and Midsumma. They're currently producing Victoria's best up-and-coming LARP "A Dance of Ribbons", and is co-founder of Award Winning live-action roleplay podcast "The Dirty Twenty Podcast".



WILLIAM MCKENNA (he/him)

Sam

William McKenna is one of Australia's most exciting young performers, with a growing body of work across television, theatre, and comedy.

On screen, he can be seen in Stan's *Thou Shalt Not Steal*, *Good Cop/Bad Cop*, and Netflix's acclaimed *Heartbreak High* (Series 3). In 2023, he starred as Ed Kennedy in Lingo Pictures' adaptation of Markus Zusak's *The Messenger* (ABC) and played Matthew, the nervous assistant to Catherine Tate's queen, in the BBC comedy *Queen of Oz*. He is also known for his role as Ben Ripley in *Nowhere Boys* for Matchbox Pictures.

On stage, William gained widespread recognition as Scorpius Malfoy in the original Australian production of *Harry Potter and the Cursed Child* (2018–2020). His performance earned him a Helpmann Award nomination for Best Male Actor in a Supporting Role and the Green Room Award for Best Performance in a Theatre Production. More recently, he has appeared in Melbourne Theatre Company's *Bernhardt/Hamlet* (2023) and *Admissions* opposite Kat Stewart (2022), as well as *Milked* at fortyfivedownstairs. He began 2025 starring as Ross in MTC's *The Removalists*.

A gifted comedian and writer, William won the 2015 Melbourne International Comedy Festival's Class Clowns national competition. William debuted his first solo comedy play *Appellation* in 2022, which earned him a nomination for Best Newcomer.

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CREDITS

| | | | |
|-------------------------|------------------------------------|----------------------|---------------------------------|
| Written and Directed by | Greta Nash | 1st AC | Lachlan Wright |
| Produced by | Gillian Crosby Gabrielle McLeod | 2nd AC | Rachel Kemp Leo Anderson |
| Director of Photography | Max Walter | Sound Recordist | Beau Oakley |
| Production Designer | Sarah Maiorano | Boom Operator | Max Crosby |
| Costume Designer | Brynna Lowen | Gaffer | Hamish Palmer |
| Editor | Tiana Koutsis | Lighting Assistant | Hamish McKenna |
| Sound Designer | Rob Stephens | Production Assistant | Michael Hollis Polly Garrett |
| 1st AD | Gabrielle McLeod | Intimacy Coordinator | Annabelle Tudor |

CREDITS

Art Assistant

Tahlia Fusca

Art Assistant/Prop Maker

Max Crosby

Costume Stand By

Yvette Turnbull

Make Up Artist

Em Stacey
Erika Beiza

Unit Manager

Adam Moore
Gillian Crosby

Sound Producer

Laura Hesse

Colourist

Sam McCarthy

Music

"CRUISING TO SELF SOOTHE"

Written, Produced and Performed by Ecce Vandal

Administered by Universal Publishing Pty Ltd

"BRATS ARE TAKING OVER"

Written by Alex Hayes and Rob Stephens

Performed by HYLA



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CREATIVE TEAM



GRETA NASH
Writer/Director



GILLIAN CROSBY
Producer



GABRIELLE MCLEOD
Producer

CREATIVE TEAM

Greta Nash **Writer/Director**

Greta Nash (they/she) is a Melbourne based screenwriter and director, currently participating in VicScreen's Originate Series program for emerging screenwriters. In 2023, Greta completed their latest short film Heart Throb, which premiered at Flickerfest in 2024 and won Best Australian Film at the Setting Sun Film Festival. Greta was the Director's Attachment on the netflix feature film Run Rabbit Run, funded by Screen Australia. In 2022 Greta also wrote a polished draft of their first feature, School Camp, with advanced development funding from Screen Tasmania. Greta wrote and directed the winning Tropfest film Two Piece in 2018 with GGG Films. Their previous short film Locker Room premiered at MIFF in 2017, and has since received over 11 million views online.

Gillian Crosby **Producer**

Gillian Crosby (she/her) is a writer and producer based in Melbourne. She has produced short films, commercials, audio productions, music videos and one (first and last) play. She graduated from VCA in 2015, and has been collaborating with the other two Gs ever since, most notably on 2018 Tropfest winner Two Piece, as well as several music videos, and they now have a slate of longform projects in development. Gillian wrote and directed the short film Game Face, which premiered at Flickerfest in 2023 and toured the country with their Best Australian Shorts programme. She was selected as one of SPA's Ones To Watch 2023, and AIDC's Leading Lights 2024. She is currently an Associate Producer at Truce Films.

Gabrielle McLeod **Producer**

Gabrielle McLeod (she/her) is a producer who works on productions in both Melbourne and Tasmania. She has produced several short form projects including 2018 Tropfest winning short film Two Piece. Gabrielle was the producer on Bad Locals, a web series made in Tasmania, as part the Screen Australia 'Every Voice' initiatives. She works on long form productions, splitting her time between the production office, location department and AD team; working on series such as 'Clickbait' (Netflix), 'Deadloch' (Amazon) and 'Bay of Fires' (ABC); and feature films such as 'Road to the Sky' (Amazon), 'Windcatcher' (Stan), and 'One More Shot' (Stan). She is currently working in the production team on 'War Machine' (Lionsgate / Netflix) which is shooting in Victoria.

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