



IS THAT THE
UNIVERSE
EXPANDING
OR ARE YOU JUST
HAPPY
TO SEE ME?

FOXHOUSE
ENTERTAINMENT

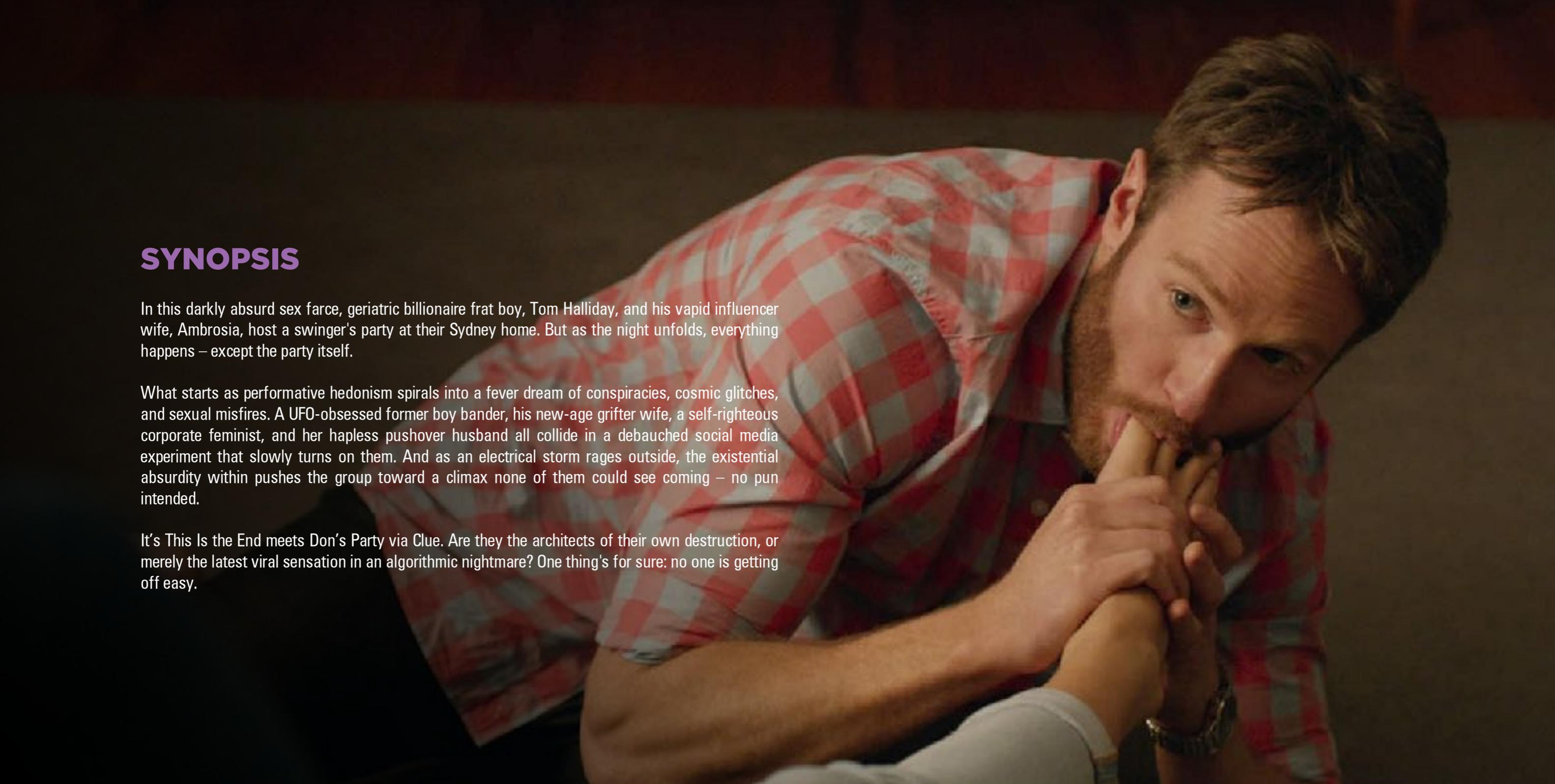


“THERE’S NO PATHOS IN AN RGY.”



LOGLINE

When three deluded couples find themselves trapped at a swingers party during a bizarre lockdown, they realise the real threat isn't any impending apocalypse - it's their egos unravelling in front of each other.

A man with a beard and short brown hair, wearing a red and white checkered short-sleeved shirt, is leaning forward. He has a serious, intense expression, looking directly at the camera. His hands are clasped together near his mouth, with his fingers pointing upwards. The background is dark and out of focus.

SYNOPSIS

In this darkly absurd sex farce, geriatric billionaire frat boy, Tom Halliday, and his vapid influencer wife, Ambrosia, host a swinger's party at their Sydney home. But as the night unfolds, everything happens – except the party itself.

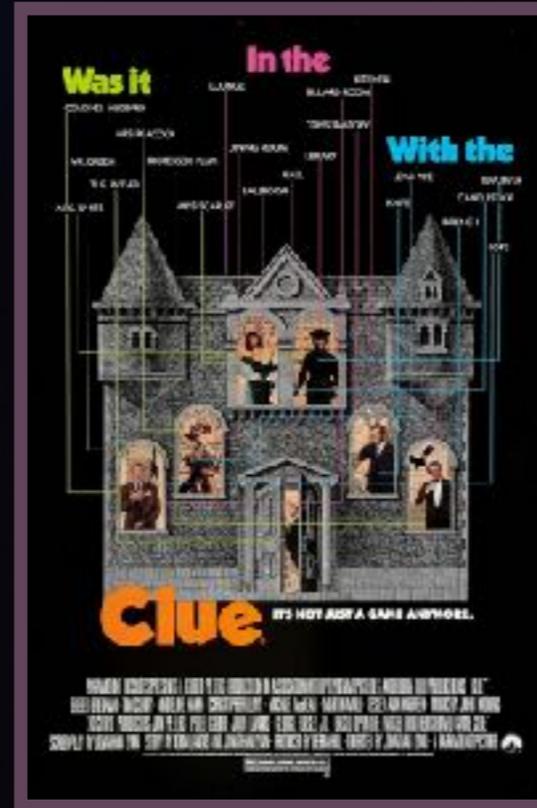
What starts as performative hedonism spirals into a fever dream of conspiracies, cosmic glitches, and sexual misfires. A UFO-obsessed former boy bander, his new-age grifter wife, a self-righteous corporate feminist, and her hapless pushover husband all collide in a debauched social media experiment that slowly turns on them. And as an electrical storm rages outside, the existential absurdity within pushes the group toward a climax none of them could see coming – no pun intended.

It's This Is the End meets Don's Party via Clue. Are they the architects of their own destruction, or merely the latest viral sensation in an algorithmic nightmare? One thing's for sure: no one is getting off easy.

COMPARISONS



BUDGET: \$15.6M
 BOX OFFICE: \$32.9M



BUDGET: \$15M
 BOX OFFICE: \$15M



BUDGET: \$40M
 BOX OFFICE: \$120M



BUDGET: \$270K
 BOX OFFICE: \$900K



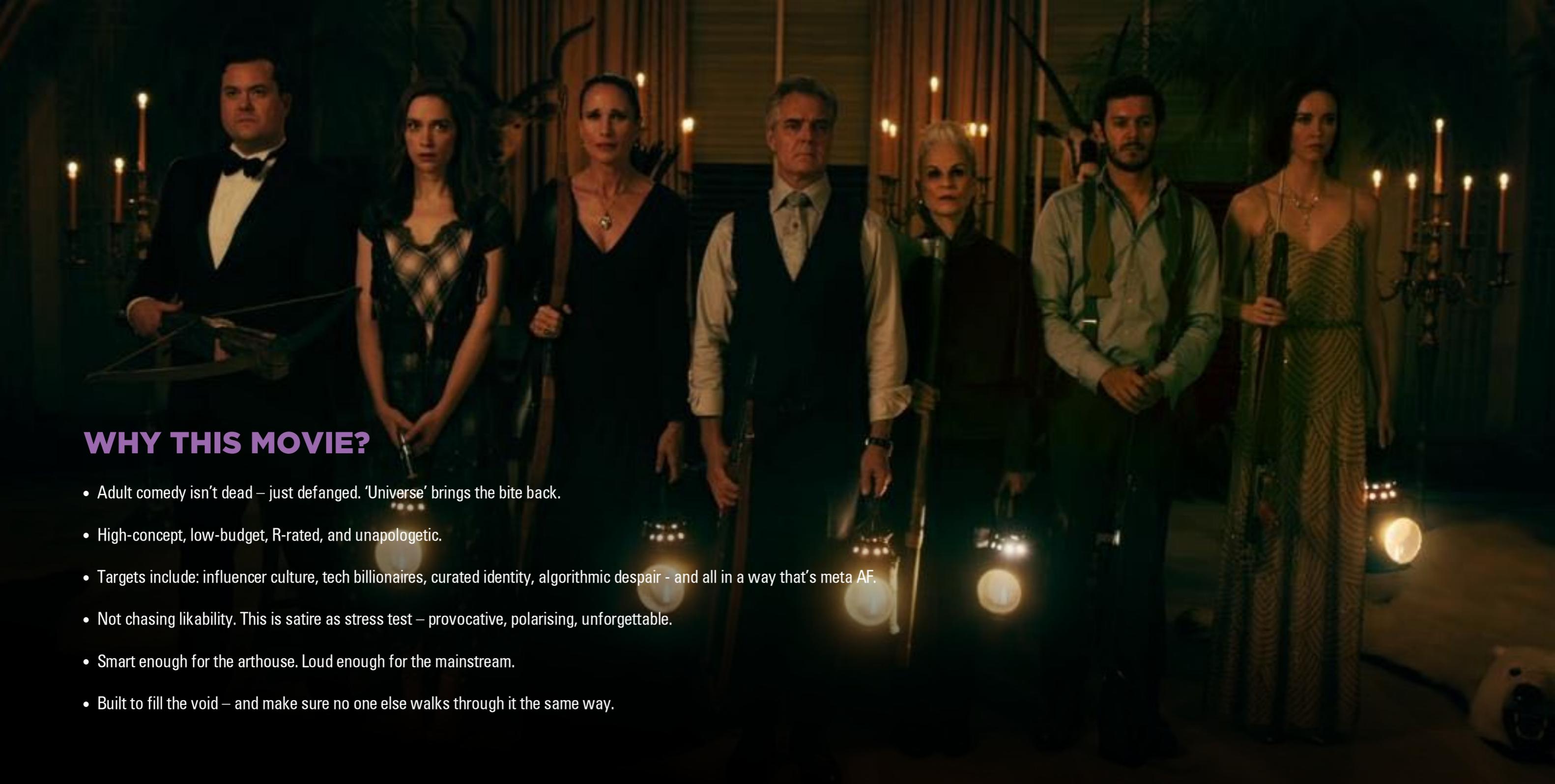
DIRECTORS' STATEMENT

"What's more performative than a penis – especially in a world where everyone's performing and no one's really being seen?"

Is That the Universe Expanding or Are You Just Happy to See Me? is that atypically farcical sex comedy where everything happens except the sex – a cosmic cocktease where performance, identity, and triggered egos collide in a feedback loop of modern absurdity. Thus, it's not just a film. It's a Dissenter Stage film.

So sit back. Watch the chaos unfold. Laugh, squirm, question. And if you leave feeling just a little more alive – and a little more fucked – well, then we're getting somewhere."

- Noel

A group of seven people, three men and four women, are standing in a line in a dimly lit room. They are dressed in formal attire, including tuxedos, gowns, and a vest. The room is decorated with candelabras and spotlights, creating a dramatic and somewhat somber atmosphere. The lighting is low, with warm tones from the candles and spotlights. The people have serious expressions, and the overall mood is one of gravity and anticipation.

WHY THIS MOVIE?

- Adult comedy isn't dead – just defanged. 'Universe' brings the bite back.
- High-concept, low-budget, R-rated, and unapologetic.
- Targets include: influencer culture, tech billionaires, curated identity, algorithmic despair - and all in a way that's meta AF.
- Not chasing likability. This is satire as stress test – provocative, polarising, unforgettable.
- Smart enough for the arthouse. Loud enough for the mainstream.
- Built to fill the void – and make sure no one else walks through it the same way.



WHAT WILL AUDIENCES LOVE

Is That the Universe Expanding or are You Just Happy to See Me? is a darkly hilarious, razor-sharp satire that taps into the zeitgeist of modern performance culture, making it a must-watch for fans of subversive, adult-oriented comedies. Blending the biting wit of Triangle of Sadness with the surreal chaos of Sorry to Bother You, it skewers influencer culture, tech billionaires, and the absurdity of curated existence – all within a high-stakes setting of a swinger’s party that never gets off the ground.

Audiences craving something bold, provocative, and wildly entertaining will revel in Universe’s sharp humor, unpredictable narrative, and unapologetic critique of identity as spectacle. It’s a film designed to make you laugh, cringe, and question everything – delivering a ride that’s as mind-bending as it is relatable. And in an era where authenticity feels like a performance in itself, Is That the Universe Expanding or are You Just Happy to See Me? offers the ultimate punchline: we’re all just faking it.

THE COUPLES

The image features the text "THE COUPLES" in a bold, yellow, sans-serif font with a dark blue outline. The word "THE" is positioned above "COUPLES". A thick, yellow, curved underline is positioned below the word "COUPLES". The background is a dark blue gradient with numerous small, glowing blue and white particles scattered throughout, creating a starry or particle-like effect.



TOMMY HALLIDAY

FIFTY SHADE OF "TRUST ME, I'VE DONE THIS BEFORE."

Confirmed Cast: Gary Sweet

A billionaire frat boy trying to outpace irrelevance with space rockets, orgies, and bravado.
Money can buy everything – except cool, once it's gone.

"You gotta think big if you wanna boldly take it where no man has taken it before."

AMBROSIA HALLIDAY

HER FOLLOWERS SEE EVERYTHING - EXCEPT HER.

Proposed Cast: Alycia Debnam-Carey

An influencer who filters reality like it's a trauma response.
Even the apocalypse is content if it boosts engagement.

**“I look like the shit end
of a two-girl cup!”**





KAREN HARPER

FIGHTING THE PATRIARCHY ... ONE TITTY-TWISTER AT A TIME.

Proposed Cast: Claudia Karvan

Karen doesn't do fun. She does psychological dismemberment.
Her orgasm is humiliating her husband in front of strangers.

**“Please. My kundalini was trilingual
before you figured out
meth wasn't a real crystal!”**

HENRY HARPER

HE PLANNED EVERYTHING. EXCEPT FOR THE CRACK ADDICTION PART.

Proposed Cast: Tim Minchin

The human equivalent of a dropped signal. Joins an orgy to reclaim his masculinity
– and leaves with a crack habit and one less nipple.

“An arc? I lost a goddamn nipple to get here tonight!”





JAY MCGINTY

Proposed Cast: Glenn Howerton

IF THE TRUTH ISN'T OUT THERE... IT'S BECAUSE IT'S PROBING HIM.

A washed-up boy bander turned conspiracy sponge. He's paranoid, delusional – and, unfortunately, right about everything.

**“Who do you think?
Peter-fucking-Pansexual and
his Blah-Blah-Dook over there!”**

XANTHE McGINTY

Proposed Cast: Celia Pacquola

ENLIGHTENMENT ACHIEVED! NOW PASS THE GOON.

A new-age narcissist who says “love and light” while plotting “ethical cleansing”.
Gaslights like it’s a wellness ritual.

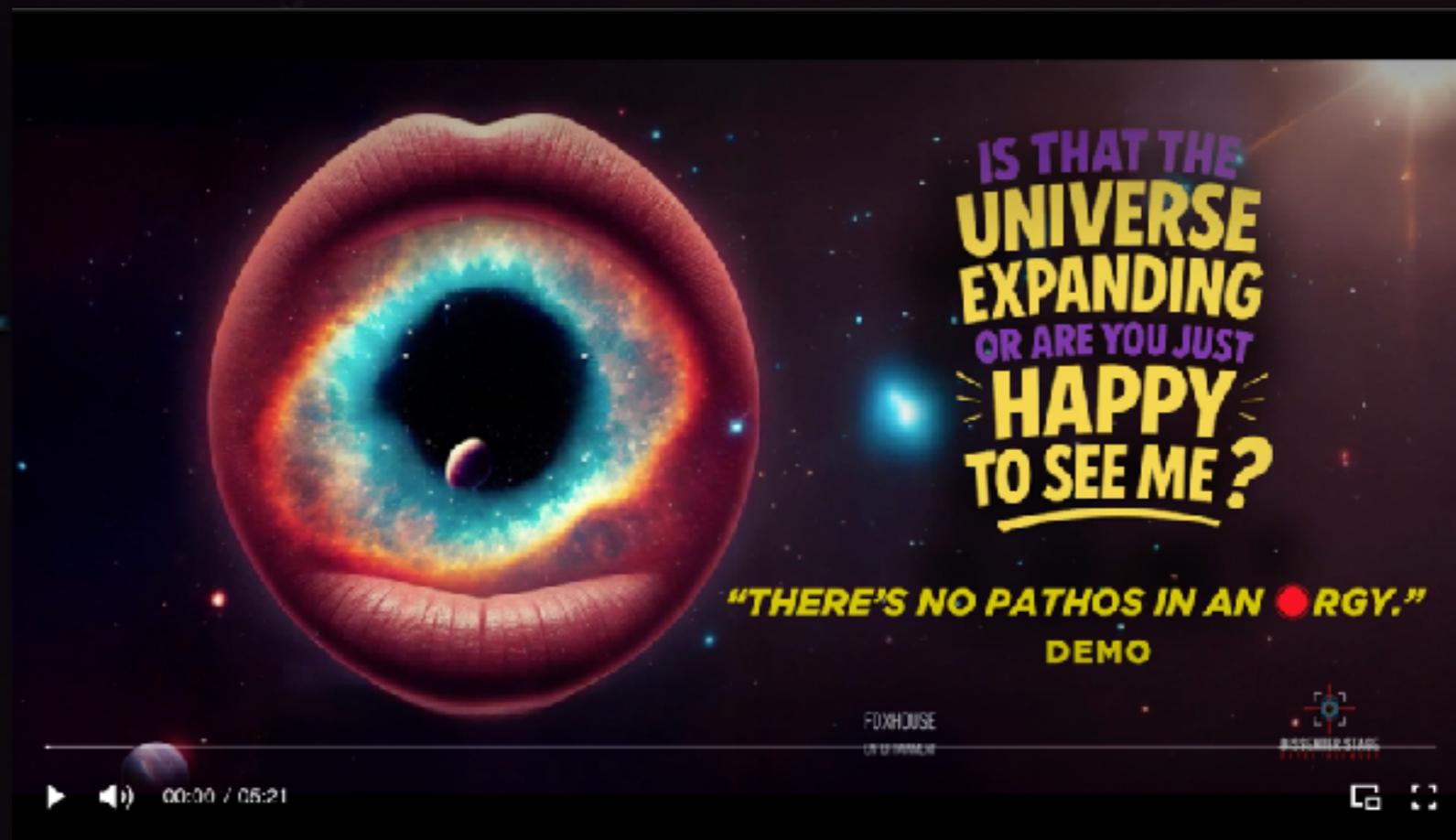
“It was like E.T. only had fingers for me.”



THE MUSICAL NUMBER

Equal parts ego, delusion, and emotional constipation, “There’s No Pathos in an Orgy” is the sound of six strangers trying to choreograph connection mid-identity collapse — while high on crack. Dropping midway through Act 3, this impromptu musical number isn’t parody — it’s catharsis. A last-ditch grasp for meaning, harmony, and some kind of climax — even if it’s only metaphorical

[Click the link to listen to “There’s No Pathos in an Orgy”.](#)





LOCATION

The Halliday mansion is Tom's midlife crisis in architectural form – a gothic monument to bygone excess where chandeliers outnumber good decisions. This isn't new money trying to buy class; it's old money refusing to admit it's past its expiration date. Every mahogany panel and marble bust screams prestige while the smart home tech Tom's desperately retrofitted feels as out of place as his attempts at relevance. It's the perfect pressure cooker for six people about to discover that vintage walls hold modern secrets, and some houses – like some men – are better left unprobed.

Camelot Castle in Kirkham, NSW provides the ideal gothic grandeur for our cosmic farce. Already 90% production-ready with built-in opulence, it offers the controlled environment needed to execute our tightly choreographed descent into chaos. With space for production offices, ample parking, and the ability to Hollywood wrap, we can transform this location into our hermetically sealed time capsule – where the only thing more dated than the décor is the host's sexual politics.



MOOD BOARD





NOEL VINSON **WRITER, DIRECTOR**

Noel Vinson is a producer, writer and director. He is best known for the short horror film, *Jane* (2021), a winner of Stage 32's 7th Annual Short Film Competition, as well as the *Axmo Deus Online Series* (2021), *Dusters* (2020), *The Malicious* (2019) and *I'm Sorry Mommy* (2017). Additionally, you'll hear him lending his voice to the popular true crime podcast, *The Evidence Locker*.

As an experienced entertainment professional from Los Angeles, Noel's early success as a hip-hop artist propelled him onto the world stage where he toured internationally from L.A. to Shanghai and to Sydney, Australia where he is now based.

His films have attracted more than twenty awards and nominations from multiple festivals. He is a prolific independent filmmaker with a focus on working collaboratively with international artists on feature films, shorts and podcasts under the umbrella of his company, *Dissenter Stage Entertainment*.



ENZO TEDESCHI

PRODUCER

Enzo Tedeschi is an award-winning Australian Director, Writer, and Producer with a diverse portfolio spanning horror, documentary, and science fiction.

His work includes the viral horror feature film **The Tunnel** and Shudder Original Series **Deadhouse Dark** as well as acclaimed documentaries like **Founder**, the **Food Matters** series, and **The Crossing**, which won the Sydney Film Festival Audience Award.

Enzo collaborated with Julian Harvey to write and produce **The Tunnel** – a groundbreaking project whose innovative funding and distribution approach secured international theatrical release despite being crowdfunded and simultaneously released for free online. Australia's first crowdfunded feature film reached over 25 million viewers globally and earned Enzo and Julian the **Screen Producers Association of Australia Award for Breakthrough Independent Producers of the Year**.

As a director, Enzo made his theatrical feature film debut with conspiracy thriller **Event Zero**, a remake of his 2012 web series. His executive producer credits include **Beast No More** and **Dark Whispers Volume 1**. He also created the sci-fi series **Airlock** and produced several projects for the Blackpills mobile streaming platform, including **Skinford** and **Skinford Chapter Two**. His sustained commitment to web series creation and community earned him **The Michael Ajakwe Jr Lifetime Achievement Award from Melbourne WebFest**.

Enzo served as Showrunner for the Shudder Original Series **Deadhouse Dark**, which premiered at the prestigious CANNESERIES. He co-wrote and directed the Screen Australia Skip Ahead series **Unknown Filter** for Saksham Magic, which has garnered over 1 million views since its release.

He directed and produced the documentary series **Founder**, profiling Australian tech company founders. His latest film, **It Will Find You**, co-directed with Chris Broadbent, is in post-production and slated for theatrical release in late 2025. With support from Screen Australia, Enzo has developed a feature screenplay with Barbara Bingham based on their short film **Over The Edge**.

He also has another feature in post-production, the sci-fi thriller **Resonance**, also starring Bingham.



HELEN TUCK PRODUCER

Helen is a Producer driven by her passion for creative storytelling. With 15 years in the film industry, she has recently expanded beyond her crew roles to embrace producing. Her producing credits include a segment in the Shudder Original feature SCARE PACKAGE II, where she produced the segment WE'RE SO DEAD directed by Rachele Wiggins. Helen also produced the short film OVER THE EDGE and worked in production on the Shudder Original Series DEADHOUSE DARK, a horror anthology that made its world premiere at Canneseries in 2020. Her first feature as a producer is IT WILL FIND YOU, which has been selected for its Australian premiere at CinefestOz 2025 as well as SXSW Sydney 2025. She also has a second feature film in post-production, a sci-fi thriller called RESONANCE as well as multiple projects in development.

As a crew member, Helen's exceptional talents have garnered industry recognition, with Inside Film magazine naming her one of their 'Rising Talents' in 2024. Her crew work in prosthetics and makeup has included titles like smash hit horror film TALK TO ME, which won the 2024 AACTA award for Best Hair & Makeup, as well as her impressive portfolio extending to major studio productions including VOLTRON, THOR: LOVE AND THUNDER, THE FALL GUY, and FURIOSA.



CONTACTS

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