

KICK GURRY BEN O'TOOLE ALEXANDER ENGLAND LINCOLN YOUNES SUSAN SARANDON MATTHEW FOX BRYAN BROWN REBECCA BREEDS FAYSSAL BAZZI AND SEAN PENN

A **Stan.** ORIGINAL SERIES

# C\*A\*U\*G\*H\*T



THEY HAVE  
A CAPTIVE AUDIENCE

September 28

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# A 6 X 30 MINUTE SATIRICAL COMEDY

## STARRING

**KICK GURRY** as Dylan Fox

**SEAN PENN** as Sean Penn

**MATTHEW FOX** as Lt. Pete

**BRYAN BROWN** as Prime Minister Warren Whistle

**BEN O'TOOLE** as Rowdy Gaines

**LINCOLN YOUNES** as Albhanis Mouawad

**ALEXANDER ENGLAND** as Phil Choi

**SUSAN SARANDON** as Secretary of State Alaska Adams

**MEL JARNSON** as Shammi Amaral

**FAYSSAL BAZZI** as Director Bustard

**DORIAN NKONO** as Mamalo Amaral

**TRAVIS FIMMEL** as The Dingo

**REBECCA BREEDS** as Josie Justice

**TUPPENCE MIDDLETON** as Penny Pimberhurst

**BELLA HEATHCOTE** as Jemima Justice

**ERIK THOMSON** as Colonel Bishop



Created, written and directed by **KICK GURRY**

Produced by **JOHN SCHWARZ** and **MICHAEL SCHWARZ** and **BRENDAN DONOGHUE**

Executive Produced by **ANDREW MANN, SILVIO SALOME, SEAN PENN,**  
**CAILAH SCOBIE** and **AMANDA DUTHIE**



# \*\* SERIES OVERVIEW \*\*

## ONE LINER

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When four Australian soldiers, captured behind enemy lines, produce a hostage video that goes viral, they realise that being C\*A\*U\*G\*H\*T might be the best thing that could've ever happened to them.

## ONE PARAGRAPH

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When four Australian soldiers are sent on a secret mission to the war-torn island nation of Behati-Prinsloo, they are mistaken for Americans and captured by freedom fighters. The Australian authorities, who aren't supposed to be in Behati-Prinsloo, cut the boys loose. Rather than go home to nothing, they produce a hostage video that goes viral. When the soldiers reach celebrity status, they realise that being C\*A\*U\*G\*H\*T might just be the best thing that could've happened to them.

## ONE PAGER

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Four Australian soldiers – ROWDY GAINES (Ben O'Toole), DYLAN FOX (Kick Gurry), ALBHANIS MOUAWAD (Lincoln Younes), and PHIL CHOI (Alexander England) – are dropped on a covert mission into the middle of civil conflict in the small island nation of Behati-Prinsloo.

When they're kidnapped behind enemy lines, and placing little value in freedom, the boys strike a deal with their captors, led by DIRECTOR BUSTARD (Fayssal Bazzi), SHAMMI AMARAL (Mel Jarnson) and her uncle MAMALO (Dorian Nkono), to make the world's most elaborate hostage videos in order to gain social media fame and notoriety.

With the exception of Rowdy's young daughter INDY (Emily Adler), whose cancer treatment crowdfunding is the reason for her father's involvement, the rest of the world starts to buy into the ruse.

The growing visibility of their 'plight' raises the ire of the Australian Prime Minister WARREN WHISTLE (Bryan Brown) and Minister of Defence COLONEL BISHOP (Erik Thomson), who sent them on the secret mission in the first place. Bishop's new military attaché JEMIMA JUSTICE (Bella Heathcote) tries to shine a light on the story of the kidnapped boys, imploring her sister, disgraced journalist JOSIE JUSTICE (Rebecca Breeds) to rebuild her career on the back of their growing fame.

When American soldier LT. PETE (Matthew Fox) escapes the POW camp during what Director Bustard thinks is a rehearsal, the boys must raise the stakes and deliver Bustard exactly what he wants! Notoriety on a world scale.

Their aims are almost scuppered when an Australian mercenary known as 'THE DINGO' (Travis Fimmel) is sent in to clean up the mess and stop the boys' growing success. Despite getting in their own way, the boys manage to stop The Dingo's rampage, and prepare for the chance of global attention in the form of a live, prime time interview with Josie Justice.

Although there for the boys, Josie quickly realizes that Director Bustard's story of the plight of his people is where the real story is. To top it off, Sean Penn (SEAN PENN) – needing to revive his own personal brand – sets off to Behati-Prinsloo to trade places with the boys, dominating headlines around the world. Director Bustard commits to letting the boys go home, and to killing Sean Penn in their place.

With the American military ready to lay waste to the island, and at dire risk of being cut out of their own story, the boys give one last effort to wrestle back control of the narrative.

# **\*\*EP.1. EVERYBODY LOVES AUSTRALIANS\*\***

## **LOGLINE**

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Four Australian soldiers are kidnapped behind enemy lines and strike a deal with their captors to make the world's most elaborate hostage videos.

## **SHORT SYNOPSIS**

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Four Australian soldiers are kidnapped behind enemy lines. Placing little value in freedom, they instead choose to fight for social media fame and notoriety. Striking a deal with their captors to make the world's most elaborate hostage videos, the boys set sail on a mad-capped journey into the true heart of darkness – fame.

## **LONG SYNOPSIS**

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Rowdy Gaines (BEN O'TOOLE), languishing in a military holding cell in Sydney, is approached by the Minister of Defence, Colonel Bishop (ERIK THOMSON), with a way to get a discharge to see his unwell daughter (EMILY ADLER). A 'highly sensitive, black-ops covert operation' to Behati-Prinsloo, with a crack team Rowdy has worked with before: comms expert Phil Choi (ALEXANDER ENGLAND), deep cover specialist Dylan Fox (KICK GURRY), and muscle and charm provider Albanis Mouawad (LINCOLN YOUNES).

Desperate to help his daughter, Rowdy is in, before hearing what the mission is. Which is probably all for the best as the mission is to erase a dick pic of the Colonel from the mobile phone of Princess Depinder of Behati-Prinsloo (SILVIA COLLOCA). Pic erased, as they wait for their chopper out of a rebel controlled rainforest, left for dead by the Australian government they're quickly captured by freedom fighters. Shammi (MEL JARNSON) wants to kill them, but Mamolo (DORIAN NKONO) knows that everybody loves Australians.

And so begins their plan. Rowdy pitches the idea to collaborate on a hostage video and achieve something that will give them real, meaningful change in their lives – fame. A staged video of the soldiers, bruised and beaten, pleading for their lives, is released. The tape keeps being taken down, but in Australia, shamed journalist Josie Justice (REBECCA BREEDS) is approached by her sister Jemima, Colonel Bishop's military attaché and note taker (BELLA HEATHCOTE), with a copy of the video – and a story that could turn her world around.

When two American soldiers (MATTHEW FOX, JEREMY LINDSAY TAYLOR) are captured, they dig an escape tunnel out of the POW camp and threaten to tell the world the truth about the sham setup. And so, as they crawl towards the tunnel under cover of darkness about to be rescued for real, Rowdy tries to convince the boys to stay – to make more tapes, claim that they saved the Americans, to get some respect. Rowdy doesn't want to be a loser anymore.

But a truck full of rebels suddenly arrive, and with them their leader, Fearsome Director Bustard (FAYSSAL BAZZI). The escape is foiled. Now the boys are really in trouble. Bustard has tried to tell the world about the plight of his country, but no one will listen. Rowdy convinces him that with all the focus on the plight of the boys, people will finally listen. Director Bustard agrees, but as the phone camera rolls, Bustard shoots one of the American soldiers. Unfortunately, it was on selfie mode. They'll have to take it again...

Meanwhile, Hollywood actor and philanthropist Sean Penn, faces humiliation on Australian breakfast television, while trying to bring attention to the conflict in Behati Prinsloo.



## **\*\*EP.2. BLUE CHECKMARK\*\***

### **LOGLINE**

The boys' story starts to gain traction online, raising the ire of the officials who sent them there, but attracting disgraced journalist Josie Justice to rebuild her career on the back of their growing fame.

### **SHORT SYNOPSIS**

With one day to create a hostage video that will keep them alive, Dylan Fox must teach the boys how to 'act', while Rowdy makes contact with his daughter and tells her the secret that this is all fake. Well, kind of. The boys' story starts to gain traction online, raising the ire of the Aussie Prime Minister and the Colonel who sent them there. Jemima Justice tries desperately to shine a light on the story of the kidnapped boys, imploring her sister - disgraced morning show host Josie Justice - to rebuild her career on the back of their growing fame.

### **LONG SYNOPSIS**

As Director Bustard prepares to shoot the second American, Rowdy convinces him to give them 24 hours to workshop a second video to tell their story. It needs to be the best hostage video EVER. Rowdy wants Dylan to teach them acting. At first he's reluctant - a viral video from his past seems to haunt him - but he commits when challenged with teaching the boys how to find the truth.

In Sydney, American Ambassador Enzo Morricone (NICHOLAS HAMMOND) confronts hapless Australian Prime Minister Warren Whistle (BRYAN BROWN), whose only interests are rewatching Thorpey beating Gary Hall Jr at the 2000 Olympics and challenging anyone who crosses his path to swimming, running or jumping competitions. But the Ambassador and his boss, Secretary of State Alaska Fox (SUSAN SARANDON), deliver an ultimatum. The Australian boys are gaining visibility, and the Americans need the story to go away, or they'll carpet bomb the whole island.

The boys demonstrate their plans for the video to Shammi, who is sure the Director will shoot them for boring him, and says they must weave in more story about the rebellion and its reasons. Rowdy makes a covert call to Indy, his daughter, who has been given a dire congenital heart disease prognosis. Experimental treatment in the US, costing half a million dollars, is her only chance. A crowdfunding campaign has been set up, but they'll need someone with some sway - someone possibly with a 'blue checkmark' to raise that kind of money. Rowdy reassures Indy that everything she'll see her dad do in the videos will be fake. The pretending won't stop, he assures her, until he's back with her.

During a camera rehearsal, Director Bustard grows impatient with the boys' limp efforts, but the action picks up when Lt. Peter enters the frame and holds a machete at Mamalo's throat. The Director is delighted, thinking it's part of the script, but when Lt. Pete escapes, who's going to break it to him? Josie Justice realises one of the Australian hostages is someone from her past - Dylan Fox.

All the while back in Hollywood, Sean Penn concocts a plan to salvage his reputation.



## **\*\*EP.3. CONTENT\*\***

### **LOGLINE**

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The boys must raise the stakes and deliver Director Bustard exactly what he wants! Notoriety on a world scale – exactly what mercenary ‘The Dingo’ is sent in to nip in the bud.

### **SHORT SYNOPSIS**

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With Director Bustard incensed by the escaped American, the boys must raise the stakes and deliver him exactly what he wants. Notoriety on a world scale! That chance comes in the form of a live, prime time interview with Josie Justice. But the boys are proving embarrassing for the Australians and Americans, so a dangerous mercenary known as ‘The Dingo’ is sent in to clean up the mess, and halt the growing success of their mission for fame.

### **LONG SYNOPSIS**

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Director Bustard speeds off, guns blazing, to track down the escaped American. Fearing for their lives when he returns, the boys will cut together what was captured on tape, with Bustard’s notes. Less crying, less little sick girls – too sad, and the rebels winning in the end.

As they edit the video, Shammi and Phil begin to connect romantically. Meanwhile, with the Americans continuing to apply pressure, infamous mercenary ‘The Dingo’ is dispatched. If anyone can clean up this mess, he can.

Looking for inspiration online, the boys see their first video being torn apart as a fake. But, it has 183,000 views and counting. Albhanis has become #hotsoldier, Dylan is #KoalaKillerRedeemed, and \$27,000 has been raised for Indy. Rowdy knows this won’t hold unless they show their predicament isn’t fake. They will need to be fake tortured.

Albhanis tries a slo-mo, muscles rippling torture video. Dylan thinks they need to show a tortured soul, and records a 30 minute monologue. Rowdy knows they need real pain, so Mamolo tears off one of his fingernails with pliers. Rowdy screams, Dylan throws up. It’s unusable too. They need another solution.

Seven years earlier, Dylan accidentally stabbed a koala on live morning TV. In the same broadcast, Josie Justice sealed her fate by verbally abusing a child celebrity (ARIEL DONOGHUE). Both were cancelled. Josie senses the boys’ story is fake, so Jemima gives her the IP address of the computer that was used to upload the video.

Josie skypes into the computer. She wants to see signs of torture, and she wants Director Bustard to be part of the story. If this story grabs the world’s attention, Josie can redeem herself.

Josie butters up Director Bustard. He’s in. But as they plan for the exclusive interview, Director Bustard is shot in the neck. The Dingo (TRAVIS FIMMEL) has arrived.



## **\*\*EP.4. CANCELLED\*\***

### **LOGLINE**

When Phil takes a bullet where it hurts, Rowdy must suck up all his courage to help get it out.

### **SHORT SYNOPSIS**

All hell breaks loose as The Dingo attempts to kill the boys. Phil takes a bullet where it hurts, and Rowdy must suck up all his courage to get it out. Just when all seems lost, Phil's past saves the day as he talks the Dingo down from his rampage by reconnecting him to his inner child, who always dreamed of a much less violent and much more choreographed adulthood.

### **LONG SYNOPSIS**

Bullets fly through the POW Camp. There's too much firepower for it to be government forces. When Phil braves an appeal for a ceasefire, he takes a bullet where it hurts, and Rowdy must suck up all his courage to get it out.

Albhanis does a reconnaissance and comes back to reveal that it's just one man attacking them. It must be 'The Dingo', an enigmatic figure who they thought died in Vietnam.

A Skype call comes into the Director's hut. Josie. They HAVE to answer it. But when they do, Josie doesn't believe it can be a single Australian mercenary attacking them, and hangs up. Josie is furious with Jemima, until Jemima reveals evidence of an ASIO program to create an Australian super soldier...

Under heavy fire, the boys record what could be a final message – but it will take 14 minutes to upload. Phil will stay behind to make sure it does. Shammi covers the three boys as they scarp to a bunker, just as The Dingo enters the camp. They escape down a toilet hole, landing in some real shit, as The Dingo prepares to toss a hand grenade down after them.

Out of bullets, Shammi takes on The Dingo, martial arts style. She's quickly knocked out, and with the upload complete, Phil takes on The Dingo, using not his firepower, but psychology.

Phil talks The Dingo down from his rampage, by reconnecting him to his inner child, who always dreamed of a different and much less violent adulthood – as a dancer. Phil draws on the core painful moment in his own childhood – when he discovered that he wasn't who he thought he was. The Dingo opens up his vulnerability, but the boys' misstep and he feels duped. The Dingo launches the hand grenade, but is taken down at the last minute. With The Dingo's locator extinguished, the Australians and Americans presume his job is done.

But the boys are still alive, and another chance for them to rise again steps onto Behati soil – in the form of Josie Justice.



## **\*\*EP.5. THE GREATEST SHOW, MAN\*\***

### **LOGLINE**

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Ropeable at being cut out of their own story, the boys give one last effort to wrestle back control of the narrative.

### **SHORT SYNOPSIS**

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Justice comes to Behati-Prinsloo – in the form of Josie Justice. Although there for the boys, she quickly realizes there is more to the story than meets the eye. The boys are ropeable at being cut out of their own story, so they give one last effort to wrestle back control of the narrative. To top it off – Sean Penn enters the race to save them – dominating headlines around the world.

### **LONG SYNOPSIS**

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The camp is in ruins, but the boys dance for Director Bustard as he films. The Director seems to be loving it, but he's gone a little funny in the head since being shot, so when he suddenly doesn't love it, the boys are imprisoned in a slowly sinking cage over a rat-infested swamp. More people will watch them drown than dance!

Their own country sent someone to kill them, not save them, so Director Bustard knows no one wants to hear their story, nor the story of Behati-Prinsloo's rebels. But Josie arrives at the camp, wanting to hear and tell The Director's story.

Online news sites report that Josie is missing. She's now a captured 'beloved' journalist. With #prayforJosie trending, Director Bustard can demand a prime-time interview with Josie, or he'll kill her! The boys are left out of the plan. Josie plans a beautiful, heartfelt story about the ravaging of Behati-Prinsloo's beauty for golf courses and the selling off of their natural resources. The boys have to get out of the cage and convince Josie and Bustard to let them be part of the story.

In Australia, Ambassador Morricone thinks the dimwitted Australian PM and Defence Minister are telling the Americans to lay waste to Behati-Prinsloo, despite the public sympathy for Josie Justice.

Under cover of darkness, Lt. Pete 'saves' Josie from the camp. When he tells her that the boys' story is fake, Josie sees a new plan emerge. Australian morning news is interrupted by live coverage from Behati-Prinsloo – Lt. Pete heroically saving Josie, who informs the press that she'll be telling the boys' story, this Sunday night, at prime time!

Albhanis, spurred on by wanting his father's respect, something he feels he's never had, gets the boys out of the cage. They don't escape the camp, though. They want to tell their story, and Director Bustard's. But there's a final spanner in the works. Sean Penn is enroute to Behati-Prinsloo, to swap his life for the four boys...



## **\*\*EP.6. DEEP FAKE\*\***

### **LOGLINE**

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With Sean Penn on his way to Behati-Prinsloo to trade places with the boys, Director Bustard commits to letting the boys go home, and to killing Penn.

### **SHORT SYNOPSIS**

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Sean Penn is on his way to Behati-Prinsloo to trade places with the boys. Director Bustard commits to letting the boys go home, and killing Penn. The boys, fearing their growing irrelevance in their own story, will stop Sean Penn from saving them! Josie Justice seeks to reveal the truth, while the Prime Minister and the Minister of Defence try desperately to hide it.

### **LONG SYNOPSIS**

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The boys try to convince Director Bustard that letting Sean Penn bring the rebels' story to the attention of the world will get a better end result. But the Director believes freedom must be won in blood. He'll send the boys home, and kill Penn.

Shammi and Phil still haven't sealed their romance, but she gives him a note, to be opened after they've bid farewell to the Director.

Josie is dejected at Penn stealing her thunder, until Jemima delivers her a coup. Jemima has stolen the Colonel's phone and with it the dick pic that the boys erased from the Princess' phone – the operation that started the whole circus.

Director Bustard drops the boys back at the shallow grave he found them in. They fear becoming simply 'the boys Sean Penn was killed in replacement for'. But when Phil opens the note from Shammi, it seems to bear the location of the rendezvous point! Phil will stay with his beloved Shammi, as Rowdy, Dylan and Albhanis head off to intercept Penn.

When Phil arrives back at the camp, the rebels are building up their military might. Shammi reveals that the note didn't contain a rendezvous point – that was just something on the back of the paper she wrote her note on. The boys arrive at the location, where they're intercepted by American soldiers, who let them go when they recognise Dylan Fox the koala killer – one of their favorite viral video stars.

Josie's scoop story will be broadcast after Sean Penn's coverage. She's filming from the ground in Behati-Prinsloo as Penn jumps out of his plane, filming his descent. The boys rush to meet Penn, Director Bustard is there ready to kill him... but Penn seems to crash into the ocean, and certain death.

Escaping Director Bustard's attempts to kill them one last time, and with Indy's treatment now fully funded, Rowdy, Albhanis and Dylan are seemingly home free. But the island has one last sting in its tail for our boys. This adventure isn't over yet.



## \*\* BEGINNINGS \*\*

The genesis of **C\*A\*U\*G\*H\*T** emerged from a friendship between four young Australian actors – Kick Gurry, Lincoln Younes, Alexander England and Ben O’Toole – who began sharing a house in Los Angeles in 2016 while they auditioned for and worked on American film and TV productions.

That they were four Australians out of their natural context was the key factor that would shape the unique and wildly unrestrained satirical comedy.

*“The central kernel was that I was fascinated by why everybody seems to love Australians,”* says **C\*A\*U\*G\*H\*T**’s showrunner & director, Kick Gurry. *“My American friends, as well as friends from anywhere around the globe, would always say to me: ‘why do you think everyone loves Australians!?’”*

*“What I decided is that Australians are not chameleons. When our environment changes, we don’t change with it. Whether it’s a funeral or a wedding, we tend to behave exactly the same way. I think most cultures have a game face and a non-game face – a way they act in front of their friends, and a way they act around people they don’t know. I don’t think Australians do that.”*

Gurry’s idea was to put a bunch of Australians in *“the wildest situation I could put them in and have them still exist as they would if they were on a footy trip or at a wedding.”*

As the situation becomes wilder and wilder, the reactions and behaviours of the four remain constant. The contrasting real-life personalities of the four actors was the other vital aspect to the concept.

*“We are all so different, but when the four of us are together, there’s a dynamic that’s magical in the weirdest way,”* observes Lincoln Younes. *“When Kick posed the idea of **C\*A\*U\*G\*H\*T** to us, we talked about our own personalities, as well as characters we had auditioned for, and how ridiculous it would be to hone different parts of each of us, to create heightened versions of ourselves.”*

When Covid-19 emerged, Gurry went into lockdown, where he refined the concept and began scripting what would become the six episodes of **C\*A\*U\*G\*H\*T**.

A fictional reflection of a quickly shifting, precarious real world became the crucible in which the characters in the show would be exposed to some serious heat.

*“As I was writing, it was a time of great upheaval globally, but also a time in which I felt there was a fair amount of censoring and self-censoring of creative content,”* Gurry continues. *“The show for me was an attempt to reconnect to an idea which I firmly believe: that a lot of social progress happens through comedic deconstructions of reality.”*



*"When you watch something like LIFE OF BRIAN, although the Catholic Church resisted it and some people thought it was very inappropriate, a lot of what Monty Python were joking about and commenting on we now take as absolute gospel, so to speak."*

Responding to ongoing massive geo-political upheavals, **C\*A\*U\*G\*H\*T** would be set in a dangerously unstable context of war and conflict.

*"I grew up watching M\*A\*S\*H with my parents," Gurry recalls, "which was the show, for me, that broke the mold of the serious deconstruction of war. HOGAN'S HEROES did it in a really comedic way, but MASH had a duality to it. It was coming at a time where people wanted to break free of the shackles of war. Some episodes of MASH are the most heartbreaking episodes of television you can watch. They're devastating, but it's also a comedy."*

The show capitalizes on a global obsession with fame and the nature of fame. **C\*A\*U\*G\*H\*T** emerges from a world in which Gurry sees us constantly analyzing our identities – as individuals and as collectives.

*"I think many of us wonder what the hell's going on at the moment – where we belong, which side we're on," he says. "This show is a 'bonkers' deconstruction of this moment, which can ignite conversation around it. For me the only way we evolve, intellectually, is to challenge and to provoke ideas, and C\*A\*U\*G\*H\*T comes out of a desire to do that."*

With the first draft of the pilot episode written, Gurry sought the response of his three compatriots.



*"I was one of the very first people to read it," recalls Alex England. "Kick was really excited. He printed it out, brought it down to me, and it was so funny. It's so rare to laugh out loud when you're reading something. The very idea of actually doing these things that had come from the madness of Kick's head was so exciting."*

Because Gurry had created such a bold vision on paper, producer Brendan Donoghue and he gathered together the resources to shoot a 15 minute proof of concept for the show, to distill its particular tone on screen so the team could attract other production partners.

Producer Brendan Donoghue: "Kick and I were at a wedding in late 2019 when he shared with us this idea. Kick is so much fun to be around, he tells the most amazingly funny stories. With this idea and Kick behind it, I just knew that the show would work."



*"It was perfect timing for me," continues Donoghue. "I had been looking for a long form project to bring to life and suddenly Kick was there with this epic idea. I knew we just had to go do it. Within a short time, we had put a crew together and we rolled cameras for three days. Out of that period came a proof of concept film that just seemed to gather steam and fans wherever it went. Actor and filmmaker Sean Penn saw the 15 minute piece and immediately recognised the potential in the show."*

Through what Gurry calls "a series of unbelievably fortuitous events," "Sean Penn contacted me and said: 'I want to help you get this made,'" recalls Gurry. "To have such an uncompromising creative maverick champion this show was amazing. This is the first show I've made, but I quickly realised you face at every hurdle two options – one can progress you forward quite easily and the other is difficult. And usually, the difficult route is the one you want to do, because every compromise dilutes the project."

Penn came on as an executive producer, and from the beginning of his involvement he encouraged Gurry to hold to his vision.

*"Sean would say: 'if we're doing this, we go all the way,'" he recalls. "That was a huge, huge creative support and mantra for me along the way. It made it easier to lean into those difficult moments of trying to push forward along the more difficult road."*

*“Kick’s brand of irreverence is so charged by an enthusiasm for all things considered inappropriate,” Penn says. “From ball-sacks, to fame, idiots & intellectuals, and finally to that creepy-crawly continuum of war. C\*A\*U\*G\*H\*T captures the comedy that is generally confined to fox holes.”*



Producers John and Michael Schwarz saw the proof of concept in 2022. They joined Gurry and Donoghue and used their working relationship with Stan to find the project an Australian home.

*“Kick came to us with such a bold concept, already very realised and with unbelievable talent attached,” says Michael Schwarz. “It was a no-brainer for us to jump on board and help bring it all to fruition.”*

Donoghue says, *“When Stan came on board and said they wanted to develop the project with us it was like another dream had come true. All these amazing actors had put their hands up to be involved and now Stan wanted to make it with us. That was a fun moment for Kick and I.”*

*“John and Michael Schwarz were instrumental in making that happen,” adds Donoghue. “They walked the project in the door and then set it up internationally with Fremantle Media. Massive props to those two. Stan gave us development funding and we came out of it with a really refined and strong six episodes.”*

As the final elements of financing and scheduling fell into place, the unique spirit and energy that triggered the project was intact on the page, ready to be captured on screen.

*“C\*A\*U\*G\*H\*T is almost indescribable,” says Younes. “It’s about identity. It’s about the ultimately unimportant things we often assign importance to in the world. The show is designed to ‘shock us’ out of that.”*

The scripts also retained the spirit of family between the four main characters that had emerged from true friendships.

Actor Ben O’Toole adds: *“Kick took me under his wing in LA and really changed my life, to be honest. I was in a very different place before I met him. My career started to happen, I stopped always being a support role, so I’m eternally grateful to him for his mindset and his generosity.”*

*“Then over the past couple of years, he turned his back on a lot of other opportunities to make everybody’s dream a reality,” continues O’Toole. “Seeing people like Sean Penn, Susan Sarandon and Matthew Fox come on board was gratifying because they saw the brilliance in the show too. Audiences sometimes don’t know what they want until you give it to them, and I think C\*A\*U\*G\*H\*T is really going to scratch an itch.”*

## **\*\*CHARACTERS AND CASTING**

Many of the characters in C\*A\*U\*G\*H\*T were written for the actors who play them, many who have been good friends or working colleagues of Kick Gurry’s over many years.

*“When you leave a set as an actor, everyone always says: ‘if you ever make anything, I’ll come and do whatever you want me to do,’” he says. “It’s a nice thing to say, but the heartwarming thing has been that everyone who said that actually came and did a role, and it wasn’t necessarily easy for them. Many characters and scenes ask people to put their faith in me. That was probably the best part of the experience – very talented friends really showing up.”*

Alex England (Phil) sees the four central characters as *“bonded by a shared idiocy.”*

*“That’s their common language,” he explains. “And in that sense, it’s a fraternity. They’re brothers in madness and nonsense. Family comes with love, but also sometimes hard conversations need to happen. And we see all of that play out through the season.”*

For Lincoln Younes (Albhanis), the four together create a single entity that rises above their individual foibles.

*“They’re all flawed and broken,” Younes explains, “and they all have strengths and weaknesses, but the four of them together create one solid human. It will be really fun for the audience to watch – to see how their assets and flaws help or sabotage their mission. Beyond the four of us, we had an embarrassment of riches in terms of talent. The cast was amazing. To turn up and see what each person brought to the day was a wonderful thing.”*

## ROWDY GAINES

portrayed by Ben O'Toole

A thirty-year-old man-child with a hair-trigger temper and a never-ending thirst for misadventure, Rowdy has a sick daughter, Indy, and sees the plan to become famous as his way to find true freedom and save Indy.

*"Rowdy is a beautiful character in that he asks the question of an audience: 'what would you go through to save your child's life?' That grounds the events in the POW camp in reality, and gives us permission to do absurd things, but for every absurd moment there is a moment of truth and gravitas. I think that's what Kick's scripts captured beautifully. We're putting the audience's heart in their throat, then the very next line they'll be pissing themselves laughing."* **Ben O'Toole**

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Ben O'Toole graduated from WAAPA in 2011 and made his feature film debut playing Russell Crowe's son in THE WATER DIVINER. Ben featured in the Jerry Bruckheimer produced film 12 STRONG opposite Chris Hemsworth and was also cast in Kathryn Bigelow's drama DETROIT. Prior to this, he appeared in PIRATES OF THE CARIBBEAN: DEAD MEN TELL NO TALES, and in the Mel Gibson directed WWII film HACKSAW RIDGE opposite Andrew Garfield. Ben starred in the romantic comedy EVERYBODY LOVES SOMEBODY opposite Karla Souza in 2017, and in the film NEKROTRONIC with Monica Belluci. In 2020 Ben played the lead role of "Rex" in the darkly comedic feature film BLOODY HELL. In 2020 Ben featured in the television reboot of the beloved series HALIFAX: RETRIBUTION starring Rebecca Gibney. Ben was a main cast member in the Channel Nine television series AMAZING GRACE which also starred Sigrid Thornton and Alex Dimitriades. Most recently Ben was seen in the ABC series BARONS. He has also just completed filming for the television adaptation of Trent Dalton's novel BOY SWALLOWS UNIVERSE.

Ben performed in the Sydney Theatre Company's 2018 production of HARP IN THE SOUTH and was most recently seen on stage in THE TENANT OF WILDFELL HALL for the Sydney Theatre Company in 2022.



## DYLAN FOX

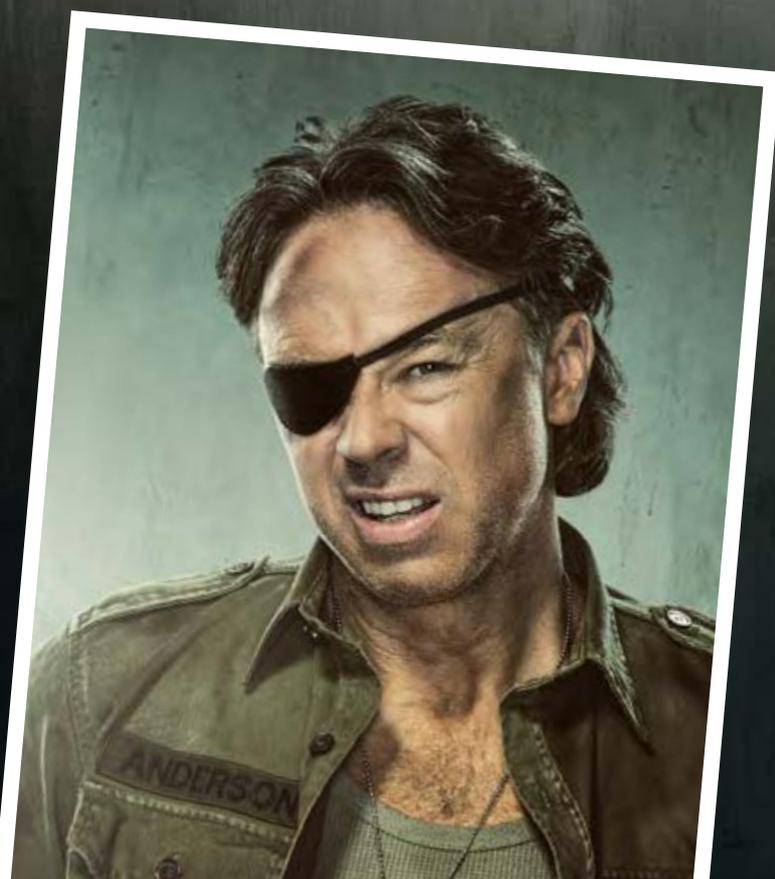
portrayed by Kick Gurry

Once an aspiring actor on the cusp of his big break, Dylan became a laughing stock when a breakfast television skit went terribly wrong. Now hiding out as a soldier, he is quickly convinced that he could find redemption, and perfect his acting skills, in the wilds of Behati-Prinsloo!

*"Dylan Fox is a failed actor, and I had some good source material to draw upon over a long period of time working in the industry! Unlike the other three guys, Dylan has experienced a level of fame that they're all seeking. For a very brief moment at the start of the series, Dylan fears 'going back there,' but then he fully embraces the idea."*

**Kick Gurry**

\*Kick Gurry bio can be found further down.



# ALBHANIS MOUAWAD

portrayed by Lincoln Younes

A pansexual Lebanese Australian with a giant dick that his father has always resented him for, Albhanis believes he has brought shame upon his family and that military glory is the only way to bring honour back. But if he could become famous, all might be forgiven back home!

*"Albhanis emerged from an audition I did years ago, which was ridiculous and extreme. Kick and I workshopped the idea of this beautiful Lebanese character who is all about love, but doesn't understand social cues. He lives in his own heightened reality. There are very few things that rock his equilibrium, which was wonderful to play because I'm analytical and overthink things, so it was nice to breathe into this free character every day."* **Lincoln Younes**

\*\*

One of Australia's leading young actors, Lincoln Younes first appeared on Australian television screens in the role of Romeo Kovac in *TANGLE*, receiving the 2013 ASTRA award for Most Outstanding Performance by a Male Actor.

This was followed by his role as "Casey Braxton", in *HOME & AWAY* for a three-year period. The role garnered him national and international attention, winning the 2014 Inside Soap award for Best Daytime Star in the UK. Lincoln's other television credits include *CITY HOMICIDE* for Network 7, SBS Series *DEAD LUCKY*, as well as the second and third seasons of the hugely popular Nine Network series *LOVE CHILD*, and the ABC series *HIDING*. In 2019 Lincoln starred as "Danny" in the Eva Longoria produced ABC (US) television series *GRAND HOTEL* alongside Demian Bichir and Roselyn Sanchez. Lincoln also starred in the fifth and final season of drama series *DOCTOR DOCTOR*. Recently Lincoln also starred in the ABC series *BARONS*.

Most recently, Lincoln can be seen in *THE LAST KING OF THE CROSS* playing the eponymous John Ibrahim. Lincoln's film credits include a role in the 2010 feature film *THE WEDDING PARTY* opposite Josh Lawson and Isabel Lucas; in 2016 he starred as Hassim in the critically acclaimed Abe Forsythe feature *DOWN UNDER*, the Australian black comedy set during the aftermath of the 2005 Cronulla riots; most recently he appeared in the feature film *LITTLE MONSTERS* alongside Lupita Nyong'o and Josh Gad.



## PHIL CHOI

portrayed by Alex England

Raised by Korean parents who until recently he believed were his biological mother and father, Phil Choi is on a wild journey of personal discovery. Who is Phil Choi? Even he doesn't know...

*"Phil has gone through life holding onto a belief which was ripped away from him. That sent him into a spiral where he doesn't know what's real and what's not. Phil questions everything that happens in front of him and we see what that does to his sense of self. The show presents very heightened situations, and in them we see Phil coming to grips with the new world that he occupies."* **Alex England**

\*\*

Since graduating from the Victoria College of the Arts in 2009, Alexander has appeared in numerous film and television productions, including HOW TO PLEASE A WOMAN alongside Sally Phillips. In 2019 he starred as the lead role in Abe Forsythe's LITTLE MONSTERS alongside Lupita Nyong'o and Josh Gad; as well as Kriv Stenders' feature film DANGER CLOSE, based on the battle of Long Tan alongside Travis Fimmel.

He most recently appeared in the ABC television drama BARONS and can be seen in the limited series THE LOST FLOWERS OF ALICE HART starring Sigourney Weaver. In 2016 Alexander joined the cast of Series 6 of OFFSPRING opposite Asher Keddie. He returned to the show again in 2017 for Season 7.



## SHAMMI AMARAL

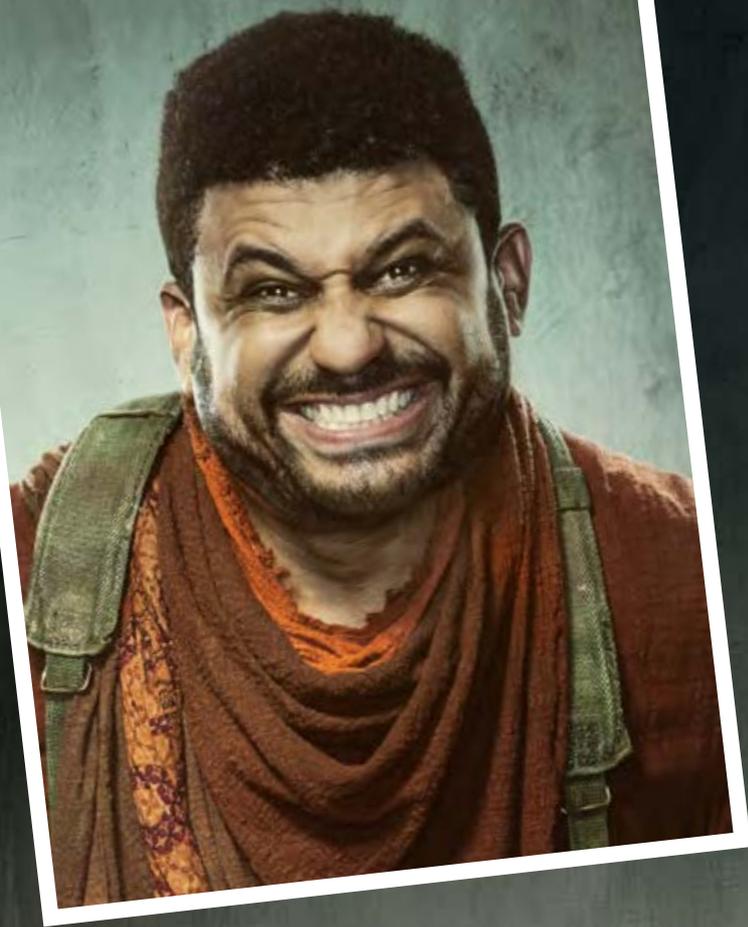
portrayed by Mel Jarnson

A young Behati-Prinsloo freedom fighter, Shammi has no interest in the ideology behind her work – she simply does what she is told with a brutish flair that she rather enjoys. As a captor of the boys, she soon becomes a collaborator and a central figure in their journey.

*"What attracted me to the role was that Shammi reminded me of my dad. I had a lot of fun in the audition, with mannerisms and other aspects. It was also the combination in the scripts of absolutely ridiculous hilarity, along with heart. The best way for me to experience comedy is if there's an anchor to ground me, so that you can pull the rug from underneath me and make me laugh, or make me feel bad for laughing."* **Mel Jarnson**

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Mel Jarnson is a Thai/Australian Actress and Model. Following her training at NIDA, Mel made her TV debut on Hulu's HARROW opposite Ioan Gruffudd. Mel then went on to star as 'Georgia Konig' in the high-concept thriller BETWEEN TWO WORLDS for Channel 7. Late in 2020, Mel was cast in the highly anticipated Warner Bros reboot feature MORTAL KOMBAT as 'Nitara'. Mel was also cast as 'Sofia Flores' opposite Liam Neeson in the action feature BLACKLIGHT.



## MAMALO AMARAL

portrayed by Dorian Nkono

A fearsome freedom fighter, Mamalo captures the boys alongside his niece Shammi. He quickly buys into the boy's plan, believing notoriety may win him favor with his boss, Director Bustard. Mamalo develops a close bond with Albhanis, becoming very enamoured with 'Big Bhanni'.

\*\*

Dorian Nkono graduated from NIDA in 1998. He has enjoyed working across many different projects in theatre, film and television. On the small screen Dorian has appeared in THE TWELVE, FRAYED, HARROW, MR INBETWEEN, WHITE COLLAR BLUE and JUDGE JOHN DEED. Film credits include SAMPLE PEOPLE, TERMINATOR SALVATION, George Miller's HAPPY FEET, STEALTH, THE HARD WORD and ENZO, directed by Sam Worthington, for which Dorian was recognised with the Tropfest Best Male Actor Award.

His stage work has seen Dorian perform under the direction of Richard Wherrett in the Bell Shakespeare Company's THE MERCHANT OF VENICE, ORANGE/BLUE at Ensemble Theatre and various NIDA productions.

## DIRECTOR BUSTARD

portrayed by Fayssal Bazzi

Director Bustard is hell bent on stopping the exploitation of his beloved Behati-Prinsloo. Charismatic, ruthless and a little simple, his desire to have the boys killed shifts when he sees an opportunity to grow awareness of his country's plight through the boys' notoriety.

*"I knew Kick was writing a character for me, but when he first approached me, I said I'll be involved only if it's not just telling one version of the story. He was really open with giving me license to move the character to where I wanted to play him. Director Bustard had to be truthfully trying to save his people. Kick and I found the comedy in that, how it bounces off other people, but he's infused with a lot of truths within the comedy."* **Fayssal Bazzi**

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Fayssal Bazzi is an accomplished Australian actor with extensive credits in TV, film and theatre. Fayssal's television credits include STATELESS, directed by Emma Freeman and Jocelyn Moorhouse, for which he won the AACTA award for best lead in a television drama in 2020; and the Stan Original Series THE COMMONS. Other television credits include CHOSEN, MR INBETWEEN, RAKE, WAKE IN FRIGHT, THE LET DOWN, TOP OF THE LAKE: CHINA GIRL, EAST WEST 101, STUPID STUPID MAN, ALL SAINTS and most recently he can be seen in SIGNIFICANT OTHERS for the ABC and SHANTARAM for Apple TV. Fayssal's feature film credits include MEASURE FOR MEASURE opposite Hugo Weaving, which he received an AACTA nomination for Best Supporting Actor.

Fayssal has performed extensively with many of the national theatre companies. Selected credits include: DEEP BLUE SEA, MARY STUART, THE OTHER WAY, LOOK THE OTHER WAY, a national tour of THE MERCHANT OF VENICE, SAMI IN PARADISE and FOOD AND BACK AT THE DOJO.



## JOSIE JUSTICE

portrayed by **Rebecca Breeds**

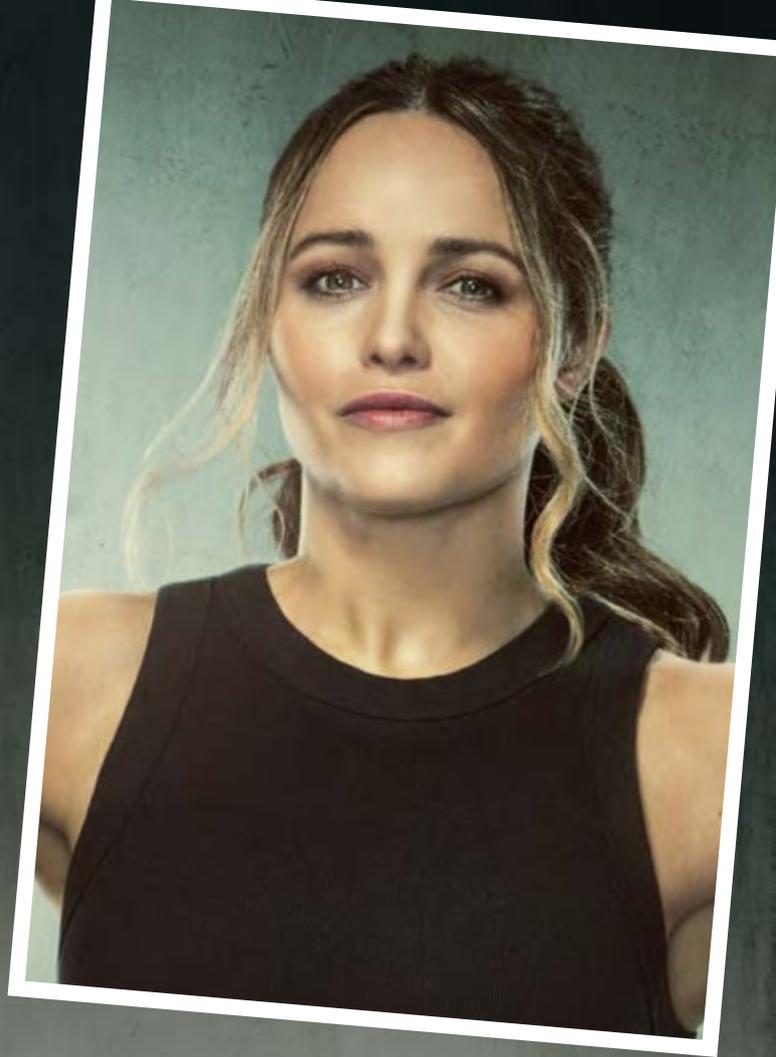
An ambitious young reporter whose career tanked with an ill-timed use of the 'c' word, Josie has been relegated to the doldrums of a podcast with zero listeners. Josie pursues the boys' story with vigour, using them to break free of being pigeon-holed, and to make her dreams of national news stardom come true.

"Josie is feisty. She's a go-getter. Once she locks on to an idea, she's incredibly tenacious and I really identify with that. She walks into the jungle into a prisoner of war camp. That takes balls. She takes control of the situation. She uses her charm. She knows exactly what she's doing."

**Rebecca Breeds**

\*\*

Australian actress Rebecca Breeds most recently starred in the titular role in the CBS series CLARICE, executive produced by Alex Kurtzman. She broke into the television world on the Australian television series BLUE WATER HIGH in 2006. In 2008 she would leave the show and go on to play Ruby Buckton in 388 episodes of the Network Seven's series HOME AND AWAY. Rebecca previously co-starred on WE ARE MEN for CBS, and recurred on THE ORIGINALS at The CW.



## LT. PETE

portrayed by **Matthew Fox**

An American special forces soldier conducting covert operations in Behati-Prinsloo, when Lt Pete is captured alongside the boys, he quickly resets his goals and becomes hell bent on exposing the truth behind the Australians' plan for fame!

\*\*

Matthew Fox is best known for his role as 'Dr. Jack Shephard' in J.J. Abrams' smash-hit series LOST. For this role, he jointly won the 2005 SAG Ensemble Award and was nominated for the Golden Globe and Emmy for Outstanding Leading Man in a Drama Series. In 2011 he made his theatre debut in Neil Labute's IN A FOREST, DARK & DEEP, for which he received rave reviews. His film credits include SPEED RACER, VANTAGE POINT, SMOKIN' ACES and WE ARE MARSHALL. Fox also starred in the James Patterson bestseller turned feature I, ALEX CROSS, alongside Tyler Perry; the Peter Webber-directed EMPEROR opposite Tommy Lee Jones; and also wrapped a role on the highly anticipated WORLD WAR Z, starring Brad Pitt. Most recently, Fox wrapped shooting on Craig Zahler's latest film, BONE TOMAHAWK, opposite Kurt Russell and Richard Jenkins, as well as the Miguel Angel Vivas film EXTINCTION.

# JEMIMA JUSTICE

portrayed by **Bella Heathcote**

Younger sister of Josie, Jemima is a military attaché and note taker for Minister of Defense, Colonel Bishop. With a passion for all things covert and dreams of being a whistleblower, Jemima quickly sees the boys' story as a way to make her mark on this corrupt world.

\*\*

Hailing from Melbourne, actress Bella Heathcote recently completed production on the independent feature *ROOF* starring opposite Asif Ali. The survival drama marks the directorial debut of Salvatore Sciortino from an original script by Josh Tate.

Most recently she starred alongside Toni Collette in the Netflix series *PIECES OF HER*. Heathcote starred with Emily Mortimer in the Stan Original Film *RELIC*, which received rave reviews at its premiere at Sundance 2020 and for which Heathcote received an AACTA nomination for Best Supporting Actress. Prior to that, Heathcote starred in CBS drama series *STRANGE ANGEL* with Jack Reynor and Rupert Friend as well as receiving a major role in Amazon drama series *THE MAN IN THE HIGH CASTLE*.

Heathcote's past film credits include *FIFTY SHADES DARKER* alongside Jamie Dornan, Dakota Johnson and Kim Basinger; *PRIDE AND PREJUDICE AND ZOMBIES*, with Lily James, Sam Riley, Lena Heady and Jack Huston; the Nicolas Winding Refn directed horror thriller *THE NEON DEMON*, alongside Elle Fanning, Keanu Reeves, Christina Hendricks and Jena Malone; *THE REWRITE* alongside Hugh Grant and Marissa Tomei, and Tim Burton's *DARK SHADOWS*, as the romantic lead opposite Johnny Depp.



# PRIME MINISTER WARREN WHISTLE

portrayed by Bryan Brown

More interested in his alleged sporting prowess than anything of consequence, the PM – also likely in cognitive decline – manages to stay completely disconnected from everything related to the boys' journey. His real mission is to make sure nobody can jump higher than him!

*"I've known Bryan's daughters since they were 10 years old. I would go round for dinner, with great reverence and admiration for Bryan, but his daughters would give him so much shit. To break that idea of how I saw him was an amazing way to deconstruct the idea of identity, and it allowed me to create a character for Bryan where the nation sees him as a symbol of respect and adoration, but we see behind that curtain."* **Kick Gurry**

\*\*

In a 40-year career, iconic Australian actor Bryan Brown has appeared in over 80 films and filmed in some 25 countries.

Bryan became an international success in the early eighties with the critical acclaim from performances in *BREAKER MORANT* and the series *A TOWN LIKE ALICE*. A stream of well-known Australian hits and Hollywood productions followed: *THE THORN BIRDS*, *GORILLAS IN THE MIST*, *FX*, *NEWSFRONT*, *THE SHIRALEE*, *COCKTAIL*, and *TWO HANDS* in 1999 for which he won his second Australian Film Institute Award for Best Supporting Actor. In 1999 he starred with his wife Rachel Ward in the Golden Globe nominated telemovie *ON THE BEACH*, which won an Australian Film Institute Award. 2004 also saw the release of the Box Office smash *ALONG CAME POLLY!* in which Bryan played a major supporting role. In 2007 he played a pivotal role alongside Nicole Kidman and Hugh Jackman in Baz Luhrman's *AUSTRALIA*.

2007 also saw him producing the Australian film *BEAUTIFUL KATE*, written and directed by Rachel Ward receiving a total of ten AFI nominations. His latest film credits include *THE LIGHT BETWEEN OCEANS*; *RED DOG: TRUE BLUE*; *SWEET COUNTRY* directed by the Cannes Award winning director Warwick Thornton, awarded the Special Jury Prize at the Venice Film Festival; and most recently *PALM BEACH* directed by Rachel Ward which he both produced and starred in.



## COLONEL BISHOP

portrayed by Erik Thomson

The Minister of Defence in Australia's Whistle-led Government, Colonel Bishop – not actually a colonel – dreams of being a wartime politician. He's also the reason the boys are in Behati-Prinsloo, having sent them in on a vital secret mission – to erase a dick pic!

*"C\*A\*U\*G\*H\*T is bold. It doesn't take any prisoners, everyone is wide open for ridicule. No one is safe. It has an innate energy that on one level is about lowbrow humor, but at the other end is quite highbrow. It has a lot to say about the state of the world and social media. The satire is clever and pacey."* **Erik Thomson**

\*\*

Erik Thomson is one of Australia's most respected actors across film, television and theatre. He was recently seen in Robert Connolly's highly anticipated feature BLUEBACK alongside Mia Wasikowska and Eric Bana.

Erik's recent credits include BLACK SNOW, HOW TO PLEASE A WOMAN opposite Sally Phillips, James Ashcroft's acclaimed feature thriller COMING HOME IN THE DARK and Roderick Mackay's debut feature THE FURNACE. He also featured in THE LUMINARIES alongside Eve Hewson and Eva Green. Erik is well known for his role as the head of the Rafter family in PACKED TO THE RAFTERS and he reprised the role in the recent series BACK TO THE RAFTERS. Erik's theatre credits include the sold-out season of THE SPEECHMAKER for the Melbourne Theatre Company; JULIUS CAESAR, TWELVE ANGRY MEN and ANGELS IN AMERICA for the Auckland Theatre Company; and SCHOOL FOR SCANDAL and HAMLET for the Court Theatre.



## THE DINGO

portrayed by Travis Fimmel

A ruthless, secret, Australian mercenary who arrives in Behati-Prinsloo with one goal – cancel and silence the Australians! The Dingo, himself searching for his own place in the world, connects with Phil Choi and his search for the meaning in his identity. With memories of his childhood – the Dingo longs for a more choreographed life – as a dancer!

\*\*

Travis Fimmel was most recently seen in BLACK SNOW and Ridley Scott's RAISED BY WOLVES. He was nominated for a 2020 Critic's Choice Super Award for his role as Marcus in the series. Travis is most known for playing the lead role of Ragnar on 4 seasons of the hit series VIKINGS. Additional film credits include LEAN ON PETE opposite Chloe Sevigny, Steve Buscemi and Charlie Plummer, DREAMLAND opposite Margot Robbie, DANGER CLOSE, a drama based on the real-life events of Australian soldiers at the Battle of Long Tan during the Vietnam War, the romantic comedy MAGGIE'S PLAN starring alongside Julianne Moore, Ethan Hawke and Greta Gerwig, THE EXPERIMENT with Adrien Brody and THE BAYTOWN OUTLAWS with Billy Bob Thornton. Travis is a native of Echuca Victoria, Australia.

# SEAN PENN

portrayed by Sean Penn

A major film star on the Hollywood A-list, Sean is looking for a way to course-correct his derailed career. Just as the boys are on the cusp of their own fame, Sean offers to swap his life for theirs, pushing himself into the spotlight and shunting the boys back into the shadows.

*“Every character is a deconstruction of a certain identity. With Sean, I wanted to break down the idea of movie stardom and how the world sees him, and his humanitarian efforts, and subvert that a little bit. So he’s playing Sean Penn, but he’s not really playing Sean Penn.”* **Kick Gurry**

\*\*

Sean Penn is a two-time Academy Award®-winning actor, filmmaker, author and has become an American icon in a career spanning over four decades.

First established in January 2010 by Penn as J/P HRO in the immediate aftermath of the catastrophic Haiti earthquake, the emergency relief nonprofit was renamed CORE (Community Organized Relief Effort), which continues to bring immediate aid and recovery to underserved communities across the globe. For Penn’s years of service to Haiti where the organization continues to operate, he received numerous honors and awards. It was in Penn’s own backyard that CORE’s work evolved in 2020 with a global pandemic.

As a filmmaker, Penn’s esteemed work includes INTO THE WILD, which garnered two Academy Award nominations as well as nominations from the DGA and WGA for Penn’s directing and writing. As an actor, Penn has been nominated five times for the Academy Award® as Best Actor for DEAD MAN WALKING, SWEET AND LOWDOWN, I AM SAM and won his first Academy Award in 2003 for his searing performance in Clint Eastwood’s MYSTIC RIVER and his second Academy Award as Best Actor in 2009 for Gus Van Sant’s MILK. For his performance as gay rights activist Harvey Milk, Penn also won the Screen Actors Guild, New York Film Critics Circle and Los Angeles Film Critics awards for Best Actor.

Other noteworthy credits also include Terrence Malick’s THE THIN RED LINE and THE TREE OF LIFE, Brian De Palma’s CARLITO’S WAY, David Fincher’s THE GAME, Amy Heckerling and Cameron Crowe’s iconic FAST TIMES AT RIDGEMONT HIGH, and many more.



## PRODUCTION

Principal photography took place in late 2022, on location in Sydney and at Disney Studios Australia, with Kick Gurry directing all six episodes.

Production designer Sam Hobbs and his team constructed the POW camp interiors in studio, with a rainforest area northwest of central Sydney, planted 30 years earlier, providing the Behati-Prinsloo exteriors.

As Hobbs developed the designs, simply walking into the production office each morning during pre-production became full of expectation for Gurry.

*"Sam and the whole art department took everything I wrote on the page and ran with it to the most unimaginable places," he says. "It was a moving experience each morning. There would be more and more incredible set designs and ideas and art spreading out across the walls. It was a really beautiful creative experience to go in deep with Sam and his team."*

Preparation for the cast varied, depending on the qualities of their character, and balancing the need for rehearsal with the desire for spontaneity in front of the cameras.

Because their characters were based loosely on Gurry's three close friends, for Lincoln Younes, Alexander England and Ben O'Toole, bringing Albhanis, Phil and Rowdy to life was a process that extended from scripting until the cameras rolled.

*"Funny things would pop into my head while Kick was writing, so we'd talk about them as he wrote," recalls Younes. "When we got to set, we'd hone in on certain elements of the character and heighten them. We didn't want to preempt too much, because the magic was when the four of us were there trying to find it. We'd find things on the day which you could never write."*

England adds: *"Kick's fantastic because the writing is so strong, and he creates this great framework for the scene, but he's not precious about improvisation creeping in, and people following their instincts. It led to some unbelievably brilliant moments."*

Within his portrayal, England embraced heightening his own qualities as a human being, which Gurry had infused Phil Choi with.

*"I can have a tendency to pontificate occasionally, absolutely," he says. "With Phil, there was also some cultural awareness that I had to get across in terms of making sure that in every scene, I am the idiot, that I'm not pointing the finger or pushing anyone down or anything like that. My character is a full-blown idiot, and that's where it ends."*

O'Toole has appeared in war films, including HACKSAW RIDGE and THE WATER DIVINER, but his previous military training wasn't greatly called on, as, in his words: *"we're really terrible soldiers."*

*"You've seen THE A-TEAM, well we're 'The L-Team,'" O'Toole says. "We're the ones they send in for the most menial tasks. We are disposable. So, was there any military prep? Not much. By way of prep, the four of us have spent so much time together over the years that there's a whole lot of work we didn't have to do, because we already feel like a family."*

In and around the humour, however, other actors needed to convey a duality which required careful preparation.



For Director Bustard, Fayssal Bazzi was "hell bent" on playing him with sincerity and truth because the story that he's trying to convey and what he's trying to attempt is to free his people and his island nation. *"This is something that's happening, these small countries that are taken over by the West that are decimated and their cultural presence is lost,"* says Bazzi.

To prepare for the role of dynamic freedom fighter Shammi, Mel Jarnson prepared physically, as well as culturally.

*"I'm incredibly uncoordinated, so it took a lot of private physical coaching," she says. "Also with this type of comedy, you have so many curve balls thrown your way, you have to be flexible. So I 'prepared my mistakes' so that I could feel free to make them on set and have fun with her. I also went back home in my mind. I've only been in Australia for a few years, so I spoke to my Thai dad a lot, I observed him grumble and get annoyed. I just embraced my Thai side!"*

Josie Justice is modelled after Australian journalists like Liz Hayes, so Rebecca Breeds closely watched tapes of Hayes and 60 MINUTES reports.

*"My biggest takeaway was how everything Liz Hayes says is so profound,"* observes Breeds. *"Not a syllable comes out of her mouth that doesn't have weight. It's beautiful."*

*"For me it was interesting because most characters need to be as funny as possible, but Josie is incredibly connected to the work and passionate about what she is doing, to complement some of the other characters. It's an orchestra and it all comes together like a symphony, but you have to play your part. So, some of the other actors could dial up the ridiculousness but I had to keep Josie real."*

Erik Thomson's crucial first day preparation was to acquire a fake tan.

*"The first scene I did I was wearing camouflage speedos," he recalls. "That was on the first couple of days of the whole shoot, then I came back mid shoot, and then at the end of the shoot. Usually when you arrive back at the end the crew are getting droopy and tired, but I came back and everyone was still effervescent, the spirit around the shoot was nothing but fun and energetic, because everyone believed in the project."*

This sustained energy was tangible to other cast and crew members.



*"This production proved to me that you can create amazing work and it doesn't have to be overly stressful, but can actually give you energy," observes Lincoln Younes. "We all thrived off each other. The crew was the best in the world. Genuinely. Their passion and their determination to make every scene elevated was amazing. Every day was a joy on this show."*

For O'Toole, the challenges were there, but they weren't to do with the quality of the material.

*"It was very difficult at times, but difficult for the right reasons," he says. "On some projects, scenes can be difficult because they don't make sense or certain blocking doesn't make sense, so you stay quiet and just do it. But C\*A\*U\*G\*H\*T was really difficult for the right reasons, in that Kick wrote scenes with such brilliant humour but also such an emotional heart."*

*"Working with this cast and crew was unlike anything I've ever done in my career," adds Bazzi. "I think that comes from Kick; his passion was so infectious that it was the happiest set I've been on. The buzz from all the cast and crew was something I haven't really experienced before, and on long days that made such a difference."*

Despite the gravitas of some scenes, the outrageous comedy required the use of coping techniques from the cast to get through scenes without 'breaking'.

*"You're trying to capture lightning in a bottle, and it was impossible not to laugh," says England. "There were two occasions where I could not get through the scene without bursting into laughter. I was thinking terrible, horrible thoughts - horrifying, dark things over and over just to try to not break. But ultimately, all that joy fed back into the show. If the audience can have even half as much fun as we had making C\*A\*U\*G\*H\*T, we're going to be okay."*

Gurry adds: *"I can't tell you how moving it is to write something then to look around and see so many old friends, and so many new friends, working as cast and crew. All these very talented people did the most incredible work. I can't describe what it felt like. It was really, really special."*



## WHAT TO EXPECT

**Kick Gurry:** “The hope with **C\*A\*U\*G\*H\*T** is that the audience will have no idea what’s going to happen next. The television and films that I grew up loving, like Monty Python films and MASH, you didn’t know where the story was going to go. They’re the stories I’ve always loved and hopefully **C\*A\*U\*G\*H\*T** will have that same quality to it.”

**Lincoln Younes:** “I think in this day and age of streaming content, when we’re oversaturated with material, to have something that is wholly unique is a very special thing. Every time you think **C\*A\*U\*G\*H\*T** is going to go one way, it pivots. I think that’s a really beautiful thing.”

**Ben O’Toole:** “**C\*A\*U\*G\*H\*T** is unapologetic. It takes a stab at things that have been considered taboo, or that we usually to stay away from. What’s going to set it apart is the fact that it’s brave where a lot of other shows haven’t been confident enough to be, I think.”

**Fayssal Bazzi:** “**C\*A\*U\*G\*H\*T** is different to anything on Australian TV right now because it’s not only hilarious, it has a message. It’s so clever and Kick has this infectious way of approaching everything that attracted so many beautiful souls, big names, to tell this story. I think audiences are going to start to question certain things, but above all get a real kick out of how fun it is to watch. I’m going to be an eager viewer as well.”

**Alex England:** “Audiences can expect an outrageous offering that is thought-provoking and has a beautiful mix of heart as well. A huge part of big names getting behind the show was that it was something really original. I am confident that **C\*A\*U\*G\*H\*T** will be outrageously different from anything audiences have seen before.”

**Erik Thomson:** “What makes **C\*A\*U\*G\*H\*T** different is that there’s nothing safe about it. Risks are being taken from the first scene and it keeps you on the edge of your seat, but we’re also seeing a world that we all recognize. It’s very prescient, with social media, war, the manipulation of the press, I think people are going to watch and laugh and then have moments where they recognize themselves in it. That could be quite a shocking moment, when they realise that they’re part of the problem and/or the solution.”

**Rebecca Breeds:** “**C\*A\*U\*G\*H\*T** is different from everything on television right now. It’s wildly funny and politically incorrect. Brilliant, subversive and just outrageous. I can’t think of a funnier show on television.”



## CREW BIOGRAPHIES

### KICK GURRY

#### Creator, Showrunner & Director

Kick Gurry began his feature film career in the early 2000's starring in the classic Australian films LOOKING FOR ALIBRANDI opposite Pia Miranda and Anthony Lapaglia, and acclaimed director Alex Proyas's GARAGE DAYS. He has subsequently worked alongside some of the most acclaimed directors and actors working today, with feature film credits including Terrence Malick's THE THIN RED LINE, the Wachowskis' SPEED RACER and JUPITER ASCENDING and BUFFALO SOLDIERS with Joaquin Phoenix. He can also be seen in David Mamet's SPARTAN with Val Kilmer, DALTRY CALHOUN with Johnny Knoxville and Elizabeth Banks, and EDGE OF TOMORROW with Tom Cruise and Emily Blunt. In 2017 Kick featured in David Michod's war comedy WAR MACHINE starring Brad Pitt.

Kick has appeared in numerous Australian television shows, including the award-winning TANGLE (SERIES 2 & 3) and Network Ten's OFFSPRING (SERIES 3). Most recently Kick can be seen in the ABC series BARONS in 2022. Kick's earlier television credits include HALIFAX F.P, RAW FM, SEACHANGE, STATE CORONER, WILDSIDE, YOUNG LIONS, THE ALICE and TWO TWISTED.

Kick has worked on numerous American television shows, including Diego Velasco's series CYBERGEDDON with Olivier Martinez in 2012. He featured in CSI and CSI: CYBER in 2014, and played the role of "Puck" in the Netflix original SENSE8 in 2016. Kick was cast in the guest role of "Tag" in the popular series FRIENDS FROM COLLEGE with Cobie Smulders and Keegan-Michael Key in 2017, and in the role of "Pete Greene" in TEN DAYS IN THE VALLEY with Kyra Sedgwick.

### BRENDAN DONOGHUE

#### Producer

Brendan Donoghue began his journey in the Australian film industry in 1995 working on his first feature film BLACKROCK. After many years working as an Australian actor, he has enjoyed the dual disciplines of behind the scenes and in front of the camera.

He appeared in Nash Edgerton's THE SQUARE. Joel Edgerton's FELONY, David Field's CONVICT, Matt Carol's THE POSTCARD BANDIT, as well as THE DYING BREED, SCORCHED, GO BIG, SMALL CLAIMS and A WRECK A TANGLE. COMBINATION 2, OUTBACK, SLAM, JUNE AGAIN and RUBY'S CHOICE.

### JOHN SCHWARZ AND MICHAEL SCHWARZ

#### Producers

John and Michael Schwarz first established themselves as Full Clip Productions in 2010, alongside Sam Worthington, producing the critically lauded TV event miniseries DEADLINE GALLIPOLI, based on the WWI campaign; and the feature film THE HUNTER'S PRAYER, based on the novel For the Dogs by Kevin Wignall, directed by Jonathan Mostow and starring Sam Worthington.

John and Michael went on to form a new company, DEEPER WATER FILMS. The first film produced was KILLERMAN, written and directed by Malik Bader and featuring Liam Hemsworth. They followed that with DANGER CLOSE: THE BATTLE OF LONG TAN, written by Stuart Beattie and directed by Kriv Stenders; as well as the TV series LES NORTON. Based on the iconic Australia book series by Robert G. Barrett, the series starred Alex Bertrand, Rebel Wilson and David Wenham.

In 2020, Deeper Water Films completed production on the Stan Original Film GOLD, written and directed by Anthony Hayes and starring Zac Efron; and BOSCH & ROCKIT, written and directed by Tyler Atkins. Most recently, Deeper Water saw the release of the Stan Original Film TRANSFUSION, written and directed by Matt Nable and starring Sam Worthington.



### ALEX DUFFICY

#### Director of Photography

Alex Dufficy is a Sydney based Cinematographer with over 25 years' experience in the camera department working on commercials, films, TV drama and documentaries. His work has taken him around Australia and the world. Alex brings an innovative and bold style to every production, and this is reflective in his work.

In 2020, Alex was accredited by the Australian Cinematographers Society, which allows him to use the letters ACS after his name. In the last five years, Alex has received two Gold ACS awards for his work on ad campaigns Dark Avenger and Harley Davidson. He recently won Best Cinematography at the British Web awards for his work on GREY NOMADS, which was directed by Felix Williamson.

## **SAM HOBBS**

### **Production Designer**

Sam Hobbs is one of Australia's most prodigious and creative Production Designers. Graduating with a MA from the Australian Film Television and Radio school in 2002, Sam has designed numerous Feature Film, Television, Documentary and Theatre productions working internationally and throughout Australia. His work has covered a wide range of historical periods and genres.

In 2022 Sam received an AACTA nomination for Best Production design for a Feature Film for his work on *THE DROVER'S WIFE: THE LEGEND OF MOLLY JOHNSON* directed by Leah Purcell, as well as APDG award nominations for *GOLD*, directed by Tony Hayes and starring Zac Efron; and *THE DROVERS WIFE*. In 2017 Sam received an APDG nomination for his design for the 1830's period epic *HANYUT*, directed by U-Wei bin Haaji Sari, produced in Malaysia. Recent work includes the ten-part series *THE LAST KING OF THE CROSS* for Paramount Plus.

## **NICOLA DUNN**

### **Costume Designer**

A graduate of The Whitehouse Institute of Design, Nicola Dunn began her 26-year career as a fashion stylist. This included editorial and advertising stills, runway shows, music videos and styling celebrities such as Heath Ledger, Bryan Brown, Guy Pearce and Abbie Cornish.

Looking for a new challenge, Nicola decided to broaden her skill set by exploring the film industry, and proceeded to become one of Australia's leading costume designers. She then upped the stakes and moved to Los Angeles in 2010, to pursue her dream of working in Hollywood.

Throughout her film career, Nicola has designed award winning feature films, short films, TV series and over two hundred commercials. Projects have ranged from studio productions such as *ROGUE* starring Sam Worthington, to independent films including the internationally acclaimed *WOLF CREEK*, *THE DARKNESS* starring Kevin Bacon, *WALKING OUT* starring Matt Bomer and Bill Pullman, and *THE OSIRIS CHILD* starring Rachel Griffiths.

## **CASSIE HANLON**

### **Hair & Make-up Artist**

Cassie Hanlon is recognized as one of the Australian film industry's most experienced and creative Hair and Make-up designers, awarded the prestigious BAFTA for her amazing designs on the enormously successful Australian film *PRISCILLA, QUEEN OF THE DESERT*.

For over 30 years she has worked on big budget films and franchises such as *STAR WARS*, *SUPERMAN* and *PIRATES OF THE CARIBBEAN*. She has over 30 film credits and countless television projects and commercials in her portfolio and has been nominated for many awards for her creativity and professional body of work. Besides *PRISCILLA QUEEN OF THE DESERT*, her career in Hair and Make-up artistry has seen her work on many iconic Australian films, including *MAD MAX BEYOND THUNDERDOME*, *TWO HANDS*, *PETER PAN* and *THE GREAT GATSBY*, to name a few.



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