

September 2023



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FILM CENTRAL

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FILM CENTRAL



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Check the Classification



A HAUNTING IN VENICE

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ACTOR SPOTLIGHT: NICOLE Pastor

Nicole Pastor is set to star in four new Australian features in the coming months. Playing Stephanie in Matthew Holmes's new feature "The Cost", "Noelle" in Heath Davis's feature "Christmess", Bronte in Jennifer van Gessel's feature "Fable" (working title) and finally playing Paula in Matt Norman's debut feature "Shackle," alongside Steve Le Marquand, Pippa Grandison, Jason Gann, Myles Pollard, and Steve Bastoni.

"The Cost" is a psychological revenge drama by writer, director, and producer Matthew Holmes. Co-written by Gregory Moss. The ensemble cast includes Jordan Fraser-Trumble, Damon Hunter, Kevin Dee, Clayton Watson, Cait Spiker, and Nicole Pastor. The Cost is being produced by Blake Northfield of Bronte Pictures in association with Holmes' own Two Tone Pictures and Russell Cunningham of RLC Motion Pictures, who previously produced Holmes' 2016 feature 'The Legend of Ben Hall'. The Cost is currently in post-production.

"Fable" (working title) is an upcoming horror film written and directed by Jennifer van Gessel (Water Horse, Beast No More) that explores perceptions of lesbian relationships. Currently in development. Nicole will play the lead character Bronte who is a successful travel blogger.

Nicole is also set to lead Matt Norman's (Salute, The Writer, I'll stand with you) debut feature "Shackle," playing the role of Paula. Set in the 1950s, Shackle tells the story of Ronny, played by Steve Le Marquand, who is sentenced to life in a mental asylum for killing his mother as a young child. On his death bed, Ronny's father admits to the crime, sending Ronny to live out his days with his Grandfather on an outback property. But, nothing is as it seems! Shackle is written, directed, and produced by Norman and stars Steve Le Marquand, Pippa Grandison, Myles Pollard, Jason Gann, Steve Bastoni, and Nicole Pastor. Filming is to start at the end of 2022 / the start of 2023.

Nicole Pastor can be seen in "Box" by Alex Proyas on Vidiverse now and in "Ruby's Choice" alongside Jane Seymour and Jacqueline McKenzie in cinemas now.



Salma Qarnain

INTRODUCING

In the realm of Hollywood, few individuals possess a resume as diverse and exceptional as Salma Qarnain. An award-winning Pakistani-American actor, producer, rocket scientist, and co-founder of Black Man Films, Salma has emerged as a force to be reckoned with, revolutionizing the entertainment industry while championing authentic representation and inclusivity.

An Ivy League scholar, Salma's academic journey took her through esteemed institutions such as Stanford, MIT, and Harvard, where she honed her brilliance in the sciences and business. As if that were not impressive enough, she has seamlessly transferred her intellect and passion to the TV/film industry, making a profound impact as both a producer and actress.

With an illustrious career spanning two decades, Salma has garnered numerous accolades, including two Helen Hayes Awards and an AUDELCO nomination. Her work has graced major networks like CBS, ABC, NBC, HBO, HBO Max, and Hulu, in addition to captivating audiences in off-Broadway productions. Now, she celebrates a monumental career breakthrough as she joined the cast of the Broadway play, *Life of Pi*, a groundbreaking adaptation of the acclaimed 2012 motion picture. In the play, Salma portrays not just one but two dynamic South Asian characters, Mrs. Biology-Kumar and Muslim cleric Zaida Khan. *Life of Pi* marks a pivotal moment for representation on Broadway, being the first production centered around South Asian characters since *Bombay Dreams* in 2004.

Despite her successes, Salma remains steadfast in her commitment to pushing the boundaries of inclusivity and representation in Hollywood. As the co-founder of Black Man Films, a company she runs alongside fellow actor Roderick Lawrence, she uses the platform of film to spark crucial conversations often overlooked by mainstream cinema. Black Man Films merges art with activism, producing films highlighting the Black American experience and offering developmental opportunities to burgeoning Black and Brown talent behind and in front of the camera.

Silent Partner, a film orchestrated by Salma from conception to launch, serves as a shining example of their commitment to creating impactful cinema. The project dominated the film festival circuit, earning acceptance into 19 festivals, including four Oscar qualifiers, and garnered eight awards and nominations, qualifying for an Oscar.

Salma Qarnain's indomitable spirit, intellect, and dedication to authentic representation in Hollywood have propelled her to the forefront of the industry. With every project she undertakes, she paves the way for a more inclusive future, where diversity and innovation coalesce to redefine the entertainment landscape. As Salma continues to break barriers and challenge norms, her influence and transformative impact on the entertainment world only continues to soar.

Salma recently had an exclusive interview with StarCentral Magazine to delve into her remarkable journey within the entertainment industry. Here's a glimpse of what unfolded during the conversation.

Can you tell us more about yourself? How did you get started in the entertainment industry?

I was born to Pakistani parents and emigrated to the US as a child. My grandfather was actually a filmmaker in India and Pakistan, but he passed away at a relatively young age, leaving my father's family unstable financially. My mother always had a love of theater as well, performing in stage plays. However, as immigrants to the US, they instilled upon us that we needed to be financially stable, and that meant not having a career in the arts, even though my dream was to sing and act. College is where I really began to pursue these dreams – you could either find me in the lab or in the student-run theatrical society at Stanford called Ram's Head. I then received a fellowship to attend MIT for Aeronautics/Astronautics, and I used some of that stipend to pay for voice lessons. So, it was something that I was building, albeit slowly, while building stability for myself and my family.



What are your strong points as an actor?

Probably the biggest thing is that I can learn and grow, so I feel my work gets more nuanced and more flexible. I used to perform more drama but have also found myself in comedy and have recurred on "That Damn Michael Che" on HBO Max. I think that my collaborative mindset allows me to be open to change and remain in the moment as an actor – responding authentically to what is being given to me at any moment.

What have you learned from the directors that you have worked with throughout your career?

That I don't need to push. Relaxation is the key to presence, and the camera picks up every thought. When I'm relaxed, I am flexible enough to take in the world around me and my performance is more full, because I am focused on what I need to communicate versus on myself, which gets in the way of authentically living the situation in the scene and within the given circumstances.

What's challenging about bringing a script to life?

From an acting perspective, it's finding the time to do all the preparatory work I need. If the story is based on a true situation, I like to make sure I research what went on, who was involved, and how things unfolded. But with any script, the first thing I do after reading it is think about how each scene fits into my character's journey – what do I want at the beginning, has it changed over the course of the piece, and what I've discovered by the end. From there, it's about breaking it down into what my character wants in each scene. Not to mention the text work on figuring out your beats, builds, and the operative words for the scene to make sense. So it's a process. From a Producing perspective, bringing a script to life starts with finding the right teammates who are aligned with the script's vision and will elevate the script alongside you. That's the biggest challenge.

What do you do when you're not filming/rehearsing?

I love to spend time with my 10-year-old son and meet up with friends. If I had more time these days, I'd probably travel more and finish the Ph.D. waiting in the wings for me.

What has been the most memorable experience of your career so far?

Starring in "Life of Pi" on Broadway. It had been my dream as an actor for so long – I'd walk around Times Square and say to myself, wouldn't it be amazing to come here every day as my job? And that is just what happened. As a Pakistani-American who spent the first part of my career in engineering, I couldn't have asked for a better role than Pi's favorite science teacher, making my Broadway debut alongside 18 others and within the largest Asian-American cast on Broadway!

Who have been the most interesting people you've met so far?

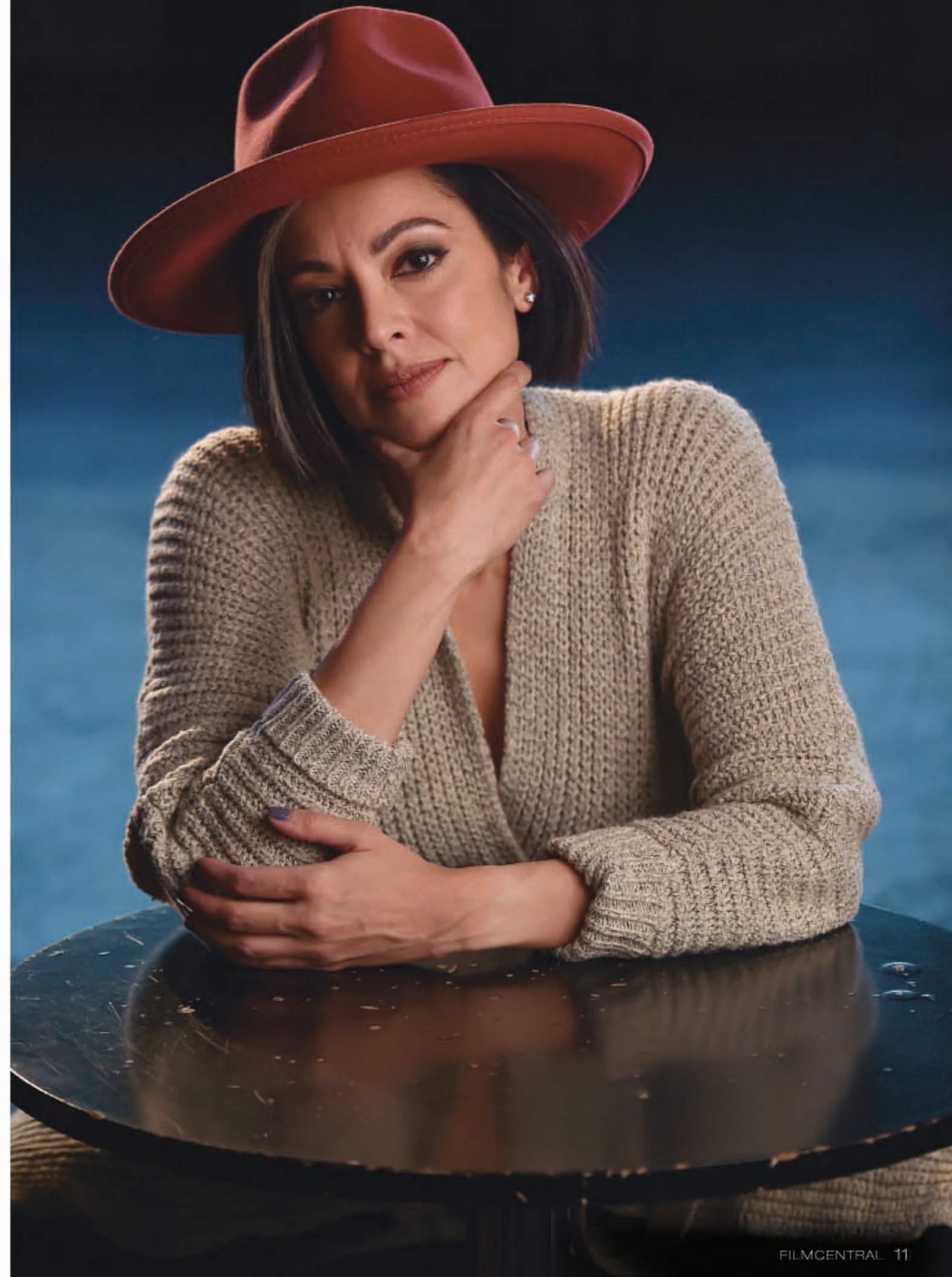
Acting and producing have allowed me to work and form friendships with so many interesting people from all walks of life. For example, it has just been a gift to work with the entire cast of "Life of Pi" as well as co-starring alongside my producing partner Roderick Lawrence in Off-Broadway's "Bars and Measures." But one memory that sticks with me is improvising with Colin Jost on "That Damn Michael Che." I felt like I was performing on SNL! It was a magical day. Also, having Mariska Hargitay whisper into my ear on "Law and Order: SVU" and being held by Aaron Paul while being pulled out of a burning building on "The Path" were both quite memorable.

If someone is going to make your life into a movie, who would play you?

Someone unknown – a Muslim, Pakistani-American actress. However, I have an idea for a short film based on my experiences starring my younger sister, who is an incredible actress and voice artist – Zehra Fazal. It might be time to pull that draft script out of the drawer and dust it off!

What are your future plans? Inside your career or out of it.

This year, I'll be producing my first feature film with my production company Black Man Films. And then? I just want to keep telling stories that change hearts and minds and have incredible fun doing it. Other than that, I want to prioritize my happiness. We only get this once.



ONE ON ONE WITH CINDY

Williams

By Allison Kugel

Television icon Cindy Williams starred as Shirley Feeney for eight seasons on the smash-hit ABC sitcom *Laverne & Shirley*. The female-led situation comedy ruled the primetime television airwaves from 1976 to 1983, at a time when independent working women were thought of as novel and female characters chose to diffuse micro-aggressions by killing them with kindness and wink and nod humor. Williams and her, co-star the late Penny Marshall, played off each other in the classic manner of Laurel & Hardy, Martin and Lewis, Lucy and Ricky, and of course, *Happy Days*' Richie Cunningham and the Fonz, from which the characters of *Laverne & Shirley* were born. Williams and Marshall were a classic comedy duo at a time when two female leads surrounded by a cast of male supporting players were not the trend in network television.

Cindy Williams recently starred in *Me, Myself & Shirley*, her one-woman show, went for a limited U.S. tour across nineteen cities. The legendary star will share memories of her career and hilarious backstage tales from her lifetime in entertainment.

Allison Kugel: Tell me about your new one woman show, *Me, Myself and Shirley*. Is it kind of a living memoir, this show?

Cindy Williams: Well, that sounds a little serious, "a living memoir." But yes, you're right, it's a fun living memoir. It's a lot of fun stories! I've had the blessing to be in show business and to meet a lot of fabulous people, and have a lot of fabulous adventures, and that is what it's about. We trot along like that, and then I get into *Laverne & Shirley*, and I have some wonderful fun stuff. I wanted to do this show to make people laugh and have some fun in this day and age, if you will, Allison. I've actually done this show before, but it was a different version. A lot of the comments that were made regarding the first incarnation of this show were, "What about your childhood and your early years?" I really didn't want to do that, but people were curious, so I said, "Well, if I can do it quickly, and in a song, I will do that exposition about my childhood up until when I was eighteen years old, and so we've added that. It's a fun song that the audience can sing along with.

Allison Kugel: You've mentioned in the past that you had to overcome a challenging childhood. What was that defining aspect of your childhood that, perhaps, made you want to go into acting and comedy?

Cindy Williams: I come from a very funny family. My father was the funniest man I ever knew, but he also drank. He was an alcoholic and when he drank he was another person, and he wasn't so funny. I kind of had to pilot my way through my childhood because my mother worked at night and my father worked during the day. He would come home and start drinking, and he would want to go to the bars, and he would take me with him from the time I was a little girl. He would lock me in the car and he would go in and drink. When I got older, I had originally wanted to be a nurse, but I didn't have an academic brain and I flunked biology twice and had to take it in summer school. I thought, "Who wants a nurse who flunked biology?" I would have a good bedside demeanor, but I would read the charts and think I don't know that the heck I'm supposed to be giving this patient (laughs). There was an audition for the high school talent show where I did a Bob Newhart monologue and I got into the talent show. The drama teacher in charge of the talent show invited me to a play production. I skipped Drama 1 and 2, and I went into play production. In my play production class was Sally Field, who was doing *The Flying Nun*. I was so jealous of her...



Photo credit: Amy Pasquantonio



Photo Credit: Christopher Ameruoso

Allison Kugel: How are you processing the loss of several of your Laverne & Shirley cast members?

Cindy Williams: I haven't processed any of it. I still haven't processed Penny passing. I still talk to her. I still think I'm going to go over there and tell her something, and you know, Phil and Betty, I still see them as present. I know they're not, but I still see them and relate to them as present, and since Eddie recently passed, I put the framed cast picture on my mantel and I have candles lit. I was just looking at it and thinking, "You're [all] gone, and I could hear them laughing and saying, "Check, check, check." Then I realized, it's just Michael [McKean] and me that are left. I feel like calling him and saying, "I'll race you to the finish line." It's just surreal to me. It's like they are all in another land. I know they are happy, because I believe in heaven.

I believe in a fun heaven and that they are having fun together. Michael and I are the odd men out right now.

Allison Kugel: Do you pray? If so, who or what do you pray to?

Cindy Williams: Is there anything or anyone to pray to other than God?

Allison Kugel: You would be surprised (laugh)...

Cindy Williams: I'm with God all day. I remember one time this joke didn't work, and I tried and tried, and I turned to Penny and said, "Maybe Jesus can make this joke work." I'm constantly in that frame of mind, even when I'm throwing hissy fits. I'm in the presence of God and God is in my presence. Otherwise, I wouldn't make it through, if not to believe that everything is well and good, and that this universe is built on love. People who are afraid of God or Christ, I think they are fearful because they see God as the great punisher. God is unconditional love, and with that comes great humor. When you take humor out of a society, you take a lot of love out of that society. That's what I think is happening now. I was watching Laverne & Shirley, which Penny and I never did much, because we shot the show on the night it aired. I watched all of the old episodes and there were only two that couldn't be done today.

Allison Kugel: What do you think you came into this life as Cindy Williams to learn, and what do you think you came here to teach?

Cindy Williams: That's a very spiritual question. I believe that everyone has a mission, and everyone has something that God has imbued in them, that is a talent. I asked gymnast Cathy Rigby, "When did you know that you could do those triple axels? Did you feel it as a child?" She said, "Yes." She felt it in her body and that is the gift that God gave her. I wasn't meant to be a nurse, I was meant to do exactly what I did. That was my service. That is what God sent me here to do. That's why he didn't give me an academic brain, because if He did, I would have been a nurse. There are no ifs, ands, or buts about it. I would have gone into the medical profession, but he made me not too smart in biology, and also faint at the sight of blood. I honestly believe that God steered me in the direction of comedy to make people laugh, and that is also why I was born into a funny family.

Allison Kugel: Laverne & Shirley was a spinoff of Happy Days. When you were shooting the pilot episode, and even throughout your first season, was there a lot of pressure to live up to the success of Happy Days?

Cindy Williams: I talk about this in my show, Me, Myself & Shirley. Penny Marshall and I were actually writing something together prior to Laverne & Shirley. We were assigned as on a movie,

and so we were working together and then we got a call in our office from Garry Marshall saying, "There are these parts for these two girls on Happy Days and Fonzie [played by Henry Winkler] goes on a double date with Richie [played by Ron Howard]. Garry said the girls would be friends of Fonzie's and that they were. "The girls who date the fleet," Penny and I thought, "Hmmm, hookers? This will be fun." He asked us if we could take time off from our little writing assignment to go over to Paramount and shoot this Happy Days episode for a week, and we said, "Sure!" We went over there and did the show and had a lot of fun. Then we went back to our writing, and two weeks later we got a call from Garry's office and they said that ABC had seen the episode and loved it, and they wanted to "spin the characters off." At that time Penny and I had no idea what that meant and it had to be explained to us that it meant we were getting our own show. Before we knew it, we were doing other episodes on Happy Days to introduce our characters and then we had the Happy Days characters have their storylines come over to Laverne & Shirley, and that is how it all came about. It happened so fast. Penny and I had no time to say, "Wow, this is really happening!" We never really took it seriously. The first time the show aired, Garry came down and showed us the numbers. He was so happy and elated and it was, like, 36 million people that tuned in. It was so many millions of people, and Penny and I, it absolutely went right over our heads. We did not understand the meaning of that at the time, as far as how it was applied to television.

Allison Kugel: And what do you think you've come here to learn

Cindy Williams: I believe that what I'm here to learn after all this time is patience, not to take things so seriously, and not to take everything to heart; to just practice what I preach, and to calm down and say, "It's going to be alright. And to be able to impart that to my children, that everything will be fine if you wait twenty four hours. I'm not a patient person. I love people, but I can only be patient up to a point, and I can be impatient with myself. What I am learning is patience. Patience, prudence, and to wait and know, and practice that faith, that if you are patient, all things come to those who wait. It's also faith. The faith that God is going to take care of this and everything is going to be well, even in the midst of chaos and everything in my life seeming to fall apart, I always had faith. It's like in Indiana Jones when he steps out into the abyss and a stone comes up. He had faith. That is what I'm looking for in my life, the faith of Indiana Jones.

Allison Kugel: What is the greatest advice you ever received?

Cindy Williams: It was from my mother and it's two words: Keep Moving. That is what she said, "Cindy, just keep moving." Now, whenever I get down and think I can't do something, I hear my mother say, "Keep Moving." And so I move, and it works on so many different levels.

Allison Kugel: Wow, I love that! I'm taking that for myself. Lastly, when people come to see your one woman show, Me, Myself, & Shirley, what can they expect from the experience?

Cindy Williams: The first half of the show is me before I was eighteen, followed by things I have done throughout my career that led up to the Laverne & Shirley years. Then, of course, it gets into Laverne & Shirley. I auditioned for the role of Princess Leah in Star Wars, and so I show my audition tape. It's just fun stuff like that. There is also a Q&A at the end of the show. My audiences love to ask questions. Come prepared to have fun and laugh out loud.

Listen to the extended interview with Cindy Williams on the Allison Interviews Podcast at Apple Podcasts or Spotify, and watch on YouTube. Follow Allison Kugel on Instagram @theallisonkugel and at allisoninterviews.com.



DIRECTOR SPOTLIGHT: JULIE KALCEFF

Julie Kalceff is an Emmy award-winning Australian writer, director, and producer best known for writing, directing, and co-producing the television series *First Day*. This ground-breaking story of a 12-year-old transgender girl starting high school was the first Australian series to star a transgender actor in the lead role. It sold to multiple territories worldwide including Hulu (US) and CBBC (UK). In 2021, the series won the International Emmy Award for Best Kids Live-Action Series. That same year, *First Day* won the Rose d'Or, and a GLAAD Media Award (Children and Youth) which honour media for their fair, accurate, and inclusive representations of the LGBTQIA+ community and the issues that affect their lives. The second season of *First Day* was released in March 2022 and is available on Hulu in the US and ABC iView in Australia.

In 2020, Julie was part of a "powerhouse female directing team" that spearheaded the feature film anthology drama *Here Out West*.

Julie first gained international attention when she created, wrote, directed, and produced the global hit digital drama series *Starting From Now*. Attracting critical and popular acclaim, it is one of the most-watched web series in the world – amassing over 190 million views in 230 countries. The series was also sold to and played on broadcast television in Australia.

FilmCentral magazine recently caught up with Julie to discuss her journey in the industry, and here's what went down:

Could you please tell our readers a brief background about yourself and how you started in the industry?

I started in the industry as a screenwriter. I used to read a lot as a child. My mum worked in the library at my primary school. Every day after school I'd go to the library and read while I waited for her to finish work. I got my love of books and stories from her and always wanted to be a writer. When I was nearing the end of high school I was encouraged by the teachers at my school and the adults in my life to find a "real" job. They saw writing as a hobby at best and not something

that should be pursued as a career. It was considered wise to have "something to fall back on". Lacking the confidence in myself as a writer and not having the courage to stand up to them, I did what they said and trained as a high school English teacher. It was only after I'd been teaching for 5 years that I realised I had to make a change or I'd regret it for the rest of my life. I resigned from my job and started teaching myself screenwriting. I was accepted into the Australian Film Television and Radio School (AFTRS) in 2001 and completed a two-year Masters of Film and Television (Scriptwriting). While there I had my first taste of directing when I co-directed a short film I'd written called *ex*.

What is the most difficult part of your artistic process?

For me, the most difficult part of the artistic process is sustaining self-belief. You have to be incredibly persistent in this industry in order to make inroads. I spent ten years post-film school struggling to find my place in the industry. It was another three before I had my first TV credit. Those first ten years were especially difficult. I had no idea if I would ever have a breakthrough in my career. The one thing I knew was that if I gave up, that breakthrough would never happen.

Do you try more to be original or to deliver to viewers what they want?

I don't think these are an either/or proposition. I believe viewers want to watch screen content that is original. The breakthrough in my career that came ten years post-film school only came about because I decided to make a short-form online drama series called *Starting From Now*. At the time, people argued that drama wouldn't work online, that only stand-alone comedic episodes that can be shared amongst friends stood any chance of attracting an audience. We made five seasons of *Starting From Now* over three years. I wrote and directed all thirty episodes, which quickly became my film school as a director. The series sold to SBS and has accumulated 190 million views to date. In short, there are a lot of viewers who want to watch content they haven't seen before.



FIRST DAY SEASON 2_Evie Macdonald, Jackson Evans, Director Julie Kalceff_photo credit Matt Byrne

Where do you draw your inspiration for your stories?

When I graduated from the AFTRS I thought I had to write films and television series similar to those that already existed. I thought this was the only way to get something made, to land that first credit. The problem with that approach is you're not writing from the heart. You're trying to imitate, rather than create. A major turning point for me was when I realised I had to write the types of stories I wanted to see. I had to write from the heart and put myself on the page.

If you could tell your younger self anything, what would it be?

You will find your place in the world. It won't be easy, but it will be worth it.

What was an early experience where you learned that screen content had power?

The audience response to Starting From Now took me by surprise. We received countless messages from viewers saying how much it meant to them to see a show about four women who happened to be lesbians but their sexuality wasn't the focus of the series. The simple act of seeing complicated and complex characters who weren't tortured by their sexuality or ostracised by society meant a great deal to our audience who had been historically underrepresented on screen. You can't underestimate the power of seeing yourself and people like you on screen. As long as these depictions are multi-dimensional characters who aren't mined for cheap laughs or trauma, they can lead to a greater sense of self-worth, inclusion, and acceptance.

Screen content is incredibly powerful. It not only has the potential to do a great deal of good but it also has the potential to cause harm. As a filmmaker, I'm responsible for the work I put out into the world. I have to be mindful of the impact of my work and, as such, am very particular about the types of projects I choose to work on.

Can you tell us more about your latest film/television project?

My latest project is First Day (Season 2). First Day is a 4 x half-hour family television series about Hannah Bradford, a transgender girl in her second year of high school. It stars Evie Macdonald as Hannah and is produced by Kirsty Stark (Epic Films) and Kate Butler (Kojo). Kirsty produced the first season,

as well as the stand-alone 20 minute episode on which the series was based. Both Seasons 1 and 2 of First Day are available on ABC iView in Australia and Hulu in the US (with more territories to follow).

Has it won any awards or had any big achievements yet?

Season 1 of First Day won an International Emmy Award, a GLAAD Award for Outstanding Kids & Family Programming, the Rose d'Or for Best Children and Youth Series, a BANFF World Media Festival Rockie Award for Best Live-Action Series (Children 0-10), a Kidscreen Award for Best Live-Action Series, First Prize in the Live-Action Television Category at the Chicago International Children's Film Festival, and the ATOM Award for Best Children's Television Program. It was nominated for two AACTA Awards – Best Children's Program and Best Screenplay in Television, the SDIN (Screen Diversity Inclusion Network) Award and was a finalist in the Screen Producers Australia Awards.

It has sold to multiple territories around the world including the US, UK, Canada, France, Japan, Israel, Brazil, Taiwan, and South Africa.

What is the best advice you have ever been given?

Find people you trust and work with them whenever possible.

What advice would you give to a newbie writer/director who wants to make it in the industry?

There isn't just one pathway into the industry. Work hard, never stop learning, treat everyone equally, and, I know it's difficult, but try not to compare yourself to others. If you keep doing those things, you might just find your own path.

What are your future plans?

I'm currently in the development of a couple of longer-form TV series and a feature film. I'm also attached to co-direct a feature documentary that's slated to shoot later this year. The majority of my work has been as a creator/writer/director and while I'd like to continue doing that, I'm also interested in directing more projects I haven't created or written. I have US management and hope to work in both the US and Australia in the future.



FIRST DAY Season 2: Elena Liu as Olivia and Evie Macdonald as Hannah - photo credit Matt Byrne



C*A*U*G*H*T

WORLD PREMIERE AT THE OPERA HOUSE

Stan, the leading Australian streaming service, rolled out the blue carpet at the iconic Sydney Opera House for the world premiere of the highly anticipated Stan Original Series, CAUGH*T. The glamorous event, graced by a star-studded ensemble, showcased the vibrancy of the Australian Original production.

Stan Ambassadors Renee Bargh and Beau Ryan took center stage as they charismatically hosted the blue carpet, welcoming a dazzling array of industry luminaries and esteemed guests. Among the distinguished attendees were chief executive Martin Kugeler, commissioners and executive producers Cailah Scobie and Amanda Duthie, and head of acquisitions Les Sampson, underscoring the significance of the project within the Australian entertainment landscape.

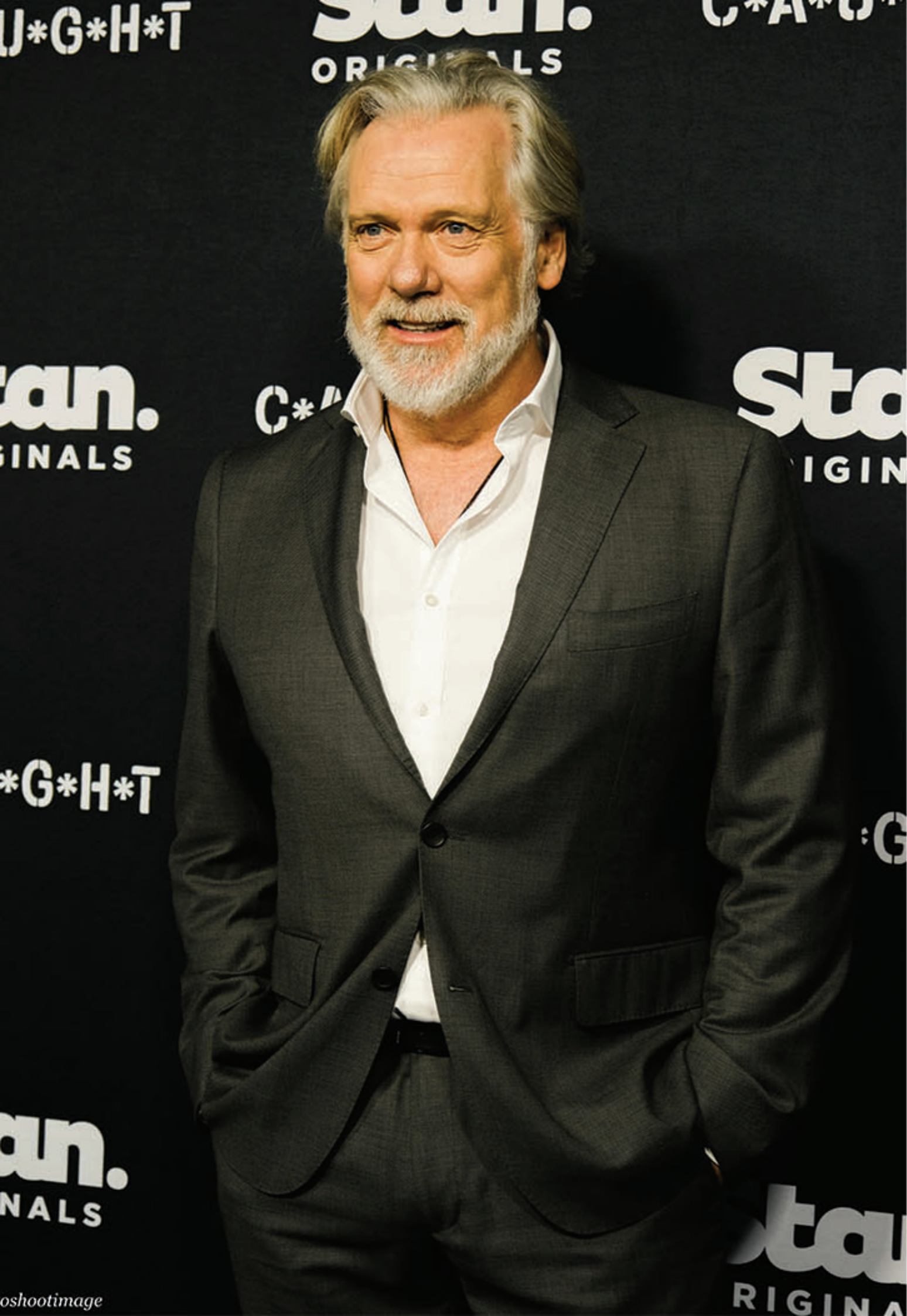
The prestigious guest list extended to Nine Entertainment Group head of drama Andy Ryan, director of communications Vic Buchan, entertainment reporter Richard Wilkins, strategy executives Alex Needs and Jake Mitchell, and head of digital content Immy Abdullah. The collective presence of these influential figures highlighted the magnitude of CAUGH*T in the realm of Australian content.

Series director, producer, writer, and actor Kick Gurry, the driving force behind the production, graced the premiere, radiating enthusiasm for his latest venture. The blue carpet event reached new heights of glamour with the attendance of an A-list cast, including Bryan Brown, Ben O'Toole, Lincoln Younes, Alexander England, Mel Jarnson, Fayssal Bazzi, Rebecca Breeds, Erik Thomson, Rob Carlton, Jeremy Lindsay Taylor, Justine Clarke, Karl Stefanovic, Ariel Donoghue, and Silvia Colloca.

Caught Synopsis:

Mistaken for Americans, the characters find themselves captured by freedom fighters (Bazzi, Jarnson, and Nkono) and are compelled to produce a hostage video that swiftly goes viral. As the soldiers unexpectedly attain celebrity status on social media, they come to the realization that being caught might just be the best thing that could've happened to them. Prepare for a riveting journey as they make search history in this captivating Stan Original Series.

CAUGH*T promises to be a groundbreaking addition to Stan's repertoire, delivering an innovative and compelling narrative that captures the essence of contemporary storytelling. Don't miss the gripping tale as it unfolds exclusively on Stan.





Jennifer Connelly
Ben Whishaw
Alice Englert

An Alice Englert Film

Bad Behaviour



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PROTAGONIST

"DELIGHTFULLY OFF-KILTER"
THE HOLLYWOOD REPORTER

"GLEEFULLY CYNICAL"
THE PLAYLIST

THE CREATOR

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