

‘Touching, funny,
whimsical and
mysterious!’

Liane Moriarty

FRANCES WHITING

‘All heart. All soul.
All kinds of beautiful.’

Trent Dalton

THE BEST KIND OF BEAUTIFUL

‘Warm, witty, provocative,
a wise observer of
human nature, family, life.’

Quentin Bryce AD CVO

8 x 60' 4K proposed TV series
directed by Michael Rymer





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The Author.

Frances Whiting is one of Australia's best-known and favourite writers. An award winning columnist, her weekly Sunday column for News Limited papers has now run for a record-breaking 21 years, while her feature writing for *The Courier Mail's Q Weekend* magazine has also earned her several journalism awards.

Frances's novel *Walking on Trampolines* was a critical and commercial success, earning bestseller status and translated into seven languages internationally.

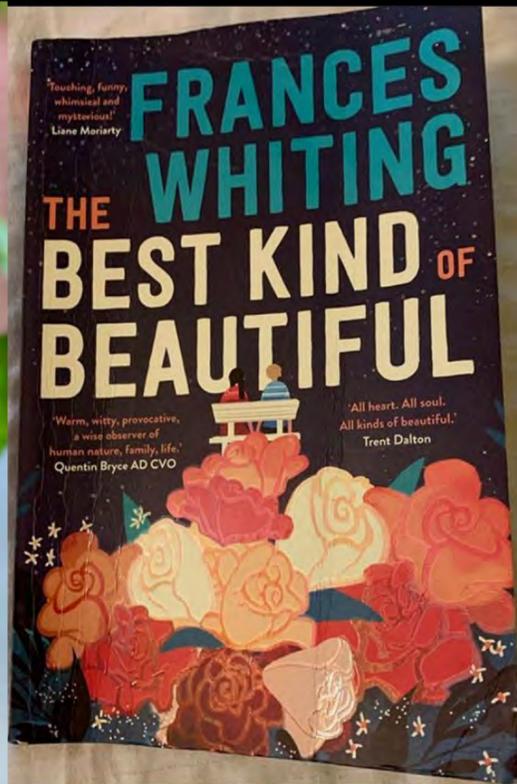
Her new novel **The Best Kind of Beautiful** is another best seller, with the audio rights sold internationally, and earning critical acclaim from authors like Trent Dalton: "All heart. All soul. All kinds of beautiful", and Liane Moriarty: "Touching, funny, whimsical and mysterious!"



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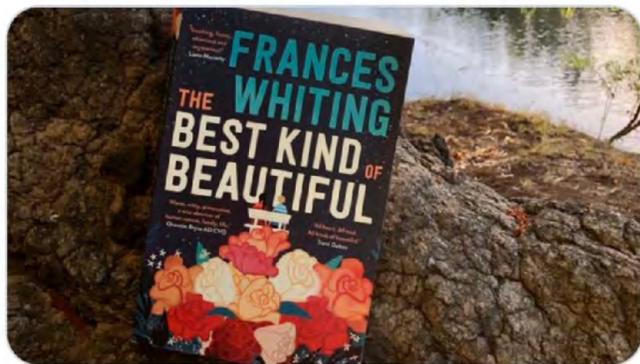
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Princess Catchi shannonkate_reads · Follow



Terri Irwin @TerrIrwin · Sep 1

I'm loving the chance to have a good read along the Wenlock River at the Steve Irwin Wildlife Reserve. This is the time of year we are also encouraging kids to get involved with our @wildwarriors Readathon. Reading opens up a whole new world! wildlifewarriors.org.au/get-involved/r...



5 34 390

Liked by hollybrisley and others

adanicodemou The weather in Sydney is gorgeous ☀️ I just got a delivery of books, can anyone recommend what to read? #adaandlynnbookclub #thedyry

baileynew Day 19 - travelling . When I left Australia I brought my dear friend Frances Whiting new book "The Best Kind of Beautiful" to read in my quieter...

all 30 lewisdeb · Follow

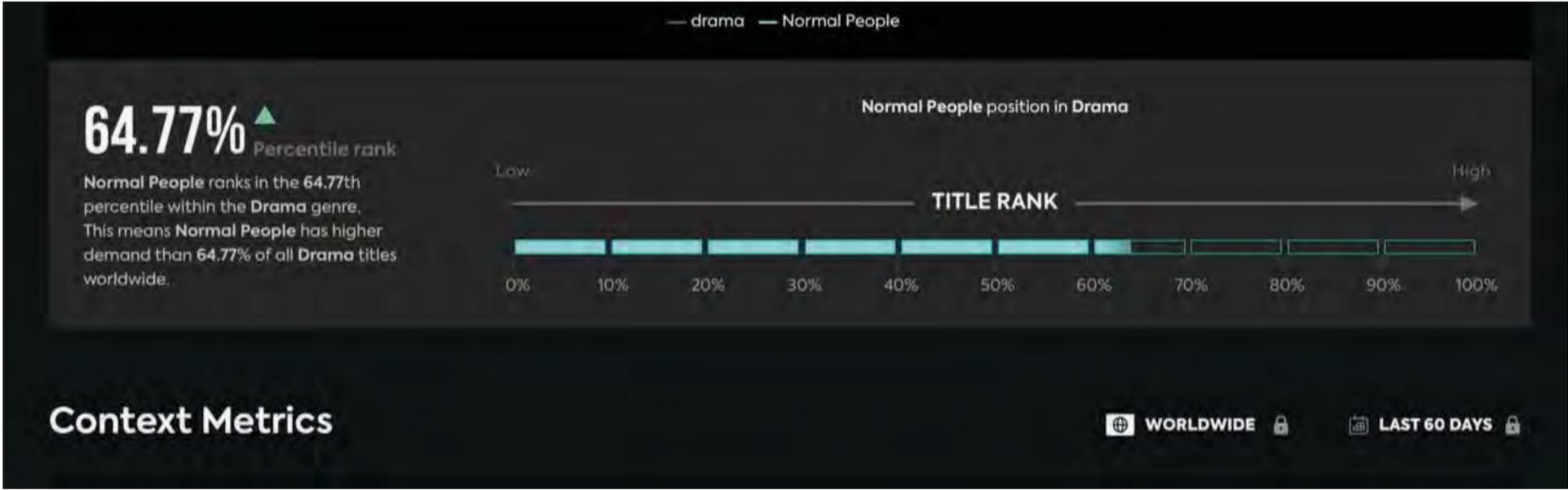


Liked by bouchthebookworm and others

shannonkate_reads Just want something light and pretty after the rain...

speaking to Christine... writing, families, music, beautiful @macmillanaus #novel #writing... er woman Fran!





Noel Woodward
5 months ago

★★★★★

Wondrous, magical, messy, complicated and oh so relatable 'Normal People' is one show that revels in nuance and subtlety - capturing each moment in all its raw emotive glory.

Through all the pain, suffering, anger, insecurity and moments of bliss, solitude and happiness there's one thing that elevates the show above all others - it is amazingly Human. A rare piece of cinematic wizardry, this is one show you can keep coming back to again and again. Do binge watch this if you can. Thank me later. :)
121 people found this helpful.



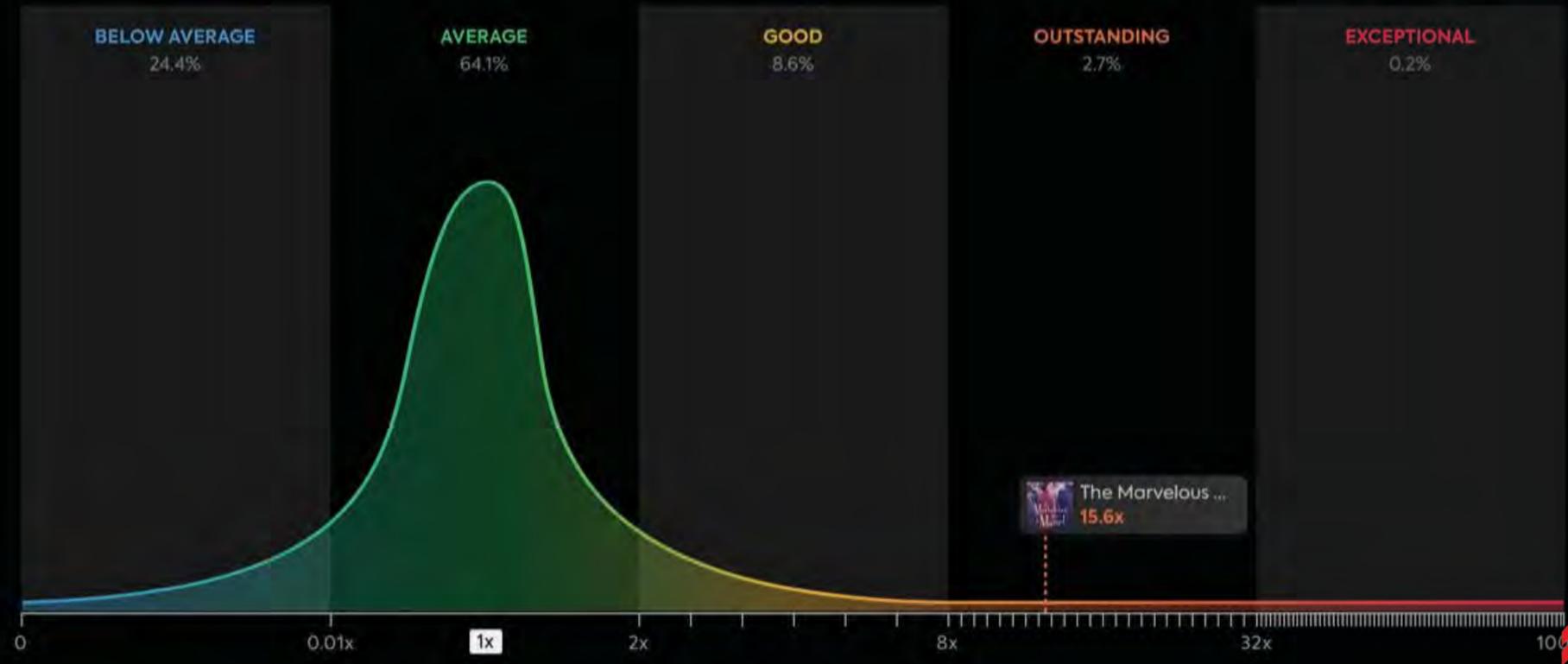
THE ARCHERS MAIDEN





15.6X Difference from Market Average
OUTSTANDING

Demand for The Marvelous Mrs. Maisel is 15.6 times the demand for the average show Worldwide in the Last Day. 2.7% of all shows in the market have this level of demand.

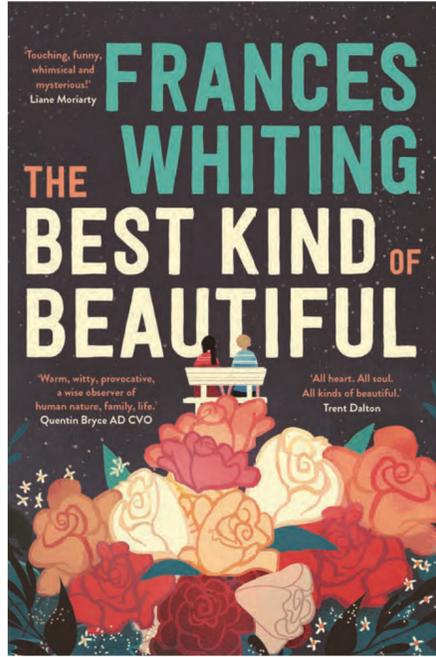


Difference from the "Average Title" (1x)
(Demand Expressions per capita multiplied by X times)



prime video

Synopsis. The Story



ISBN: 9781743535134
Format: Trade Paperback
Pub Date: 29/10/2019
Category: Fiction & related items / Modern & contemporary fiction (post c 1945)
Imprint: Macmillan Australia

The Best Kind of Beautiful is the story of a young woman who prefers 'loner' status and a man who has a very busy social life. The attraction between them lies fallow because of their very similar but in fact different, life-styles and their discreet approaches to the sanctity of personal privacy.

The Best Kind of Beautiful (Pan Macmillan 2019), the second novel by Frances Whiting, is the best kind of book, especially for these weird times we're living through, with readers often searching out novels that are light-hearted, funny, warm, poignant and uplifting.

This is a book about ordinary people living ordinary lives and yet from amidst the banal, Whiting sifts the magical and the poetic, the wise and the wonderful, and transports both the characters and the reader onto a different level.

This book is about two loners who find each other; two people with difficult pasts who find a way to connect. Albert Flowers loves all things botanical. He works for The Green Team, with offices based in the local library, and is on a mission to replant native bushland in the Mount Bell State Forest. He seems quiet and isolated at work, but appears to have an active social life, with parties almost every weekend. Florence Saint Claire also works at The Green Team, and also has a green thumb. Unlike Albert, she really is a loner, revelling in the monotony of her work as she escapes the public scrutiny of her past life with her famous performing family. These two souls connect and befriend each other, but little do they realise that each is not quite what the other seems. Secrets and lies abound, and as the novel progresses, both of their tragic family histories are revealed. The yearning ambitions each have nurtured but concealed, related to work and family, friendships and achievement, are nudged into the open as they begin to trust each other.

Whiting deconstructs the dynamics of family as she explores each of the main character's backgrounds. With a huge cast, the novel gradually reveals Albert's troubled past and Florence's equally difficult history, with all of their family members coming to life through a complex recounting of past events. There is a large cast of minor characters, too, who are integral to the plot: friends, neighbours, colleagues ... all play a part in the circumstances that bring Florence and Albert spinning towards each other.

The themes of the novel include companionship, love, friendship, parental love and family. The author does a particularly good job of navigating the suffocating grip of grief, and of depicting how the ripples of loss can reverberate long after someone is gone. And all of this revolves around the twin subjects of music and gardens, which are celebrated as rejuvenations for the human spirit.

This is a perfect holiday read; an ideal gift for your mother or your sister or your best friend. Whiting is a superb writer of the human experience, and this is demonstrated in her witty dialogue and her sharp observations of the foibles and fallibilities we all experience. You are guaranteed to recognise some aspect of your parents, your children, your neighbours or perhaps even yourself.



BOOK REVIEW: THE BEST KIND OF BEAUTIFUL BY FRANCES WHITING

Posted on December 4, 2019 By AUSSIEMOOSE

There is something almost indescribably wonderful about watching someone come to life again.

Perhaps that's because of the simple of beauty of watching something rich and vibrant spring forth from seemingly nothing – that's never strictly speaking completely true; there's always something there, it's usually just deeply repressed and dormant – or because we have all been knocked down by life at one point or another, or over many, many energy-sapping points, and know what it is like to emerge on the other side.

Watching Florence Saint Claire, the immensely-identifiable with protagonist of Frances Whiting's supremely delightful *The Best Kind of Beautiful* come from the darkness of her own soul is one of those inspiring moments where we not witness a life reborn but come to profoundly and intimately understand why this matters so much.

The genius of this novel is that folds this deeply meaningful journey back to engaged humanity in a quirkily sweet book, replete with a great beguilingly offbeat characters, all of whom, for all their light and airy conversations and appealingly idiosyncratically lives are just as existentially-challenged as the rest of us.

It's this very happy marriage of the substantial and the fey that works so well and lures you in – trust me, you will mind a bit; the payoff is great and the journey sublime – to a story which wakes you up to the existence and need for revival of all those parts of your life you may have pushed to the darkest part of the back of the shelf, never, you thought, to be seen again.

“But the truth was, Florence didn't need Monty to remind her of the earth's magic. She felt it every time it cracked beneath her spade, the moment it yielded to release its strange scent of otherness. Florence loved watching the first trembles of the saplings she had planted, or the silent unfolding of a flower's throat; when the earth's skin broke and gave up its secrets, Florence felt she was witnessing the real entrance into Narnia.” (P. 13)

Whiting, through Florence's quite believable and slow-burning awakening, makes a movingly compelling case to reach into those just-out-of-reach places and to see what might be lurking there, should you be so prompted to do so.

That's the thing about these kinds of journey – they rarely spring from some conscious decision or deliberate of faith.

Like Florence, who is running from the loss of greatly-cherished loved one, and her past as a child star singer – the Saint Claires, led by the vivaciously flamboyant matriach of the family Amanda, were a very Von Trapp like group whose major claim to fame is the Christmas jazz standard “Santa Was a Jazz Cat”, a song so successful it just ate the family alive with its notoriety – and who has responded to these impossible to deal with emotional demands by retreating into determined loner status.

While she is close in a fashion to her family – mother Amanda and younger siblings Isolde and Puck (the Saint Clares do not believe in pedestrian of the moment names) – theirs are bonds forged of the unspoken pain and a dysfunctionality which, while not unique to their family, means that for every close moment, there are a thousand wedged far apart.



The Media Press.



...said when she met him at Florence's birthday lunch, a man who looked like a man shed. Looking at Albert now, his like like pylons on the floor, his arms red around the paper and his thick ed towards her, she could see a point.

...ert was a giant – not Isolde giant, not gily limbs and sharp corners, but solid rdy, able, she supposed, to withstand winds. Exactly like a well-built shed.

...o liked that sort of thing. The first morning he had led her into en Team's office, saying, "This is ce, everyone be kind".

...use Albert Flowers was kind, not Florence, but also to Monty who was and ridiculous in his spotted bow who constantly fussed around the shelves like a moth caught in a bell was kind to the children of East Elm y who tumbled into the library like and didn't care who saw them. Once I seen him scoop up Mrs Trenton, an sparrow of a woman, as she ed to reach the slot outside the to return her books 'Alley-oop,' he d, lifting her gently off her feet and turning her deftly on the ground, she'd stood rosy-cheeked and ng.

...o Albert, Florence smiled back. 'It's to be hot out there today,' adding, 'I'll you in the 35-degree heat while I'm in the set-at-a-very-comfortable 24-airconditioning.'

...ert got up from his desk and plucked pack off the hook, tossing a water on it.

...e of us, Florence,' he said as he out the door, 'have dreams to plant', ally, because I thought it was salt today?'

...ert grinned at her. "That too," he said, the office door behind him.

...family, she thought, would be d to see her like this, bantering.

...ere very few moments when Florence y relaxed. She remembered being at those awful university balls when she dying horticulture, and a boy from as had passed her a joint saying, 'ou go, Flo, this will loosen you up,' rence had refused, without telling it was exactly what she needed of when she and Albert tramped into K's fold, with the flashing blurs of its swooping overhead. Florence felt settle. While she scattered seeds on st floor, or felt the satisfying tug in her fingers as

...er went gave way, Albert would his stories that began when the ated doors of the library closed behind him at the end of each day. He would rush at Albert Flowers, im in cabs to parties, or drinks at bars in the city, or weekends on oats, and Florence would listen and mes imagine herself on the boat, or arty, or gazing at the wash of city eneath her with a salt-lipped gliss in and.

...did not rush at Florence when the m Library's door slid shut. It did not ner or shout across dance floors. The ong that Florence mostly answered the whistle of the kettle on her blue-lipped flames. Unless of course unted being trotted out at various as a paid-up member of the Saint lan, or occasionally joining Isolde friends for dinner, or being dragged

like damp forest leaves. They would sit at her kitchen table and he would fill her in on what he and his friends were up to that night, and she would smile and nod as if she too had a hand of usual suspects, girls, she supposed, with names like Tilly and Flick who would take their shoes off to dance.

Albert's friends seemed to be mostly someone called Jeremy, and a girl called Lydia – whom Florence suspected was irritating.

Florence found the name Lydia irritating all by itself.

Somewhere in his telling, Florence would close her eyes for a moment and enter the story, elbowing her way in amongst the semicircles laughing at something Jeremy or Lydia – no, not Lydia – said.

She would find herself walking home barefoot beside him, her feet damp from the grass, the thin strap of her shoes hooked on the tips of her fingers, the cool night air on her cool, dark skin.

Sometimes Albert would tilt his head back and laugh at something one of his friends had done. He had so many friends, she'd thought once, panicking, and she only really had Isolde and Puck – and Victor, if you counted a man who said good morning to you from behind his runner beans every day.

As a child Florence had never been the sort of girl to have a knot of other girls to link arms with; her ears had not been the one secrets were whispered into, and in the migratory paths of mothers dropping their daughters off at homes around the neighbourhood on weekends, Kinsey had not been on the route.

Florence knew why, she had always known why, and hadn't much cared for the most part.

After the last school group had left for the day, Florence stacked the beanbags in the corner, plucked the odd empty chip packet from the floor and returned the books she had read aloud to the shelves.

She sat at her desk looking up plant species in the library's bright red reference books, waiting for Albert to come in and say, 'Still here, Florence? Fancy a coffee on the way home?'

If he had somewhere to go, and Albert Flowers was a man who often had somewhere to go, they would part ways at the gate to her cottage, and she would stand by her pink-tipped camellia bushes and wave him off.

Isolde, witnessing the goodbye from the upstairs window, once said, 'Honestly, Florence, it's like he's going to war.'

Florence would watch him wander down her street, stopping to chat to Victor, lying in wait behind the fence to ask Albert about his butter pumpkins. Then Albert would continue on his way to dinner or drinks with his band of friends, who he sometimes referred to as 'the usual suspects', a phrase that made Florence bristle, and feel momentarily glad she was 'not one of them.

Every now and again Albert would come inside the cottage, stamping his work boots on the mat outside the door, and hang his hat on the hook in the hallway, filling her house with his frame and smelling vaguely

Winsome tale in full bloom



THE BEST KIND OF BEAUTIFUL
By Frances Whiting
Pan Macmillan, \$29.99, \$32.99

They On

Florence Saint Claire is a bit disgruntled about her name. She'd rather be called something like Retic, dependable, downing serious know. Florence, though, are more suitable to 'winsome creatures, like that girl Miranda who was quipped into thin air in Picnic at Hanging Rock – with those irritating pampies playing in the background'.

Unfortunately, Frances Whiting's 27-year-old protagonist hails from a particularly artistic family. Her siblings have been graced with the monikers Isolde and Puck, and her mother Amanda, who has a firm touch of the diva, has a tendency to "wax every last drop of drama out of a situation". To her eternal embarrassment Florence was once part of the family band the Saint Claire Swingers (who had a hit Christmas song called Santa was a Jazz Cat. Its continual success forever thwarted her desire to be a pianist among pianists).

Whiting is a journalist and columnist, and this is her second novel and fourth book, and while Florence may scoff, The Best Kind of Beautiful is indeed one of those winsome works that charms the reader with its wry treatment of its small cast of players whose paths intersect and dovetail.

Winning throughout her exploration of the permutations of love, familial, romantic and neighbourly, is a treatise of longing and loss.

For a novel that flirts with a floral theme (even its cover is a riot of blooms), it's not surprising that Florence works at The Green Team, a company whose motto is "We plant dreams", but really, Florence clarifies with typical acerbity, they actually just plant native fauna.

Nevertheless, she's alive to what she calls the earth's magic: "She felt it every time it cracked beneath her spade, the moment it yielded to release its strange scent of otherness." She also marvels slightly in the presence of Albert Flowers, her work colleague, who smells vaguely like damp forest leaves and is attractive enough, as her sister points out, if you like blond garden-sheds.

The similarities between these two landscape gardeners are uncanny, though starchy and pragmatic, both are socially misanthropic, suffer from a major absence in their lives and have secret alter egos that compel them to move stealthily between two worlds.

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to be direct, uncomplicated and incapable of dissembling but, unknown to each, both are equally duplicitous.

The re-union narrative between Florence and Albert, beset with the usual misunderstandings and missteps, is but one joy of this story.

Whiting is also adept at teasing out the theatrical dynamics of the all-singing Saint Claires troupe the constant window (before the Lik is Puck?), the lanky, kinetic Isolde as well as the formidable matriarch are all drawn with comic flair.

Misery from the clan is Lucas, husband and father, who died a decade before but whose presence is still keenly felt by his beloved family.

A musician and sometime actor and writer whose "stray threads of DNA" were inherited by his children, the legendary Lucas was charismatic, certainly, but more exuberant and despotic or rather because of his reputation. To keep his image unblemished, he'd distance himself and maintain secrets that are to eventually come tumbling out that may or may not darken the hitherto light airiness of the novel.

Ultimately, however, Whiting is more interested in soothing the score-heard than agitating over past misdeeds and indiscretions. Aside from its easy wit and humour, there's a tenderness to the book as the author extends her ministrations to all these in need.

Florence's next-door neighbour, Victor, for instance, rattles about in an empty house after the death of

his wife, and while Florence may scoff, The Best Kind of Beautiful is indeed one of those winsome works that charms the reader with its wry treatment of its small cast of players whose paths intersect and dovetail.

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Nevertheless, she's alive to what she calls the earth's magic: "She felt it every time it cracked beneath her spade, the moment it yielded to release its strange scent of otherness." She also marvels slightly in the presence of Albert Flowers, her work colleague, who smells vaguely like damp forest leaves and is attractive enough, as her sister points out, if you like blond garden-sheds.

INLAND by T a Obrecht, Hachette
The American dream comes under the microscope in this lyrical tale of Arizona frontierswoman Nora Lark, whose husband has disappeared while searching for water and whose elder sons have also vanished. As Nora waits with her younger son and hopes for the return of her menfolk we also meet Lurie Mattie, actually our hero and a murderer on the run. Superb storytelling with a mythical aura.

THE BEST KIND OF BEAUTIFUL by Frances Whiting, Macmillan
A beautiful storyteller and she's assembled a lovely cast here. Florence is living a double life. By day, she works planting saplings and has few friends, if any. She's prickly and she spends her life trying to run away from her famous surname. She was a child star with her family's troupe the Saint Claire Swingers, who were a jazz equivalent of the Partridge family. She dropped out of the group and vowed never to perform again. But every Christmas, their smash hit *Santa Was A Jazz Cat* comes back to haunt her. And then there's the death of her charismatic father, which hangs over her like a black cloud, especially since she thinks she may have been the one to kill him. But by night, behind a mask of make-up, Florence secretly transforms into Miss Suki and wows crowds all over town. Florence meets Albert at work. She's really quite taken with him but expects she's rather too dull for a man like him, who spends his weekends out with his band of "usual suspects". But perhaps they have more in common than she thinks — while one of them froze on stage, the other froze off it. A highlight of the novel is Florence's mother Amanda Saint Claire. People fall over themselves to be in her company and she laps it up.

AKIN by Emma Donoghue, Macmillan
Michael is a boy in need. His father died of an overdose 18 months ago, his mother is in prison for drug possession and his grandma, who was looking after him, has just passed away. His new guardian is great-uncle Noah, a retired chemistry professor who lives in New York's Upper West Side and opts to take Michael with him on a visit to his childhood hometown of Nice in France. The duo is so very different but what unites them is where the poignancy of this novel shines through.

THE DROVER'S WIFE by Leah Purcell, Hamish Hamilton
Actor, playwright and author Leah Purcell grew up reading Henry Lawson's famous 1892 short story *The Drover's Wife* carrying around her own battered copy of the book and annotating it with her childish sketches. The tale of the pregnant woman isolated in the family's two-bedroom hut with her four children deep in Australia's high country reached into her soul. This novel, which also incorporates some of Leah's family history, is just one of her reworkings of the tale's first came the stage play and soon there'll be a film. And in this courageous reimagining of the classic she has created something of a thriller, with the woman now named Molly Johnson and Aboriginal. The result is engrossing and truly powerful.

ELLIO PERLMAN MAYBE THE HORSE WILL TALK by Elliot Perlman, Macmillan
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TEA OBREHT by T a Obrecht, Hachette
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VERDICT: THE BEST KIND OF SUMMER READ

SHELLEY HADFIELD



COOL TO BE KIND ...
Frances Whiting's *The Best Kind of Beautiful* is attracting rave reviews.

Kindred spirits

Columnist Frances Whiting celebrates kindness, friendship and life's small pleasures in her new novel

Leanne Edmiston

Multi-award-winning *Courier-Mail* and *Sunday Mail* journalist Frances Whiting has just released her hotly anticipated new novel, *The Best Kind of Beautiful* (\$33, Macmillan). It's been six years since readers fell in love with her debut, *Walking on Trampolines*, but when readers meet nature lovers Florence and Albert they'll know it was worth the wait.

Colleagues and awkwardly friendly, Florence and Albert work together, enjoy talking books and plants, and think they've got each other figured out. But just how well do you really know anyone?

Amid a flurry of book-signing events for the novel that is garnering rave reviews, Frances sits down with *Brisbane News* for a

chat about her writing process, favourite local haunts and the underlying message in this heartwarming tale.

Where do you write?
Anywhere I can! Until recently I didn't have a designated home office area or writing space, so much of this book was written on a laptop on my bed. Also at my local library, a haven of peace which also appears figuratively in the pages of *The Best Kind of Beautiful*.

Which is harder - writing your weekly column or writing a book?
Novel writing is a much more complicated animal to wrestle. I love that Ernest

Hemingway quote: "There is nothing to writing. All you do is sit down at a typewriter and bleed." Writing the weekly column can be hard, but after 23 years, a certain amount of muscle memory kicks in. The column has a very distinct flow or rhythm (at least it does in my head!), so I just settle into it and write. But novel writing can be both exasperating and exhilarating, sometimes at the same time!

You've been a teacher, a journalist and an author - any other career aspirations?
I would love to be a librarian or a book store owner or staff member. Any place where I am surrounded by books and can literally breathe them in (I have been known to open a book and have a good old sniff) sounds very alluring to me. I do not discount any of those professions as a possible future career.

Kindness is a strong underlying theme in *The Best Kind of Beautiful*. Why is it so important now?
It is and quite purposefully. We are seeing – and our children are seeing – examples of bullying, intimidation and mean-spiritedness every single day, sometimes by very powerful political and business

powers – the ability to both completely transform lives and transport people from one sort of life to another," Whiting says. "There may be a character whose name is a blending of two well-known Brisbane book store owners, but really the whole book is a huge bouquet to books stores, libraries, book lovers, book clubbers, anyone who knows the joy of getting your nose between the pages of a book."

"It's also a homage to my local library, where I wrote some of this book, a place of sanctuary and, more latterly, a coffee van. Heaven."

Florence Saint Claire, former child star, generally prefers plants to people. She's a reluctant member of a musical family with a legendary father, an impossible mother, a sister who can't keep still and a brother who walks to his own beat.

'Florence, a fresh contemporary irresistible heroine, holder a cast of fascinating, brilliantly drawn characters together. Frances Whiting at her best.... It's true, you can't put it down' **Quentin Bryce AD CVO**



Pictured **Jessica De Gouw**

Confirmed Letter of Interest



Albert Flowers

is a people person, life rushing at him from all corners, carrying him to weddings and parties and late nights in roof top bars.

Albert appears to be a social butterfly. He hasn't lied about it to Florence, but he has omitted to say otherwise. He is kind to everyone. From a middle class family, Albert lives in the shadow of a popular and much loved by all dead Brother.



Pictured Darce Montgomery



Pictured Eamon Farren



Pictured Sean Keenan



Pictured Cody Fern



Amanda Saint Claire

is the centre of her children's world. She is larger than life and a consummate performer. Not your average Mother, Amanda has swept into her children's school wearing a draping kaftan, bright red turban and huge dangling earrings. She loves the spotlight and met Lucas Saint Claire when she was a young early 20-something University student. From that time onwards, they were partners onstage and in life until Lucas' untimely death in the most unspectacular circumstances. L'Amanda as she was once dubbed on the front page of High Notes music magazine is now 50 and she still shines just as brightly as ever.



Pictured Elizabeth Hurley



Pictured Tamzin Outhwaite



Pictured Natalie Imbruglia



Pictured Jacinda Barrett



Pictured Essie Davis



Pictured Dannii Minogue



Pictured Sadie Frost



Pictured Carice Van Houten

In commercial confidence



Isolde & Puck, *Saint Clare*.

Isolde.

is described as being “freakishly tall” and in perpetual motion. She can’t sit still. At 25 she is closely bonded with Florence, her older sister, and they share a cottage. Isolde is not as aware of her surroundings, or as self-conscious about her family’s fame as Florence is. Most things wash over her.



Pictured Courtney Eaton



Pictured Gabriella Wilde



Pictured Emma Lahaie



Pictured Naomi Atherton

Puck.

is the youngest of the Saint Claire children. He is 23 and marches to the beat of his own drum. He is an introverted and solitary soul, known by his family for disappearing at inopportune times. Puck is studying Music at University.



Pictured Cody Simpson



Pictured Bob Morley



Pictured Nicolas Hamilton



Pictured Elias Anton



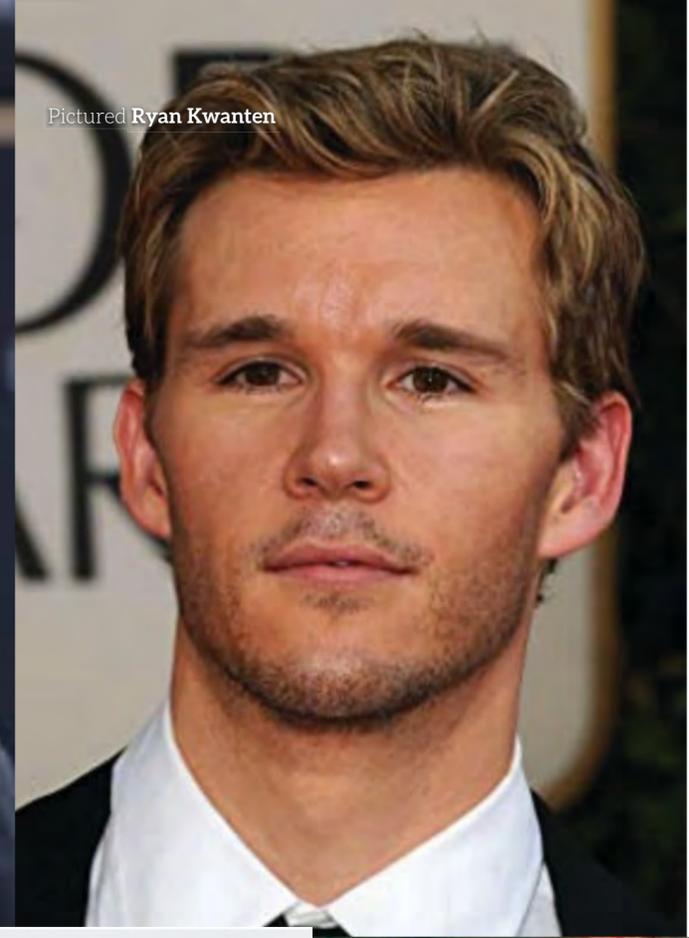
Lucas Saint Claire

is the charismatic front man of the family, born into a musical family he was made for a life on stage.

His wife Amanda compliments him perfectly both on stage and in family life.



Pictured **Simon Baker**



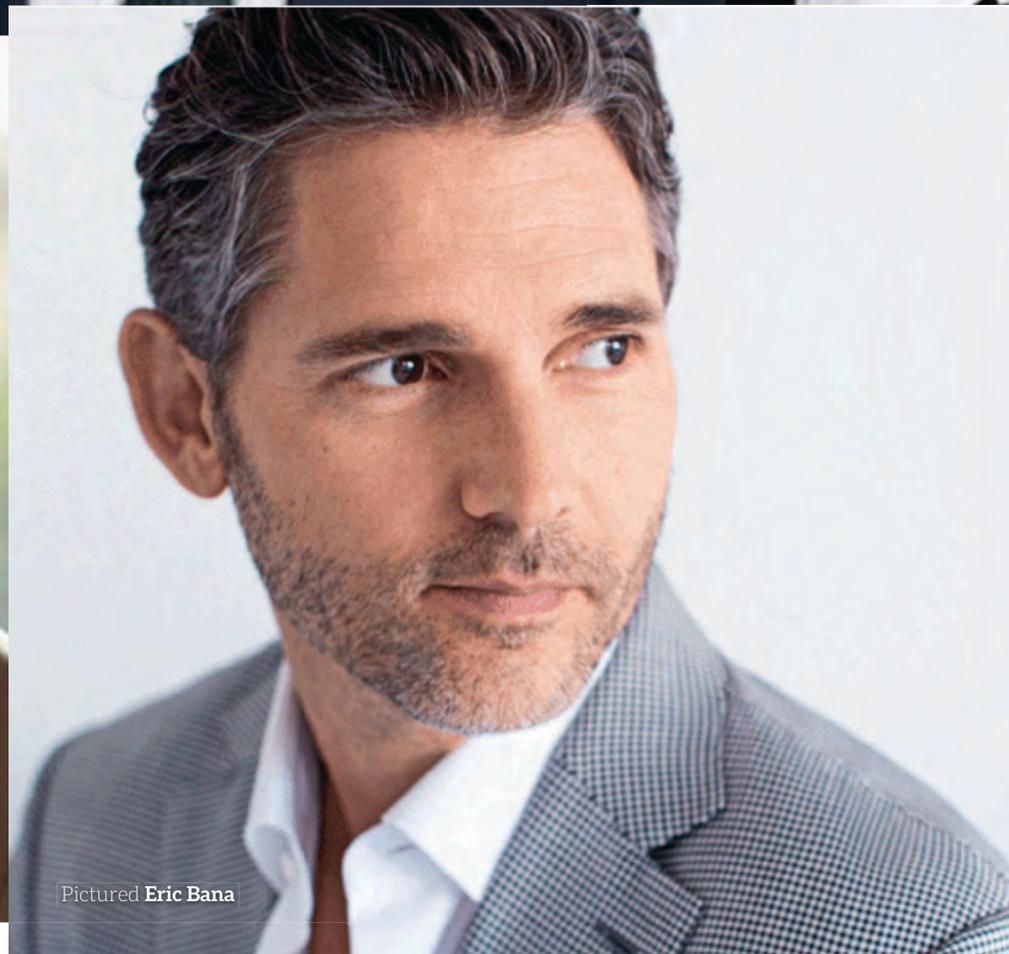
Pictured **Ryan Kwanten**



Pictured **Pete Murray**



Pictured **Julian McMahon**



Pictured **Eric Bana**



Pictured **Rupert Penny-Jones**



The Bishops. Oscar, Sadie and Simon

The Bishop family home is the envy of all in East Elm, perched high on a hilltop and surrounded by lush gardens. In their mid-late 20's, the Bishop sons attended the same private boys' school as Albert Flowers, where they excelled at Rugby Union. They are what one might call 'lads' and Sadie, well there is no care in the world.



Pictured **Alex Cubis**



Pictured **Josephine Langford**



Pictured **Lindsay Farris**



The Nightshades.

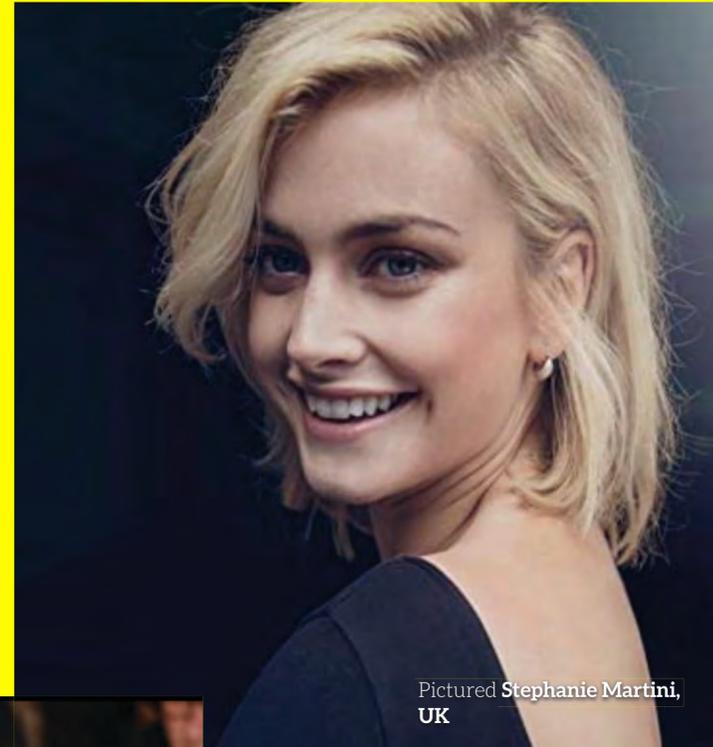
The Internationals.

Orla .

is one of the Nightshades of Miss Suki and the Nightshades. She is a 23 year old part-time hairdresser from the Isle of Dogs in the East End of London who moved to Australia to be with her boyfriend Gav. On stage Orla is all knowing eyes and teasing banter.

Veronica.

is one of the Nightshades. Described as being very tall with a waterfall of red hair and speaking with a slight American lilt. A hybrid of an accent, in all the years Florence knew her, she would never find out which United State, Veronica Allen came from. Orla says Veronica comes from "Glamazonia".



Pictured Stephanie Martini, UK



Pictured Dakota Blue Richards, UK



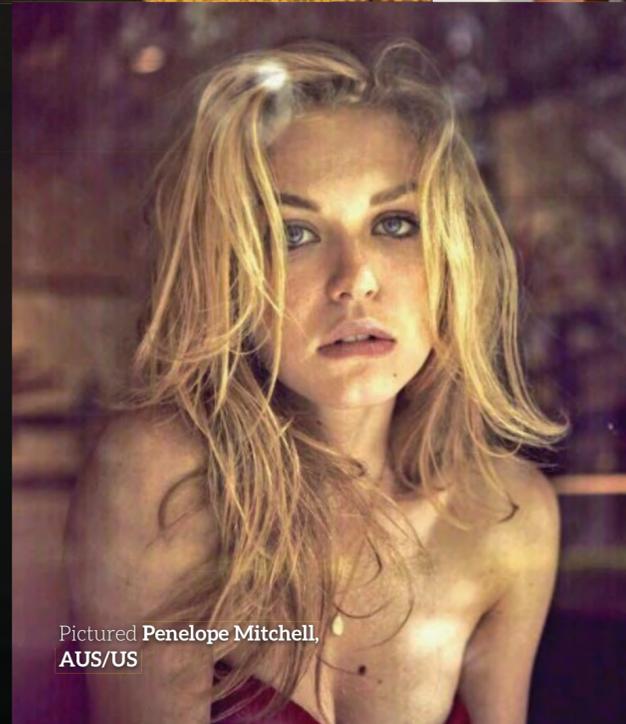
Pictured Kylie Bunbury, Canada



Pictured Aiysha Hart, UK



Pictured Imogen Poots, UK



Pictured Penelope Mitchell, AUS/US



Pictured Leven Rambin, US



Project Overview.

THE BEST KIND OF BEAUTIFUL

adaptation from novel to series will be for an 8 - 12 episode one-off series.

Shot on location in Brisbane, Queensland with a predominantly Australian Internationally recognised cast.

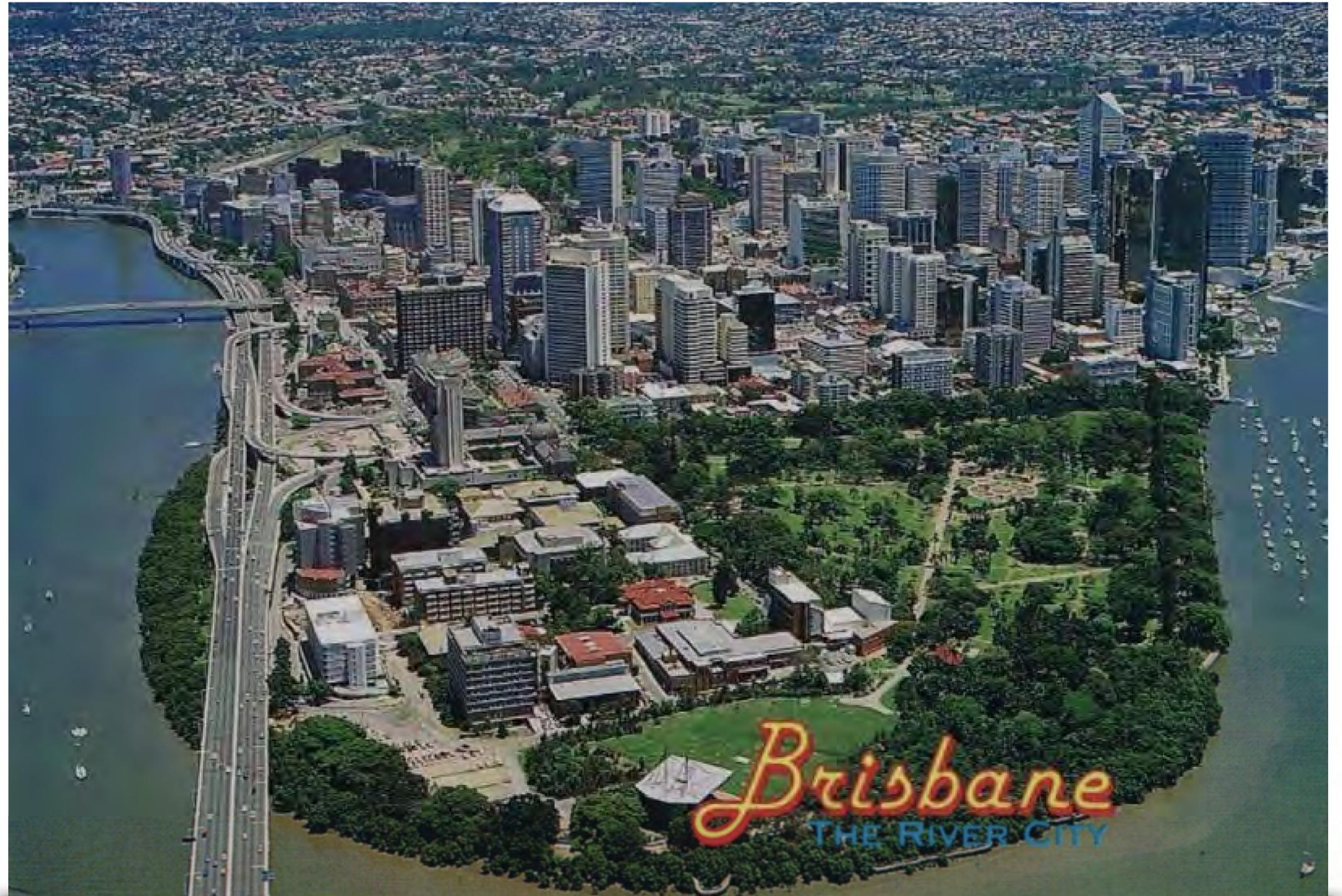
The preliminary budget range/production value envisaged is between \$8 and \$14 million AUD.

It will be distributed by Escapade Media's Managing Director and our EP Natalie Lawley and Produced by Sallyanne Ryan and Rodrigo Vidal Dawson.

There is strong potential for an Australian/UK co-production with room to attach known UK talent.

The primary target audience is women 25 - 55. The book was featured and highly regarded by reviewers in all of the top line women's magazines in Australia upon it's release: Harpers Bazaar, Elle, Women's Weekly included.

A second release of the book in a smaller size is being executed by Pan MacMillan for November 2020 giving an opportunity to coordinate with them on publicity of production developments.





Set against the backdrop of Brisbane, Queensland in 1999, we will be able to leverage the city's historic and enchanting locations to visually present an atmosphere of the Danish Hygge (a quality of cosiness and comfortable conviviality that engenders a feeling of contentment or well-being.) A mix that is somewhere in between the series adaptation of author Sally Rooney's Normal People with a dash of The Partridge Family, sprinkled with a touch of Young talent time nostalgia.

Adding to narrative will be the excitement of the dawn of a new millennia contrasted by flashes of mid 1980's Culture. The use of music is a key story characteristic, not just how it unites and divides a family, but how it brings people together.

Producers Vision.

Upon reading the novel **THE BEST KIND OF BEAUTIFUL** by Frances Whiting, we were struck by the author's intricate attention to detail of the touching idiosyncrasies possessed by both the protagonists and supporting characters. This story is a character driven piece, dramatic, filled with deep routed feelings and anxieties, opposition and obstacles, mixed with true moments of candour and humour; perfect for a Television series.

The enigmatic and dazzling Saint Claire family are at the heart of this story and by developing the project as a series, rather than as a film adaptation, we will have the space to explore and delve deeper into what really is **THE BEST KIND OF BEAUTIFUL**. A fractured or flawed, but not broken, imperfection that exists within the characteristics of our human condition including birth, growth, emotion, acceptance, aspiration, conflict and mortality. One of the most charismatic characters of the story, Lucas Saint Claire, is dead.

We believe that **THE BEST KIND OF BEAUTIFUL** is a story that has the potential to engage, shape and challenge audiences both locally and abroad. Showcasing universal themes by pulling back the deep the layers of the characters, exposing the true vulnerability of 'self' that we all attempt to grasp at through all stages of life as we grow older and hopefully, like the characters, wiser.



Executive Producers' Notes

Escapade Media is incredibly excited to be part of this project. *The Best Kind of Beautiful* has all the elements to create a TV series and we share the passion of the producers and believe in the potential of the narrative, the genre and the writing of Frances Whiting. We are also very honoured to be working with Sallyanne Ryan and Rodrigo Vidal Dawson in bringing this book to life.

As an International content development and distribution company; we see the commercial need for a companion product to address the success of *Normal People*, 2019 (Hulu, RTE One).

The Best Kind of Beautiful offers the marketplace the Australian version for this trend. The opportunity for a co-production is a very realistic avenue and we intend to offer the series to all the major broadcasters across the UK, Europe & New Zealand in the first instance. This book has received rave reviews from literary critics and peers such as Liane Moriarty (*Big Little Lies*, *Nine Perfect Strangers*) and Trent Dalton (*Boy Swallows Universe*).

As so many International productions look to Australia to start or continue their projects, this series benefits from being located in Australia and can be pushed ahead in a Covid safe production environment.

1999



Creative Team History.



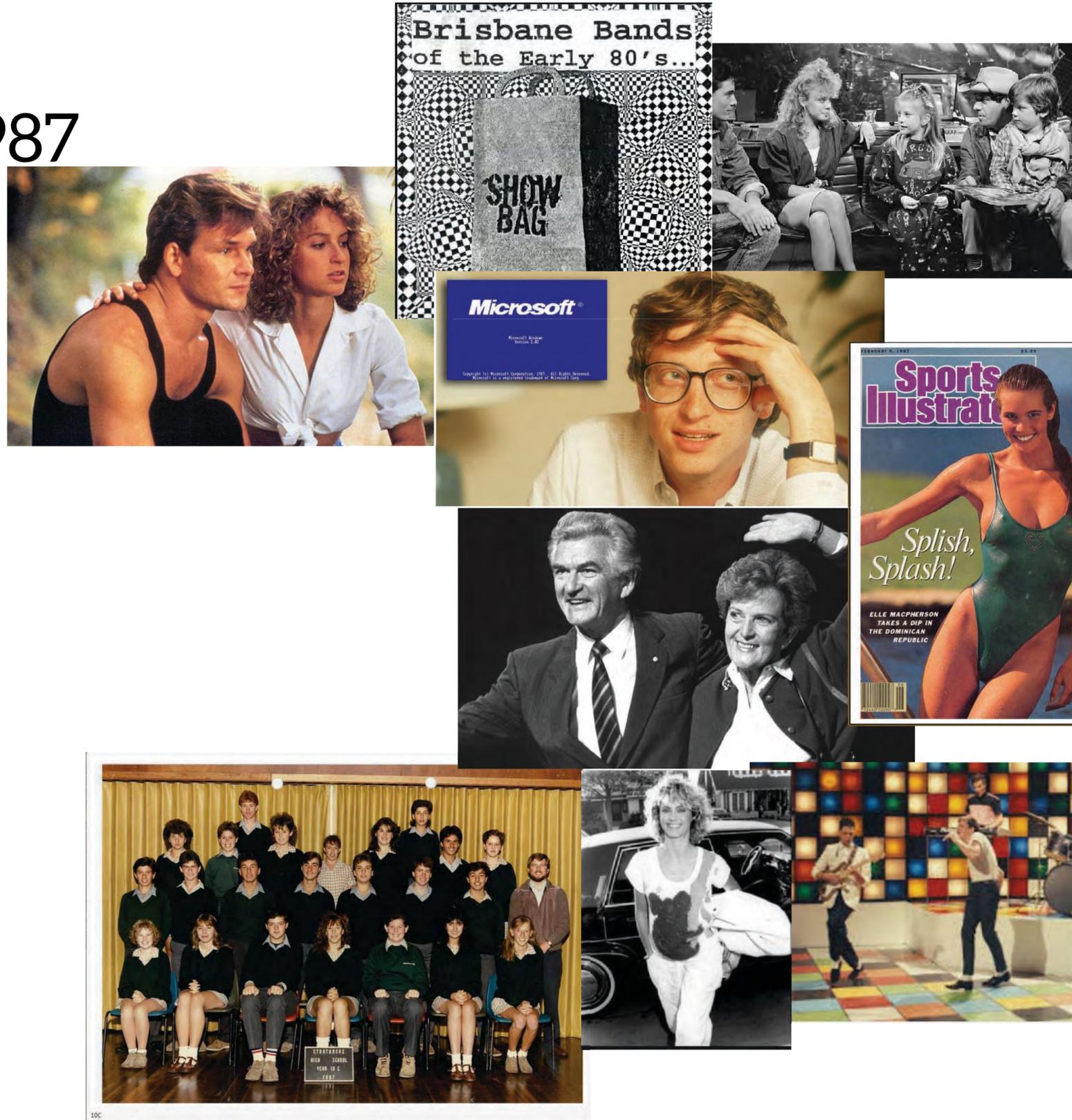
1987

Escapade Media are attached to distribute 'Alantown', a series with Guy Pearce, Tilda Cobham-Hervey, and Jacqueline McKenzie attached that is currently in pre-production for a 2021 shoot date with Rodrigo at the helm.

Sallyanne and Rodrigo are producing a feature film titled 'Welcome to Gibba', written by Peter Ivan (Oddball, 2015) that is in development with Screen Queensland.

Sallyanne and Rodrigo saw the potential of early stage collaboration with not just Escapade Media for worldwide distribution of THE BEST KIND OF BEAUTIFUL, but with Natalie heading the team in the role of Executive Producer.

Fortunately, Natalie loves the book by Frances Whiting as much as we do and shares the vision and potential as a Television series.



Producing Team.



Sallyanne Ryan is a passionate and driven content creator who has enjoyed a successful career spanning thirty years as an entertainment and media professional, across film, television and radio in Brisbane, Sydney and Melbourne. In 2004 she wrote and acted in the female team driven Tropfest finalist short film, “Chipman”, starring Damon Herriman. Out of the fourteen finalist films that year, it was one of only two female driven films to be selected. After ambitiously and tenaciously producing the Internationally filmed in North America and New Zealand; widely distributed thriller feature film “Project Eden” (2017), Sallyanne dedicated herself to feeding her hunger for knowledge and she is now a 2020 graduate of AFTRS achieving a Master of Arts in Screen Business. Sallyanne is a member of Screen Producers Australia and Dame Changers, an industry organisation that is committed to providing more opportunity for Women in the Screen Sector.

Producer.



Rodrigo Vidal Dawson is a Sydney based Executive Producer, Creative and Cinematographer. A graduate of The Australian Film Television & Radio School. His experience encompasses a wide range of narrative, commercial, art and documentary projects. Having Produced Feature films, documentaries and countless hours of Content for brands such as Adidas, Sony, Destination NSW to count as a few major clients. In his work Rodrigo seeks to discover the dramatic and personal ‘spirit’ of a story and tell this story through emotive imagery. Rodrigo has produced feature films Observance & Indigo Lake, as well as shooting many more. Rodrigo spent 13 years working his way up the ranks in the camera & production departments, undergoing an intensive apprenticeship on feature films, television, documentary series and commercials under the guidance of some of the world’s top cinematographers and Producers, both here and Abroad. Rodrigo studied Literature (story & poetry) at the Universidad Católica de Valparaíso, Chile

Producer.





Executive Producer.



Natalie Lawley started her career as an actress, both in film and onstage but then naturally progressed into distribution in London. Not long after Natalie immigrated to Australia and began managing local offices working across Asia, Australia & New Zealand.

In 2008, Natalie started as the Sales Manager for ABC Commercial and after 12 months secured the position of Manager, Content Sales and managed the merger of all commercial departments within ABC Commercial.

During her time as Manager, Content Sales, along with achieving annual budgets, the focus was on refreshing the catalogue with premium titles across each genre and investing in blue-chip projects. For the Lifestyle genre ABC Commercial commissioned *Thai Street Food with David Thompson* and *The Flying Winemaker*.

The Children's catalogue grew to include *A Cautionary Tail*, narrated by Cate Blanchett, *The WotWots* by WETA Workshop, Series 2 of the animated *Bananas in Pyjamas* and the beautiful *Adventures of Figaro Pho*. The Factual genre was supported by high profile documentaries such as *Search for the Ocean's Super Predator* and just recently *Shark Girl* and the first ABC Commercial commissioned feature documentary *Stop At Nothing*. Which remains one of Netflix's Top 5 Sports Documentaries.

Natalie left the ABC at the end of September 2013 to form **Escapade Media**. A niche company that focuses on distribution of smart content from across the globe as well as offering the market place a development service that takes the project through its entire life cycle. Natalie is responsible for running Escapade and overseas global sales. Escapade Media has strategic partnerships with producers, production companies and creatives to develop and co-produce. We sell content globally.

Escapade works with flexible finance models and secures pre-sales or other forms of finance to close budget deficits such as *Slice* with Adam Richman produced by Intuitive Content, *Crash Test World* with Kari Byron and *Alantown* starring Guy Pearce and Jacqueline Mackenzie. Natalie has secured various Executive Producer roles across all genre of content for the likes of feature documentary *Stop At Nothing*, drama series *Art of Killing*, Lifestyle series *Food. Sail. Love* and comedy series *Alantown* as well as currently developing 4 new drama projects.





Showrunner. Director

Michael Rymer's first film, *Angel Baby*, premiered in 1995 to much critical acclaim. It was invited to screen at International Festivals and won three AFI Awards (Best Feature, Best Director and Best Original Screenplay). Michael's other feature credits include *Allie and Me*, *In Too Deep*, *Perfume* and *Queen of the Damned*. Michael wrote and directed the feature adaptation of the David Williamson play *Face to Face*, starring Vince Colosimo, Sigrid Thornton and Luke Ford. The film received over forty international festival prizes and locally received six IF Award nominations that included Best Feature, Best Director and Best Script.

Michael has worked extensively in the US on television series, most notably as director/writer and producer of the sci-fi cult series *Battlestar Galactica*, for which he was nominated for an Emmy Award for Outstanding Direction in a Drama Series. He directed an episode on the second series of FX's *American Horror Story: Asylum*, for which he received a DGA Award Nomination, and an episode for the second series of A&E's *Western Longmire*.

Michael was executive producer for Bryan Fuller's drama series for NBC, *Hannibal*, starring Hugh Dancy and Mads Mikkelsen and then went on to direct episodes of seasons two and three. He has also directed one episode on each of *Jessica Jones* and *The Man in the High Castle*. In 2015, he directed *Deadline Gallipoli* for Matchbox Pictures, for which he received a 2016 ADG Award nomination for Best Direction in a TV Miniseries. Michael recently directed the final two episodes of Fremantle Media's reimagining of *Picnic at Hanging Rock*.



Thursday, December 10, 2020

Sallyanne Ryan
Rodrigo Vidal Dawson
Natalie Lawley

Dear Sallyanne, Rodrigo, and Natalie,

This letter is to confirm my interest as showrunner and director on the adaptation and production of the wonderful book "The Best Kind of Beautiful." by Francis Whiting. With wonderful rich characters and a distinctive witty tone, I think it will make an excellent prestige limited series. I look forward to working with you.

All the best,

Michael Rymer
Mrymer1@mac.com

13/2a Tiuna Grove Elwood, 3148 VIC, Australia





The Best kind of Beautiful is a TV show



THE ARCHERS MAIDEN





Series Writer, Story Producer (In negotiation)



Courtney Wise is an award-winning freelance showrunner, writer, and producer based in Byron Bay, Australia.

Wise created, produced and script-produced the critically acclaimed four-part SBS drama mini-series *On The Ropes* for Lingo Pictures. *On The Ropes* was broadcast on SBS in late 2018 and was nominated for many awards including three 2019 Logie Awards (including Most Outstanding Miniseries, Best Lead Actress - Nicole Chamoun, and Best Supporting Actress - Keisha Castle Hughes), a 2019 AACTA Award for Best Telefeature or Miniseries, and a 2019 SPA Award for Telemovie or Miniseries Production of the Year Award, among others.

Prior to this Courtney was Development Producer at Lingo Pictures, including on the two-part telemovie *Wake In Fright*, an adaptation of Kenneth Cook's novel, broadcast on Network Ten.

Through her company Wise Film Productions Courtney produced Series 1 and 2 of the award-winning online narrative comedy series *Fragments of Friday*, funded by Screen Australia.

While working in the Television Fiction Department at the ABC, Courtney was Development Manager on *The Secret River*, a two-part telemovie adaptation of Kate Grenville's award-winning novel and *The Beautiful Lie*, a six-part contemporary Australian adaptation of Tolstoy's *Anna Karenina*.

Courtney also wrote episodes on the award-winning teen series *Dance Academy*, series 2 and 3, broadcast on ABC, and was the recipient of Screen Australia funding for her science fiction series *Dreamscapers* (formerly titled *The Gifted*), which she is currently writing.





Sue MacPherson is a Freescribing Storyteller who lives on the Sunshine Coast in mostly sunny Queensland. Sue's an amazing mix of Wiradjuri, Torres Strait Islander and Irish.

Sue wrote the novel *Grace Beside Me*, which was one of two inaugural Black and Write, writing fellowships for unpublished manuscripts. *Grace Beside Me* was optioned by Magpie Pictures and later turned into the first scripted TV show for children on NITV. Sue also co-wrote two episodes with the very talented script editor, Sam Carrol.

Sue's latest novel *Brontide* has been published with Magabala Books and was optioned soon after by Mad Dan Productions.

Sue tells stories about those with a quiet voice or no voice at all. The nature of her storytelling can be challenging, even to Sue but she's driven, inspired and eager to honour her characters. Sue enjoys making change, pushing boundaries and challenging herself, her readers and audience.

Sue has written for TV, Film, Scripted Podcasts and Young Adult fiction. She is currently busy developing her first feature film, *Caravan*.

When not telling stories, Sue loves a yarn, cooking, walking, reading, watching movies, music, art/craft, hanging with friends and family, caring for her family bush block and most importantly, meeting people from all sides of the track, they are her greatest inspiration



Anna McGahan is an Australian actress and playwright, who has appeared in Australian television, film and theatre. She is best known for playing the roles of Nellie Cameron in the Australian television series, *Underbelly: Razor*, Lucy in *House of Cards*, and Rose Anderson in *The Doctor Blake Mysteries*.





Martha Goddard is a director based in Brisbane. Her work is defined by strong, authentic performances and a distinct visual style.

Martha loves smart films with a bold heart. Inherently drawn to contemporary issue, female-skewed material, and high concepts grounded in character. Martha is passionate about films across all genres; from raunchy food-comedy's to existential sci-fi's. While things can get dark, she ultimately wants to make work with a hopeful after-taste.

Most recently, Martha directed an episode of Jonathan M. Shiff's acclaimed series **The Bureau of Magical Things, Season Two** (Network 10/Nickelodeon/ZDF Germany). Other recent credits include writing and directing **All Our Eggs** a micro-short series for **Instagram** with Adrienne Pickering, a recipient of Screen Australia's Gender Matters funding initiative. She is also in development on a sci-fi-romance feature selected for the inaugural **Charlie's Writers Lab** at Raleigh Studio's in Hollywood; a joint venture by Australians in Film and Screen Queensland.

Martha is an alumni of Screen Australia's **Talent Escalator** program working as a directors attachment for her industry mentor Jocelyn Moorhouse on **The Dressmaker**, starring Kate Winslet and Liam Hemsworth. Martha directed second unit for the opening sequence.

Hailing from a small, rural town, Martha was raised as the only child of two psychologists which she credits for inheriting a fascination with relationship complications and love stories, and clocking the absurdity of everyday life. Martha began her career in Los Angeles, after winning a scholarship to study with Ithaca College's internship program where she worked on **Saw** (the original).





Tom McSweeney and David Newman bring well over 35 years experience to the entertainment industry.

Having recognised a shared approach to casting, the pair joined forces in 2012. With a strong desire to unearth talented new Australian actors, artists & performers, the MNC team are actively involved in not only finding, but also nurturing, the development of Australian actors.

McSweeney Newman Casting have state of the art casting offices in both Sydney and on the Gold Coast. The team also have access to studio space in Melbourne as required. MNC provides a boutique, hands on, personal service for Film, Television, Theatre and Advertising projects.

With a commitment to identifying and then realising the vision of the production team, they aim to provide not only the highest calibre of cast available, but also to think outside of the box, and in doing so, bring to the project the unexpected and unique choices that perfectly embody the specific requirements of the script. From the team's perspective, it's this same sense of freedom, daring and commitment to the craft that explains why the international market has responded so well to Australian artists.



Casting Guild of Australia



Supporters, Collaborators.



16 September 2020

To Whom It May Concern:

This letter fully supports the creative team, being producers Rodrigo Vidal Dawson of Blackfish, Sallyanne Ryan of Archers Maiden and Executive Producer, Natalie Lawley of Escapade Media, to develop and adapt Frances Whiting's novel, THE BEST KIND OF BEAUTIFUL into an episodic series for world all media.

THE BEST KIND OF BEAUTIFUL is published by Pan MacMillan Australia and was published on 29 October 2019. There is a second format release to follow this November 2020. The initial release received amazing reviews and endorsements from Australian literary critics and there are conversations in flow with overseas publishers.

We look forward to assisting with the adaptation as we are able to.

Kind regards,

Cate Paterson
Publishing Director



Cast. Socials

jaydegee

294 posts 63.9k followers 471 following

Jessica De Gouw
She/Her
Actor

Followed by [screenaustralia](#), [bunyaproductions](#), [_screenhub](#) +6 more

snappytoes

107 Posts 436 k Followers 44 Following

wildpip_morley

19 Posts 585 k Followers 5 Following

josephinelangford

26 Posts 2.9 M Followers 0 Following

Josephine Langford
Followed by [sunshinegrace](#)

POSTS IGTV TAGGED

Simon Baker
Followed by [ellybradbury](#), [revlover_films](#) and 17 others

Bob Morley
Human, Husband, Puppy dad, sometimes actor? Director? Technologically inept. Don't know how to use Instagram but will post pics
[twitter.com/wildpipm](#)
Followed by [quemihluu](#)

elizabethhurley1

1,941 Posts 1.7 M Followers 677 Following

Elizabeth Hurley
Mummy, Actress, Model, Farmer, Bikini Designer
[@elizabethhurleybeach](#)
[www.elizabethhurley.com](#)

maiamitchell

6.5m followers

Tamzin Outhwaite

Public Figure
Currently in Dun Breedin...Subscribe to [@youtube](#) to watch
Also In [@Jamielloydco](#) The Seagull
[@playhousetheatrelondon](#)

glamzin

3,795 Posts 283 k Followers 3,876 Following

Tamzin Outhwaite

Public Figure
Currently in Dun Breedin...Subscribe to [@youtube](#) to watch
Also In [@Jamielloydco](#) The Seagull
[@playhousetheatrelondon](#)

codysimpson

826 Posts 3.9 M Followers 639 Following

Cody Simpson
[linktr.ee/codysimpson](#)
Followed by [emilywurramara_](#), [datadoll](#) and 4 others





Pictured **Brisbane, New Years Eve Fireworks 2000**



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