

THE
god damn!
STORY DECK

DOWN UNDER & OUT

WRITTEN & DIRECTED BY NOEL VINSON



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Stripped of their powers and stuck in human form, a washed-up God drags a reluctant Devil on a robbery spree across Australia to stop Armageddon. Or maybe cause it.



god damn!

Five Days to Armageddon.



SYNOPSIS:

Armed with a briefcase, a grudge, and five days to reset the divine clock, Roddy O'Reilly – a washed-up Irish God with a scorched ego – drags a disillusioned Devil, Rufus Smith, down the highway from Western Australia to Melbourne. Their mission: recover seven 'stolen' tokens, each one representing a deadly sin. But they're not alone. A retired lawman hunts them down, and a sharp-tongued thief – who just might be the embodiment of Chance – joins forces and throws the plan into chaos. As divine memory fades and moral entropy sets in, the road leads to one final take at the Crown Stakes horserace – where legacy, free will, and the fate of the world will be decided at the finish line.

“god damn!” is sacred irreverence at full speed – a buddy film for the spiritually bankrupt.

IN A 'god damn!' NUTSHELL

FORMAT

Scalable Cult Breakout Feature (Mature M / Rated R)

LENGTH

140 minutes

SETTING

Current Day

LOCATION

Australia - From Wolfe Creek Crater to the Melbourne Cup

GENRE

Dark Comedy / Adventure

AUDIENCE

Primary 25-54 yo, Australian, American, indie film fans

THEMES

Existentialism, irreverence, and purpose in contemporary times, fate vs. chance

DISTRIBUTION

Theatrical and film festivals, SVOD, Limited Edition Blu-Ray

BUDGET

Approx. A\$6 - 12M

STATUS

Script Available

DIRECTOR STATEMENT



**AWARD WINNING
NOEL VINSON**
DIRECTOR REEL [CLICK HERE](#)

“In this mad world, where everything’s a roaring circus show, **’god damn!’** is my way of chucking a few more clowns into the fire. It’s how I process the mess – by pulling back the curtain on belief, legacy, and divine ego, and choosing to laugh rather than scream. This isn’t just another dark comedy. It’s a cracked mirror held up to the modern world – absurd, honest, and maddening in equal measure.

As such, it’s the humanity I live and the paradox I embrace. All at the speed of life.”

– Noel Vinson



WHY THIS PROJECT?

- “god damn!” is the third film in the Dissenter Stage Phase 1 Trilogy - where “Universe” explodes, “Nutshell” implodes, and this one? It detonates the sky.
- This is sacred irreverence for a generation raised on existential dread and punchline theology.
- It’s not just a film about faith – it’s about burnout, legacy, and two divine forces stuck in the mud of modern meaninglessness.
- It’s bold, strange, fun, and built for the big screen. Not just to make people laugh – but to make them wonder if they’re still being watched.
- It delivers spectacle with teeth, and meaning without a forced sermon.

THE DIVINE COMEDY

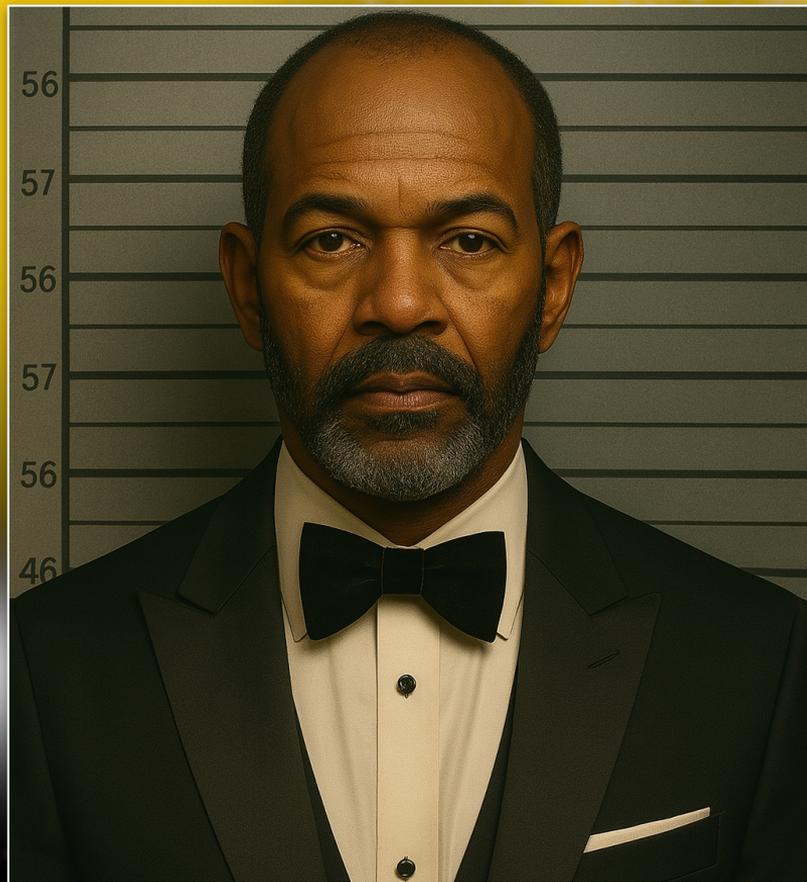
RODDY O'REILLY / GOD



Washed-up, once-worshipped, and done pretending to forgive. Roddy's a swaggering Irish relic with a divine complex and a gambler's streak. He tells Rufus this is their last chance to stop Armageddon – but what he doesn't say is, he's the one trying to start it. Resentful of humanity, haunted by irrelevance, and high on his own myth, Roddy's not seeking redemption. He's just making sure the end has style.

RUFUS SMITH / DEVIL

Dapper, disillusioned, and quietly exhausted. Once feared, now just ignored, Rufus is a reluctant wingman on Roddy's cosmic errand. He's not chasing redemption – just a cigarette and maybe a clean slate. But the road's long, and guilt has a loud backseat. What he doesn't know is that Roddy can't end the world without him – and if he sticks around too long, he might just help.



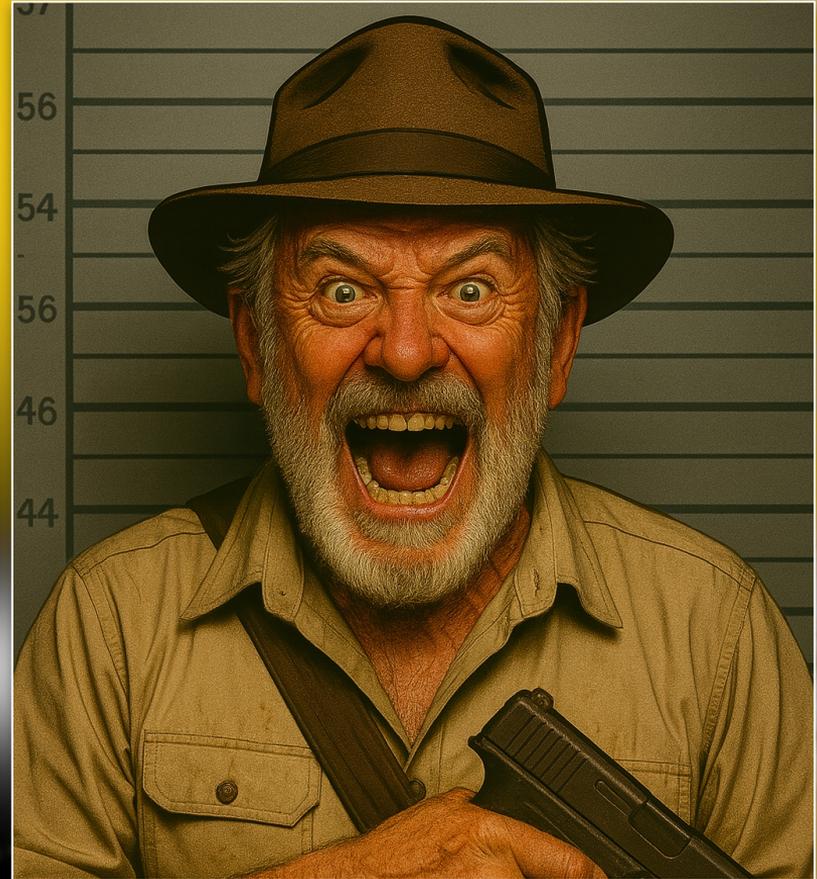
PALM APODACA / CHANCE



She's not here to stop the end. She's just here to give it a fair cop. A divine agent of Chance in human form, Palm drifts through the story like a glitch in Roddy's prophecy – smirking, stirring, and nudging Rufus toward emancipation. Whether she's driven by boredom, duty, or something else, one thing's clear: Roddy's divinity can't outplay fate when Chance is in the room. And she's already picked a side.

VIRGIL ANTE / LAWMAN

Long retired. Still loaded. Virgil once upheld the law. Now he just tracks what moves outside it. Drawn into the crossfire, he's the kind of man who can smell prophecy in a petrol station bathroom. Not divine. Not chosen. Just stubborn enough to follow the footprints no one else sees – and armed enough to shoot first when they vanish. And in an unraveling world, he might be the last man who still believes in consequence.



AUSTRALIA

(as a character)

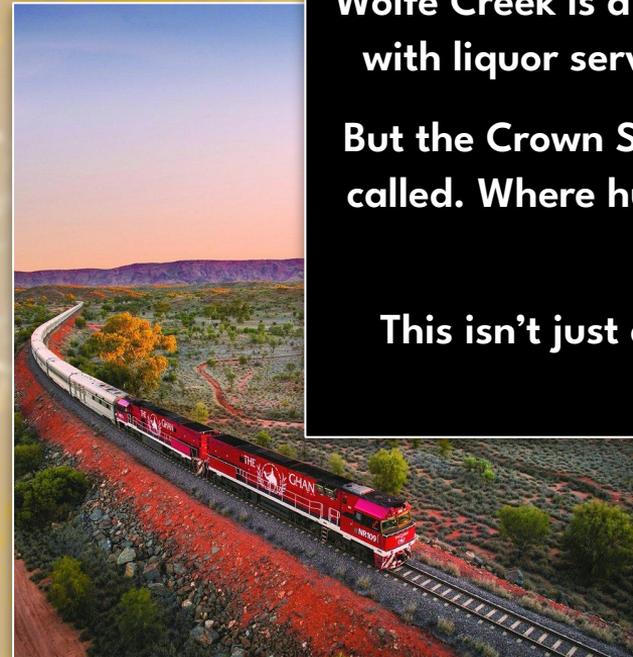


Australia is not just a country in this story – it's a proving ground for divine collapse.

Wolfe Creek is a divine awakening with teeth. The Ghan? Noah's Ark with liquor service. Even Coober Pedy is a purgatory in opal drag.

But the Crown Stakes in Melbourne... That's where the final bet gets called. Where humanity's sins line up at the gate, and Roddy puts it all on the nose.

This isn't just a road trip. It's an end of days postcard – creased, stained, and still smoking.



CINEMA

SEE...

The visual world of "god damn!" oscillates between the mythic and the intimate – stark Outback vistas collide with close, vulnerable moments of collapse. Shot in 2.35:1, the frame captures both divine drama and human wreckage. Think "Easy Rider" waking in comedic fright. "In Bruges" with heatstroke. "Dogma" – if it had been shot on location and legally high. Vibrant natural light contrasts with washed-out cityscapes. The red dust breathes. Fluorescents buzz. Colour grading reflects spiritual decay and sudden clarity – just like the road. Roddy and Rufus are framed like relics and regrets – small gods against endless sky. The camera doesn't judge. It just watches the end roll in.



The soundscape of “god damn!” is a haunted jukebox – part divine nostalgia, part existential hum. Covers of forgotten ‘80s road anthems drift in and out like memories Roddy can’t quite place – reminders of a time when his presence went unquestioned. Whimsical one moment, mournful the next, the score blends desert wind, distorted hymnals, and the occasional cosmic punchline. The Outback offers its own raw symphony – buzzing power lines, distant engines, a dog barking at nothing. Urban moments carry orchestrated chaos: sermons through PA static, supermarket scanners as liturgy. Dialogue cuts between theological bickering and sharp, human insight – always with a cheeky heart. Even silence here has weight. It doesn’t wait for music. It dares it to follow.

...**HEAR**...



“Providence? From a guy in Birkenstocks?”

“You don’t get to gamble the world and call it faith, Roddy.”

“I couldn’t even smite a pint of Guinness down here if I tried!”

“So who was that? Checkov’s sex worker?”

“And the winner is... Succulent Chinese Meal!”

“Relax. The end’s not that nigh. Yet.”

“I’d bet the Holy Spirit’s non-binary.”

“Faith, follow, subscribe.”

...SPEAK.



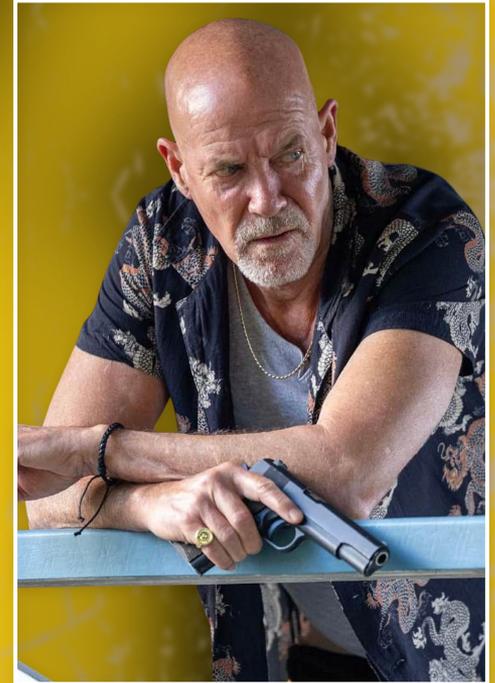
Gary Sweet as **Roddy O'Reilly**

In “**god damn!**”, Gary Sweet doesn’t just play God. He plays a deity who’s been forgotten, ghosted by worship, and left to rot in the mythology drawer.

Roddy O'Reilly is swaggering, scorched, and overdue for one last act of divine mischief – and Sweet brings the perfect mix of larrikin bravado, wounded ego, and spiritual hangover to the role.

First reintroduced in “**Is That the Universe Expanding or Are You Just Happy to See Me?**” as a hollow tech king, and redefined in “**Bounded in a Nutshell**” as a broken prophet in a psych ward, “**god damn!**” is where Sweet goes full reckoning. Think Jack Nicholson in “**About Schmidt**” – lost, regretful, out of place. But also Brendan Gleeson in “**The Guard**” – unfiltered, dangerous, and a few potential steps ahead in his own warped morality.

This is a legacy role wrapped in profanity, regret, and one final gamble. Not just casting. Resurrection. The kind of performance that could burn down the heavens – and make you cry doing it.





Casimir Dickson, ACS is attached to shoot all three features in the Dissenter Stage slate. An award-winning talent with over two decades of experience, Casimir is known for his dynamic visual storytelling, comic precision, and bold imagery under pressure.

From “Universe’s” surveilled chaos to “Nutshell’s” surveilled stillness, his lens builds worlds from the inside out. But “god damn!” is where he goes wide and wild – mythic scope, intimate collapse, and two divine idiots framed like dying legends.

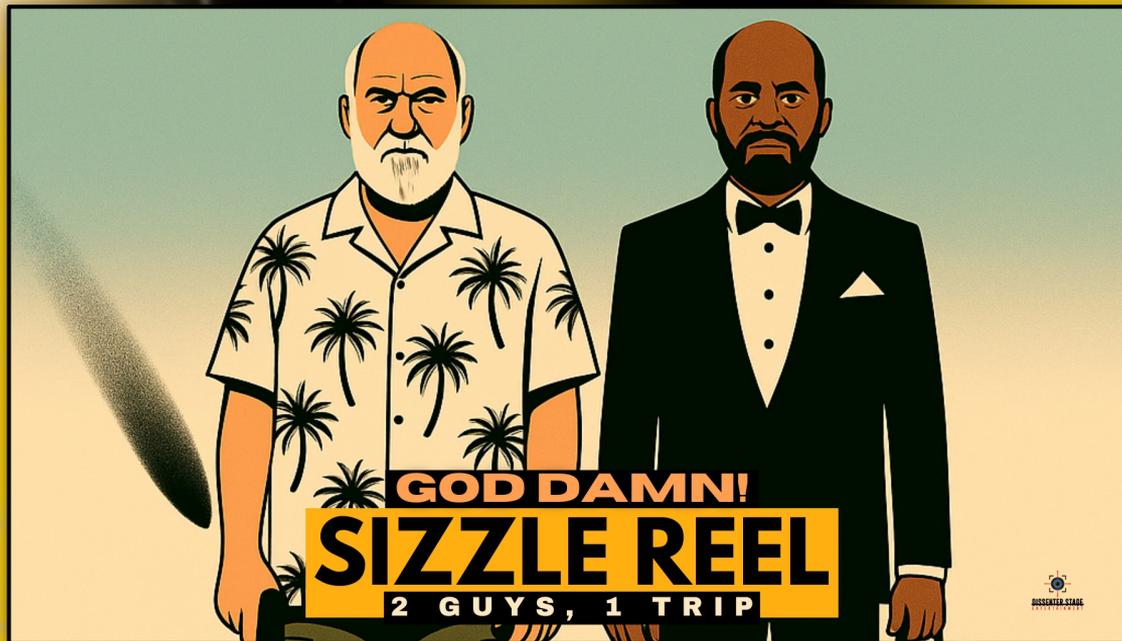
Not just a Cinematographer, he’s a co-conspirator in tone. And a final witness to The End.

Casimir Dickson, ACS - **The Final Witness**

WHY AUDIENCES WILL LOVE THIS

“god damn!” hits the sweet spot between sacred irreverence and existential depth – a bold, adult comedy built for people who laugh hardest when they probably shouldn’t. In the spirit of films like “The Banshees of Inisherin”, “No Hard Feelings”, and “Bottoms”, it blends absurdity with ache, chaos with catharsis – offering more than laughs. It’s a communal space to reflect, recoil, and feel seen. Alongside “Universe” and “Bounded in a Nutshell”, “god damn!” completes a bold trilogy designed to fill a glaring cultural gap: smart, character-driven adult comedy that’s actually funny – and unapologetically human in its crudeness. Set against the brutal beauty of the Australian landscape and led by a culturally diverse trio of Irish, American, and Australian voices, the film transcends borders and punches up with purpose. In an anxious world, “god damn!” is a cinematic balm – messy, honest, and just spiritual enough to sting.

SIZZLE REEL - A TONAL PREVIEW



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THANK YOU!

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