



LEMON MERINGUE PICTURES

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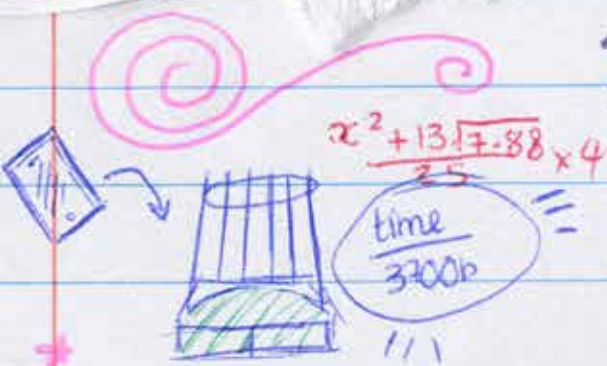
Tegan ~~Higginbotham~~
Higginbotham

$$4083 \times 7\pi = \cos(420)$$

Created by Jem Splitter

Displaced

Directed by Molly Daniels



$$\frac{\sin(320)}{\pi}$$

Paige Joy Ryans

Invest in apples??



VICSCREEN



...There's more, but we ran out of space.

Logline

A depressed, dysfunctional physicist accidentally sent back in time tries to fix her future by mentoring her troubled 14-year-old self -- a whole-ass handful with her own mischievous agenda.

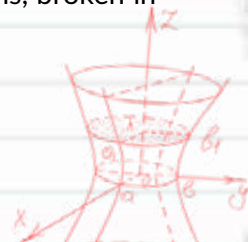


Synopsis

Sarah did not mean to time travel. Seeking a distraction from her shitty life, the brilliant but depressed physicist set herself the impossible task of building a time machine from scraps lying around in her under-funded university lab. It wasn't supposed to actually work. Hurlled back in time to the year 2000, she's stuck with no resources, no plan, no way back to the future – and worst of all, another Sarah.

The younger Sarah is at a turning point. She's chaotic and destructive, emotionally volatile, terrified she's queer, and desperate for control. "Big Sarah" hatches a plan: if she can set "Little Sarah" on a better path, she can undo her dead-end future by helping her younger self avoid her mistakes. But Little Sarah has no intention of learning from this "sad sack with divorced-dad energy" – she is, however, interested in all the information Big Sarah has about the future, for power and profit.

The two Sarahs work each other, each with their own agenda: Big Sarah fights to put Little Sarah on a better path, while Little Sarah schemes to uncover all of Big Sarah's secrets, only to discover just how unprepared she is for some of the scarier truths about what's to come. Neither of them is happy to see the state of the other, but both Sarahs, broken in different ways, are the exact person the other one needs.



JEM SPLITTER

(creator / writer / recovering Little Sarah)



Jem is an emerging screenwriter, director, and producer; specialising in genre television with a unique voice and sharp, character-based humour. Jem's short form sci-fi/comedy series *DISPLACED*, funded by Screen Australia and VicScreen, took home the Grand Jury Prize at Sydney Web Fest and racked up further accolades at festivals including Austin Film Festival, Gold Coast Film Fest, SOHO International Film Fest, and more, and has been watched online over 300,000 times.

Jem draws from an extremely multidisciplinary creative background, with awards in theatre, prose, live comedy, video games, scripted radio, and even magic; bringing experience from all these varied art-forms into his creative practice. Since 2022, Jem has successfully won eleven development and production grants from agencies including Screen Australia, VicScreen, and Screen Queensland. In 2024 he was shortlisted for the Australian Writers' Guild JOHN HINDE AWARD.

He is also currently working with Far North Productions, producing their upcoming features *BLOODWOOD*, a sprawling outback action epic with Tim Roth attached to star, and *BOOMERANG*, winner of AACTA Pitch: Regional Landscapes 2025.

MOLLY DANIELS

(writer / director)



Molly is one of Australia's brightest and sharpest comedy minds (according to her). Molly is showrunner, writer, and director of *LITTLE LUNCH: NEW CLASS* for Gristmill and ABC. She was a writer on two seasons of *THE INBESTIGATORS* for Netflix and ABC ME.

In web, Molly was co-creator, producer, writer and star of the web series *Celebration Nation*, part of Screen Australia's 2020 Skip Ahead initiative and AACTA nominee for Best Online Series. She was also co-creator, producer, writer, star, and director of *PARTY OF THE CENTURY* and *FUNRAL OF THE CENTURY*, funded Creative Victoria. She directed, script edited, and produced the web series *Wispy*, funded by Screen Australia, and is working on a second season of her viral online series *THE MOST ROMANTIC SHOW IN THE WORLD*. She also writes and co-hosts *Short and Curly*, a chart-topping kids' podcast about ethics, for ABC Digital.

As an actor, Molly has featured in series such as *BACK IN VERY SMALL BUSINESS* (ABC), *TOMORROW WHEN THE WAR BEGAN* (ABC) and *RONNY CHIENG: INTERNATIONAL STUDENT* (Comedy Central/ABC).

Main cast

TEGAN HIGGINBOTHAM as BIG SARAH



Tegan Higginbotham is an award-winning comedian and one of Australia's most versatile screenwriter/performers, known for her passion, energy, and fresh perspective. Tegan's first stand up show was nominated for Best Newcomer at the Melbourne International Comedy Festival. During that same festival season, she was also nominated for The Golden Gibbo for her work with sketch comedy trio, WATSON. In 2014, she won Best Comedy at the Melbourne Fringe, while her sketch comedy work has been viewed over 20 million times online.

On the page, Tegan is one of the country's most exciting up-and-coming screenwriters. Her first feature, *Jones Family Christmas*, was released on Stan in November 2023 and she has a further two major television series in the pipeline, including Stan and Screen Australia's brand-new Original Series *Gnomes*, currently in production in Victoria. On screen, Tegan is best known for her roles in feature films including *Oddball* and *Holding The Man*, and her television roles in *Nowhere Boys*, *This is Littleton*, and *Molly*. She's been a regular on panel shows including *Whovians*, *Have You Been Paying Attention?* and *Spicks and Specks*, and was part of the core ensemble for *Whose Line Is It Anyway?*

PAIGE JOY RYANS as LITTLE SARAH



Paige Joy Ryans is an up-and-coming actress from Melbourne. She has most recently been seen in *Displaced*, a web series created by Jem Splitter, written by Molly Daniels and Jem Splitter and directed by Molly Daniels. She will also soon be appearing in a new series for Apple.

She currently attends Austin Acting Studios in Melbourne, studying acting, accent workshops and screenwriting.

JOHN LEARY as JONATHAN BLOOM (DAD)



John is a graduate of Theatre Nepean and a proud member of MEAA. Theatre credits include *Bernhardt/Hamlet*, *Shakespeare in Love*, *North By Northwest*, *Private Lives*, *His Girl Friday* and *Realism* (Melbourne Theatre Company); *All My Sons*, *White Guard*, *Taming of the Shrew* and *Julius Caesar* (Sydney Theatre Company); *Peter Pan*, *The Business*, *The Book of Everything*, *A Midsummer Night's Dream*, *The Marriage of Figaro* and *Cloudstreet* (Belvoir); *The Dragon*, *White Rabbit Red Rabbit* (Malthouse Theatre); *Just Macbeth* (Bell Shakespeare); John also co-wrote and performed in the plays *The Suitors* and *Vital Organs*.

Selected Television credits: *Dear Life*, *The Spooky Files*, *The Newsreader*, *Five Bedrooms*, *Significant Others*, *Spreadsheet*, *Glitch*, *Upright*, *The Letdown*, *True Story with Hamish and Andy*, *Get Krack'n*, *Upper Middle Bogan*, *Laid*, *Offspring*, *Tough Nuts*, *Woodley*, and *All Saints*. His US television credits include *The Good Place* and *No Activity*.

Selected film credits: *Late Night with the Devil*, *Pirates of the Caribbean V*, *Oddball*, *Red Dog*, *Where the Wild Things Are*, *Holding The Man* and the Tropfest winning short *Lemonade Stand*.

FIONA MCLEOD as EVA BLOOM (MUM)



Fiona has worked on stage, in television and film over her 30 year career, and co-founded The Other Tongue Theatre Company with Writer/Director Jane Bodie.

Stage credits include *Yellingbo*, *Taking The Waters*, *Oil Babies*, *Construction Of The Human Heart* (nominated for 5 Green Room Awards, including Best Actress), *Sensitive To Noise*, Gogol's *The Government Inspector* and *Australian Marriage Act*. With The Other Tongue she performed in *Face2face*, *Fourplay*, *Still*, *Out Night One* and *Ride*, touring to Sydney, Adelaide, Edinburgh, Bath and Dublin.

Fiona's TV work includes *Tomorrow Tonight*, *Superwog*, *My Life Is Murder*, *5 Bedrooms*, *Hamish & Andy's True Story* (Series 1 & 2), *Back In Very Small Business* (ABC TV), *Wentworth*, *Offspring*, *7 Types Of Ambiguity*, *Laid*, *Paper Giants 2: The Magazine Wars*, *Miss Fishers Murder Mysteries*, *A Dangerous Method*, *Lowdown*, *Rush*, *Satisfaction*, *All Saints*, *Stingers*, *Secret Life Of Us*, *Frontline*, *Halifax Fp* and *Blue Heelers*. Film credits include *Noise* (AFI Award winner), *The Heartbreak Tour*, *Little Deaths*, *Floating*, *The Last Supper* and *Roy Hollsdotter Live*.



Episode 1

TIMELINE, SHMIMELINE

Big Sarah comes crashing into the year 2000 and Little Sarah's bedroom. With nowhere else to go, she turns to Little Sarah, trying to convince her that working together is in their mutual interest.

They each promise not to lie to each other. Then immediately break that promise.



$$g = \frac{F}{m} \quad g = -$$

$$U = \frac{W_{\text{ext}}}{m} = -\frac{1}{m} \int_{\infty}^r F \cdot dr$$



Episode 2

RECTAL DYSFUNCTION

Big Sarah experiences withdrawals from her antidepressants, while Little Sarah torments her, both to amuse herself and to gather as much juicy data as she can.

Faced with the reality of Little Sarah's chaotic cruelty, Big Sarah makes the unexpected decision to disclose something particularly big about their future.

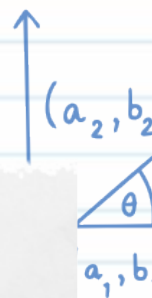


Episode 3

¿PORQUE NO LOS DOS?

Finally in possession of future knowledge worth having, Little Sarah flexes her manipulation skills, until reality smacks her in the face.

Big Sarah is ambushed into a “family dinner” and learns something about her parents she wasn’t quite ready for, leading to a panic attack in her childhood bathroom.



Episode 4

IF ASIO FINDS THIS, I'M SCREWED

Little Sarah experiences her first girl crush, and is TOTALLY NORMAL ABOUT IT.

Meanwhile, Big Sarah blows off some steam with a hot bartender, leaving her with a brand-new existential crisis and her pants on backwards, before discovering a profound betrayal by Little Sarah.



Episode 5

PARTY LIKE LAST YEAR WAS 1999

Roped into babysitting Little Sarah, Big Sarah must survive an entire weekend trapped in the house with the megalomaniacal psycho who has been using her for information and profit. Finally fed up, she hatches an escape plan – to go back in time and start over with an even *littler* Sarah.

Meanwhile, with the parents away, Little Sarah throws her best party to date.



Episode 6

THE PRESENT

Faced with the threat of Big Sarah leaving – and being obliterated in a new timeline – Little Sarah finally tries to be a better person, which goes even worse than you'd expect. After dropping the equivalent of an emotional nuke on Big Sarah, she has her first brush with empathy... and her first panic attack.

And Big Sarah, finally honest with herself – and Little Sarah – makes a selfish decision.





Audience

Primary audience:

25-45 skewing female

Secondary audience:

14-20 skewing female

Massive **co-viewing potential** - appealing to and encouraging bonding between parents & teenagers

Audience comps:

- character-driven relationship comedies (COLIN FROM ACCOUNTS, GILMORE GIRLS)
- genre-comedy hybrids (DEADLOCH, WEDNESDAY)
- female and queer-led stories about dickheads figuring shit out (HACKS, BROAD CITY, FLEABAG, DERRY GIRLS)

Other audience interests: AFLW, long-term therapy, rescue greyhounds, online fan communities, bouldering, podcasts, stick & poke tattoos, 90s house prices, swearing they'll give up online shopping *"after this last pair of easy pants"*



DISPLACED: A COMEDY ABOUT DEPRESSION

(and a little bit of time travel)

THERE'S AN OLD JEWISH JOKE about a guy who wears shoes three sizes too small. He walks around in agony for hours and hours, every day. Eventually, his wife, understandably sick of his shit, asks him why he doesn't just get bigger shoes. *"Because, when I take them off - my God, the ecstasy."*

Big and Little Sarah are funny. They're whip-smart, incredibly fast, several steps ahead of whoever's around, and can't stop mouthing off about everything. They're also in pain all the time. Each is deeply broken in different ways: Little Sarah is a borderline sociopathic, hot-headed, queer - and in denial about it - teenager, who's desperately lonely but pushes everyone away with her megalomania. And Big Sarah - well, her problem is having been Little Sarah. (They also both have asthma.) Pain, depression, trauma, and grief are all things we go through - all grist for the comedic mill, if you're courageous enough, and the Sarahs are.

You need to know going in: they're not funny *despite* this pain, they're funny *because* of it. The unique chemistry of DISPLACED is inextricable combination of their big, dweird personalities, and the pain they carry around all the time. They're magnetic, lively, irresistible characters we WANT to spend time with, with problems we understand. How they deal with those problems is funny. It's also devastating, surprising, and validating.

This isn't a world where Big Sarah will fix all her issues with time travel, and then find a way back to a perfect future through pluck. They have real, recognisable problems, and we treat them with respect. The unique concept and its broken, fast-talking, pop-culture-aware leads tell a story about trauma and healing -

closer to a "messy women comedy" like HACKS or FLEABAG, just wearing Marty McFly's puffer jacket. DISPLACED is equal parts wish fulfilment and nightmarish exposure therapy to anyone who's ever wrestled with their own inner child. And... who hasn't?

This emotional realness is served by the 2000s setting: recent enough that the world of the show is quickly recognisable, but far enough removed to heighten the anxiety and panic of being a young queer person in a pre-Lady Gaga world. Not to mention packing a nostalgic whopper. (Did you know we're as far from the year 2000 as 2000 was from the filming of STAR WARS? Sorry. Please keep reading.) Anyone with a sense memory of the sound of a dial-up modem will eat that shit up.

DISPLACED is an idiosyncratic love story between two of the same person, presented with an opportunity we all crave: to heal old wounds, or maybe even prevent them. They'll mess it up, of course - healing is messy and weird at the best of times, even without these two weirdos. They're in no danger of coming out as two boring, functional, well-adjusted people. They'll still be *them*. But they also happen to be the exact broken weirdos each other needs.

Because as much as pain is funny, recovery is even better. The pain produces comedy, and the comedy heals the pain. DISPLACED is ultimately a story of hope: that those little shitheads we call our "inner child" can be healed. We all have pain. And unlike the old Jewish guy, it's not by choice. Putting our pain on the screen, fearlessly and honestly, and making jokes about it - that's how you loosen the laces.



NAME _____

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