



A **Stan.** ORIGINAL FILM

# TRANSFUSION

A FILM BY MATT NABLE



**JANUARY 20**

For more information, contact [stan.publicity@stan.com.au](mailto:stan.publicity@stan.com.au)



A **Stan.** ORIGINAL FILM  
**TRANSFUSION**

**PRODUCTION NOTES**

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**DIRECTOR / WRITER** MATT NABLE

**PRODUCERS** JOHN SCHWARZ AND MICHAEL SCHWARZ

**EXECUTIVE PRODUCERS** ANDREW MANN

SIMON WILLIAMS

NADINE LUQUE

PAUL WIEGARD

ANDY MAYSON

MIKE RUNAGALL

CAILAH SCOBIE

RACHEL OKINE

NICK COLE

SILVIO SALOM

SAM WORTHINGTON

WILL CLARKE

JIMMY COSTAS

SAMANTHA ALLWINTON

CRAIG COWDREY

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**CAST**

**RYAN LOGAN** SAM WORTHINGTON

**JOHNNY** MATT NABLE

**JUSTINE** PHOEBE TONKIN

**BILLY (16)** EDWARD FRIDAY CARMODY

**BILLY (8)** GILBERT BRADMAN

**TYLER** GEORGE HOUVARDAS

**NED** AARON GLENANE

**JIM WOODS** JEREMY LINDSAY

**TAYLOR JEROME** JULIAN MAROUN

**MAGISTRATE** SUSIE PORTER

**DOCTOR WILLIAMS** JESSICA NAPIER



## SYNOPSIS

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### ONE LINER

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**A former Special Forces operative, battling to cope with life after the loss of his wife, is thrust into the criminal underworld to keep his only son from being taken from him.**

### SHORT SYNOPSIS

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**TRANSFUSION** is the story of a father (Sam Worthington) and his young son (Edward Friday Carmody) attempting to reconnect after a devastating loss. The son, mired in guilt for a choice he never made, and a father suffering from PTSD and without identity after retiring from the Special Air Service regiment (SAS) of the Australian Army. On his last chance with the law, the father is thrust into the criminal underworld by a former SAS brother (Matt Nable) to keep his only son from being taken from him.

### LONG SYNOPSIS

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Ryan Logan (Sam Worthington) is battling to cope with life after the loss of his wife, Justine (Phoebe Tonkin). The tragedy forces him to retire from the Special Air Service regiment (SAS) of the Australian Army to care for his young son, Billy (Edward Friday Carmody).

Unable to hold down a job, suffering PTSD and uncertain of his identity without a rank, Ryan's life has been unsettled as he and Billy move from city to city. Billy, now 16, is isolated, laden with guilt after his mother's death and struggles to make friends from the constant upheaval. Unsure of his father's love, Billy has also become withdrawn and prone to trouble.

As Ryan becomes unemployed again, financial pressures mount, and he finds himself in the company of a former SAS brother, Johnny (Matt Nable), who has carved out a life for himself using the skills he learnt as an elite special forces soldier. When Billy finds himself in a dangerous situation, Ryan is forced into the criminal underworld alongside Johnny to protect his son.

Through the experience, Ryan and Billy confront each other on the paths their lives have taken since the loss of Justine and, through the trauma of what unfolds, they move to a place of forgiveness and connection.



## GENESIS OF THE FILM

The idea of **TRANSFUSION** came from a deeply familiar experience to writer/director Matt Nable, namely a story that in essence is about a father and son relationship.

Nable, a father to three children including two sons, grew up as an army child, moving from barracks to barracks as a young boy, until his father left the army when he was 15 years old. He was in and around the army for a long period of his adolescence, so that formed the “genesis of the story”, says Nable.

An accomplished actor himself, having starred in projects such as *The Dry*, *Underbelly* and the Academy Award-winning *Hacksaw Ridge*, Nable relished the opportunity to jump behind the camera and make his directorial feature debut with *Transfusion*.

As filmmaking goes, the story was in development for a relatively short amount from crafting the script to production. Nable started writing *Transfusion* at the beginning of 2019 and had a strong draft at the start of 2020, just as the world went into the pandemic. Nable comments that in this period “there was plenty of time to redraft it and refine it” and by early 2020, he began collaborating with producers Michael and John Schwarz from Deeper Water Films, who liked the script and got the project in front of Sam Worthington for the role of Ryan. Worthington reacted positively to the material and so the team moved full swing into putting the project together.

On his own presence in the script and ultimately the film, Nable says he wrote the *Transfusion* script with the intention of playing Johnny. He says of this process: “I did write the role specifically for me and have written two other scripts with roles that I’ve played that were specifically designed for me.” Nable doesn’t consider it to be an indulgent process, rather he says that “As a writer, I’m writing the roles to play to my acting strengths; and this feeds into the things that I know of myself, my own abilities, but more importantly *my* past and *my* backstory. That’s what I draw from for these characters that I play.”

This character authenticity is palpable for Matt, and yet he states: “In the same breath, I was ready that if I got in the situation where the film might be better off with another actor, then I’m prepared to step aside for someone else, to play my ‘role’, but I’m really glad that I got to do it. I didn’t write the role exclusively for myself, but I know my strengths and I knew that I could play this character of Johnny well.”

Nable reflects that one this being his directorial debut, the motivation to direct was simply to “take something from start to finish.” He could have written and handed it over to a director, but it was born out of curiosity to experience what that process would be like and, as a project, this was one that he very specifically wrote with the deliberate intention to direct.





Nable enjoyed the role of director but also joked that he did say up front to all involved that he never professed to know more than he does. Says Nable, “I enjoyed the process of bringing a team together and leveraging those people with greater technical film-making capability than me and encourage and facilitate a good experience. Beyond that, if we make a good movie, that’s great, but creating a great team and a calm, kind set environment is my main objective.”

Reflecting on his directorial debut, Nable says, “In fact the film was quite Shakespearean in a way. Elements of *Macbeth* – tragedy, death, trauma, relationships between fathers and sons. It was really exercising for my brain.

Nable hopes that when audiences see the film they will reflect on the themes and feel affected in some way – love it or hate it. To Nable, “that’s what the definition of art is, to have an effect.” He concludes, “This is a quintessential story about humanity. And my goal is to have this film be seen, here in Australia, but also internationally. I think it’s important to tell Australian stories and for stories made in Australia to be seen on the world stage, because our film talent and crew are world class. We need to keep making Australian stories but with an objective that they travel.”

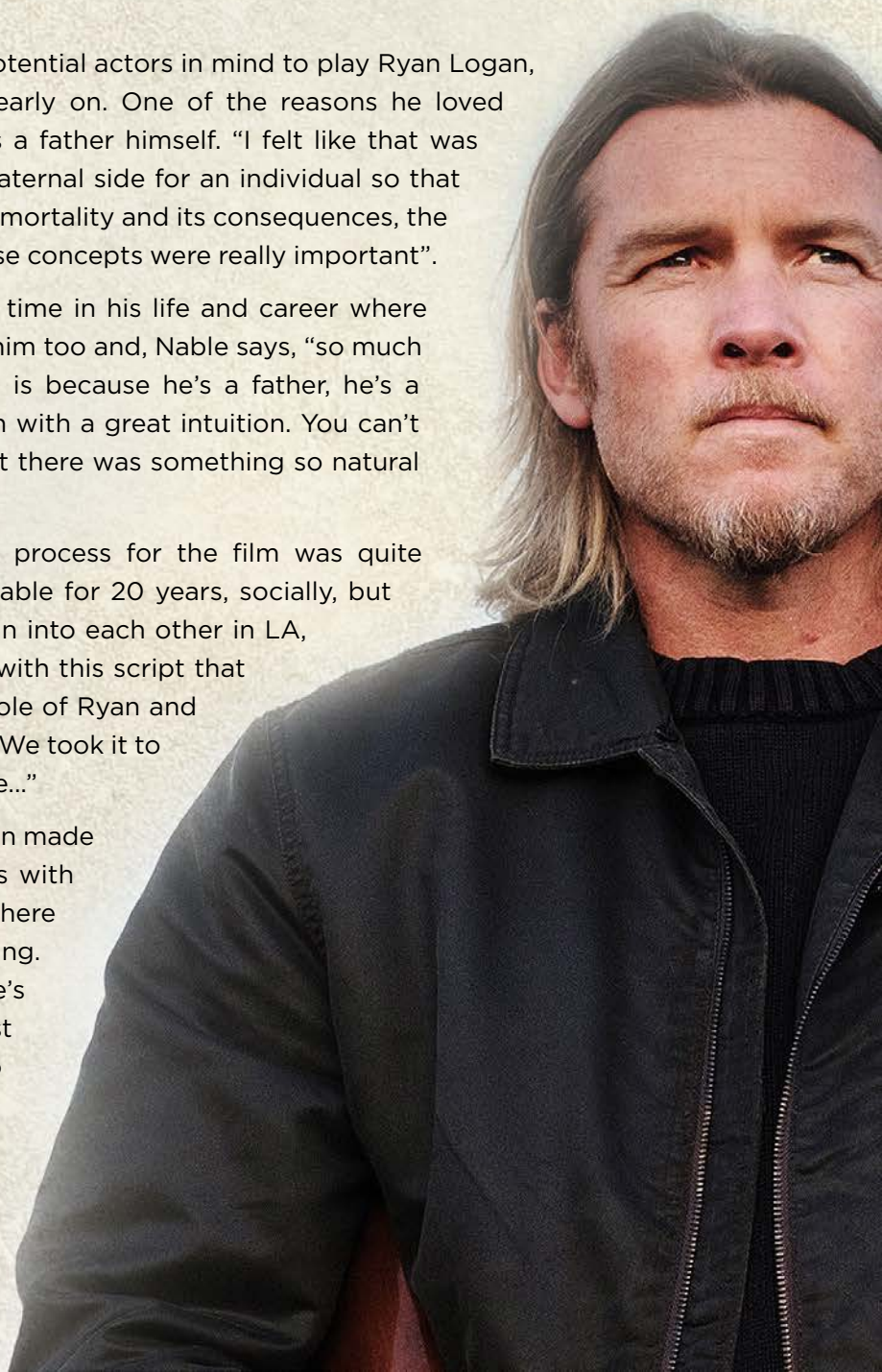
## ON THE CASTING PROCESS

Nable says that whilst he had a range of potential actors in mind to play Ryan Logan, Sam Worthington was in his mind very early on. One of the reasons he loved Worthington for the role was that he was a father himself. “I felt like that was essential to the role, to have that innate paternal side for an individual so that would translate on screen; the fear of their mortality and its consequences, the bond that you have with your children, those concepts were really important”.

The script and character got to Sam at a time in his life and career where these things were incredibly important to him too and, Nable says, “so much of Worthington’s performance in the film is because he’s a father, he’s a gentle person but he’s also a disciplinarian with a great intuition. You can’t manufacture those traits of fatherhood but there was something so natural with Sam, being a father.”

For producer John Schwarz, the casting process for the film was quite simple. Says Schwarz, “I’ve known Matt Nable for 20 years, socially, but never worked together, and we used to run into each other in LA, and he came to me during the pandemic with this script that we loved. I asked him who he saw in the role of Ryan and Sam Worthington was at the top of his list. We took it to Sam, and he said yes! And now here we are...”

Nable muses that working with Worthington made him a better artist. “He approaches things with such enthusiasm and intent, there’s nowhere to hide with Sam, and that’s a good thing. It’s been a baptism of fire because he’s so prepared and he’s got the film’s best interests at heart. He wants the film to work, and he wants the character to work. He wants the character of Billy to work, so you’ve got to be ready with him. There’s a side of him a lot of people don’t see, and at his heart he’s a gentle soul and





all his decisions are predicated on what's good for his family. So, he's a good man and I absolutely got the right person for this one."

Nable says on casting Phoebe Tonkin in the role of Ryan's wife, Justine, that "She's an incredibly experienced actress, she's been doing this for longer than I have! She really comes prepared; she wanted this role. She fought for this role. And she's a sweet person who has a great sense of who she is, which is deeply captivating and appealing. She's done a fantastic job and I love working with her."

On Edward Friday Carmody as Billy, Nable says "We're really lucky to have found him. It is a very tough role for someone as young as Edward on debut. He's brought a wonderful, innate gentleness to the project that was extraordinary to watch. He's got a strong career ahead of him, if he chooses to go down this path."

Worthington says of Edward, "He brings the skill of 'stillness' to acting and filmmaking. He is a kid that has a terrific quality of just being, and not pushing in scenes. That's a rare gift for an actor so young to have."



## WORKING WITH WRITER/DIRECTOR/ACTOR MATT NABLE

Worthington had known Nable and the Schwarz brothers for many years. Worthington says that one of the key reasons he wanted to be involved in the film was because of the themes Nable sets out to explore through the film; themes which deeply resonated with Worthington, and the challenges Nable presented to the actors. Worthington was also attracted to this story of three generations of fatherhood, which he strongly identified with, and could draw upon this for his performance, being a father of three boys himself. He also describes how he "has a strong relationship with my own father, who has given me a lot of life opportunities."

On working with Nable, Worthington describes how the director conveys a very clear vision for the film. Worthington also loved Nable's unique and nuanced approach, explaining that "Matt has learned how to 'yield' as a writer and, as he is also an actor, has learned how to 'discover'." Worthington feels Nable brings those two traits together to the personality of a director, so he can "allow a scene to develop organically and discover what the essence of each and every scene is." Worthington adds, "At

the same time, Matt can yield to how the story is going to progress, without being too didactic. This allows the script to mature into something other than just what words and directions were written on the page."

Edward Friday Carmody, who plays Billy, says of working with Nable, "He's one of the nicest guys I've ever met, and he's so talented, especially having him acting alongside me and directing me as well; I feel so lucky and fortunate and grateful to have had this experience as my first production. He made me feel so at home straight away."

Says Phoebe Tonkin, "For someone who looks quite tough, Matt's such a warm, sensitive, beautiful soul. And his set is such a nice, collaborative environment. It is a very calm process, at least for the scenes I've been in, which are very intimate and honest, and he doesn't try to overcomplicate things."

Tonkin adds that, "As an actor and a director he's such a poetic heart and he conveys so much truth and honesty. He has such beautiful instincts, and I think he's been really open to everyone's ideas to



make this a very collaborative film. I really trusted him and the story that he wanted to tell.”

### **EXPLORING THE PRISMS OF MASCULINITY AND PTSD AMONGST WAR VETERANS**

The theme of masculinity really resonated with Worthington as he has three boys and a father who has done a lot for him during his life.

Worthington says they approached the story by exploring masculinity through a different prism in the sense of there being a hard muscle and soft muscle. “We wanted to discover what they were. How masculinity is perceived privately and how it’s perceived publicly. How and when to use masculinity as a shield, and when to use it as a weapon and when to use it as a blanket,” Worthington says. “Through that journey, exploring masculinity, the men involved in this film were discovering themselves, and the movie allowed them to venture deeper in the multifaceted nature of masculinity.”

Producer John Schwarz concurs, adding that whilst he reads a lot of scripts, this one stood out as it had a great “muscularity” about it. “It’s rare to find a script that’s very masculine but is also very gentle and honest and real,” adds Schwarz.

Edwards Friday Carmody says that his character, Billy, is very emotionally in touch with himself, but that doesn’t translate into an emotional connection with his father, and that disconnect to his father defines him throughout the film. Says Carmody, “The beginning of the film shows us his sensitivity and thoughtfulness, but, as time goes on, he drifts even further apart from his father but, in the end, they reconnect and that makes Billy truly happy.”

Carmody connected deeply with the character and this connection was also developed by having Worthington as a coach and guide for him, in character and out of character. It was an “interesting and a great professional learning experience” for the young actor.



For Nable, one of the most heartbreaking themes in the film is the exploration of how to deal with loss, in particular the sudden loss of a loved one, as opposed to a process of gradual decline. There's a lot of trauma around sudden loss, and *Transfusion* explores that trauma for a male losing a spouse.

Ryan is also dealing with the loss of his identity after retiring as a Special Air Service (SAS) operative. Says Nable, "within this is the concept of masculinity, and dealing with being emasculated for these soldiers who come out of the services, and dealing with loss of identity, and loss of direction."

Nable continues, "A great deal of their persona is taken away when they're out of the services, so there is a loss of who they are. That's traumatic, and they find themselves permanently lost rather than it being a temporary situation. And then there are peripheral impacts from this trauma, to other family members like the loss of connection with a son and how you build that back up, in the midst of this trauma."

Nable talks of his lived experience and what it's like to be the son of a military father. Says Nable, "For the relationships in this film, I have some really clear reference points. Nothing is manufactured, it's all real."

This plays out in the motivations of the character of Johnny, played by Nable, who says, "He's been through this traumatic scenario and he's craving that comradery, to reconnect after the loss of no longer being in the army. He finds himself horribly alone where his wife is gone and his kids don't talk to him, so he is desperately trying to reconnect and he's trying to find a reason to stay where he is. He craves acceptance and to still feel the sense of purpose that a soldier feels, when he's no longer in the Services."

This is a story about humanity, and it travels. There are people in the services and returning from duty all over the world. They suffer the same, they go through the same trauma and problems that this character of mine is going through, every day. And people are fathers to children all over the world. So, it's not a uniquely Australian story, it's just a story. And our hope is that it gets seen all over the world, says Director Matt Nable.





## CREW BIOGRAPHIES

### MATT NABLE | Writer/Director/"Johnny"

Matt Nable is an Australian actor and writer. In 2007, Nable wrote and played the lead in Paramount Pictures' first Australian acquisition – the critically acclaimed *The Final Winter*. Following that success, he headed to the U.S. where he played the lead role in the television pilot *SIS*. Nable went on to star in such feature films as *The Killer Elite* with Jason Statham, Clive Owen and Robert De Niro; *33 Postcards* with Guy Pearce; *K-11* and *The Turning*, a chronicle of short films based on stories by Australian writer Tim Winton, with cast Hugo Weaving, Cate Blanchett and Rose Byrne. 2013 saw the release of *Riddick* with Nable in a lead role alongside Vin Diesel and in 2014 the revenge and redemption drama *Fell and Around the Block* with Christina Ricci. Also in 2014, he worked alongside Ewan McGregor in *Son of a Gun*. 2016 saw Nable in the Mel Gibson directed feature *Hacksaw Ridge* and *Incarinate* alongside Aaron Eckhart and in 2017 in *Jasper Jones* alongside Hugo Weaving and Toni Collette. 2018 saw the Australian release of *1%* in which he stars and also wrote. This year saw the release of the Robert Conolly directed drama *The Dry* to phenomenal success in the box office. Coming up next will be the Russell Crowe directed feature *Poker Face*.

On the small screen, Nable starred as Travis in the third season of the international award-winning

Australian drama, *East West 101*. He also played Detective Sergeant Gary Jubelin in the fifth instalment of the critically acclaimed Australian series *Underbelly: Badness*. Nable then starred as the lead, Jock Ross, in the gritty, six-part series about the war between two of Australia's most notorious biker gangs, *Bikie Wars: Brothers in Arms*. 2015 saw Nable in the third season of US ratings success *Arrow* as Ra's al Ghul, the Australian series *Winter* as Jack Harris and the television mini-series *Gallipoli*. In 2016 he was seen in the US television series *Quarry*, *Arrow* Season 4, *Legends of Tomorrow* and the Australian mini-series *Barracuda*, with his performance as swimming coach 'Frank Torma' garnering him an AACTA nomination, as well as the television drama *Hyde & Seek* with Nable as the lead. He appeared in the Seven Network mini-series *Blue Murder: Killer Cop* as well as the previous series of *Mr. Inbetween*. He was recently seen in the ABC/BBC series *Wakefield*, *Mr. Inbetween* and the South Pacific Pictures/Shaftesbury co-production *The Sounds*.

Nable has also published three books with Penguin: "We Don't Live Here Anymore", "Faces in the Clouds" and "Guilt". His most recent book "Still" for Hachette is now a number one Australian best seller. Nable's script for the feature *Transfusion* has recently completed production, with Matt making his directorial debut.







## **JOHN SCHWARZ & MICHAEL SCHWARZ** **| Producers**

John and Michael Schwarz first established themselves as Full Clip Productions in 2010, alongside Sam Worthington. The first production to see completion was through their first look deal at NBCU International, which led to the 2015 critically lauded tv event miniseries, *Deadline Gallipoli* based on the WWI campaign. Directed by Michael Rymer and starring Sam Worthington, Hugh Dancy and Charles Dance, the mini-series was nominated for best writing in original television mini-series at the 2015 Australian Writers Guild Awards.

Two seasons of the digital series *Cleaners* were produced for Sony's Crackle. Written and directed by Paul Leyden, *Cleaners* had a cast that included Emanuel Chriqui, Emily Osment, David Arquette and Gina Gershon.

2017 saw the release of the feature film *Hunter Prayers* (based on the novel *For The Dogs* by Kevin Wignall), directed by Jonathan Mostow with a script by John Brancato & Michael Ferris and starring Sam Worthington and Odeya Rush.

John and Michael went on to form a new company in Deeper Water Films. The first film under the war banner was *Killerman*, written and directed by Malick Bader and featuring Liam Hemsworth, Emory Cohen, and Diana Guerrero. It was released in the US in August, 2019 and in Australia by Village Roadshow in March, 2020.

The second completed film production was the award winning *Danger Close: The Battle Of Long Tan*, written by Stuart Beattie, directed by Kriv Stenders and starring Travis Fimmel, Luke Bracey and Richard Roxburgh. It received a wide theatrical release in August 2019. 2019 also included the airing of the ABC series, *Les Norton*. Based on the iconic Australia book series by Robert G. Barrett, it starred Alex Bertrand, Rebel Wilson and David Whenem.

In 2020, Deeper Water Films completed production on two feature films: *Gold*, a psychological survival thriller written and directed by Anthony Hayes and starring Zac Efron, and *Bosch & Rocket*, the first film back in production within Australia after the COVID-19 pandemic, starring Luke Hemsworth and Isabel Lucas.



## **SHELLEY FARTHING-DAWE**

### **| Director of Photography**

Shelley Farthing-Dawe is an award-winning cinematographer, who works across film, television and commercials, embracing and enjoying the challenges that each new project brings. He has a strong story first approach to his work, having developed a great love and understanding for crafting stories through images. Outside of his dramatic work, Shelley has worked extensively in the commercial industry having shot hundreds of campaigns both locally and for international markets.

Shelley's previous feature films include Stephen McCallum's 2018 debut film *1% (aka Outlaws)*, starring Ryan Corr and Abby Lee, produced by See Pictures and distributed by A24, Direct TV and Icon Films. The film premiered at the Toronto Film Festival and also screened at the London Film Festival, Melbourne Film Festival, Sydney Film Festival and Adelaide Film Festival.

### **SAM HOBBS | Production Designer**

Having graduated with a Masters from the AFTRS in 2001 Sam Hobbs has become one of Australia's leading Production Designers. His work is diverse ranging from Feature Film, TV Drama, Documentary, Theatre and Commercial Projects.

Sam has collaborated with an impressive list of Australia's leading screen creatives including Kriv Stenders, David Caesar, Jocelyn Moorhouse, Rowan Woods, Tony Kravitz, Abe Forsythe, Peter Andrikides, Jennifer Leacey and Leah Purcell to name a few.

In 2017 Sam received an APDG nomination for his design for the 1830's period epic *Hanyut* (dir U-Wei bin Haaji Sari) produced in Malaysia. Recent feature film credits include *Little Monsters*, *Danger Close: The Battle of Long Tan*, *The Drovers Wife* and *Gold* starring Zac Efron

### **SHAREEN BERINGER | Costume Designer**

Shareen has been Nominated for 3 AACTA award's (Australian academy of cinema and television arts awards) as a feature film costume designer.

Her work is diverse, and She has had the pleasure of working with Jackie Chan and Warner Bros. on *Jinjago*. Designed The American science fiction series *Childhood's End* for NBC Universal, led by Charles Dance and directed by Nick Hurran

of *Doctor Who* fame. Designed the art house elegance of *Sleeping Beauty*, which premiered at the Cannes Film Festival and was nominated for the Palme d'OR, directed by the award winning novelist Julia Leigh this was one of the films for which she received an AACTA nomination.

Shareen has numerous credits in film and Design, including further nominations for the AACTA awards, for her design work in *Devils Play Ground* and *House of Hancock*. Shareen also has enjoyed much success in the advertising and commercial industries, seeing her collaborate with Directors that include Mark Malloy, Glenden Iven, and campaigns with companies world-wide for clients like Qantas, Pateak Phillip and Uber.

## **HOLLY ANDERSON**

### **| Hair and Make-Up Designer**

Holly studied hair, makeup and prosthetics at Greasepaint Make-up College in London and worked on a freelance basis in film, TV, advertising and fashion whilst raising her children, now 18 & 15. Holly grew up in Sydney and had a love for 1940's cinema, mesmerised by strong female actors and films such as Alfred Hitchcock's *Rear Window* inspired her to work in the film industry.

Holly took on her first Hair & Makeup Designer role on the Australian feature film *Acute Misfortune*, written and directed by Thomas M. Wright, following that *Mr Inbetween* Season 2 and *Mr Inbetween* Season 3 FX's award-winning series, written by Scott Ryan and Directed by Nash Edgerton.

Holly has continued to design on short films such as *Mask Of Evil Apparition* by Alex Proyas and *SHARK* written by Nash Edgerton and David Michod and Directed by Nash Edgerton. Web series such as *The Circle* and *Greys Nomads* written and Directed by Felix Williamson and continues to work on TV commercials whilst being an Additional Makeup artist on feature films and TV series such as *Mortal Combat*, *Mask of the Evil Apparition*, *Hacksaw Ridge*, *Penguin Bloom*, *Palm Beach*, *Blue Murder: Killer Cop* and more, working alongside many of Australia's leading Makeup Designers.

Holly has an eye for capturing realism with makeup, thinking deeply about a script and what the actor in a role is experiencing, she works collaboratively with directors and actors to break down each character's look to help portray their vision on the screen.



## CAST BIOGRAPHIES

### **SAM WORTHINGTON | Ryan Logan**

Sam Worthington graduated from Sydney's prestigious National Institute of Dramatic Art (NIDA) in 1998. Upon graduation, he continued in the theatre with a production of *Judas Kiss*, directed by Neil Armfield, for Company B at the Belvoir Street Theatre.

Worthington made his feature film debut with the Australian film, *Bootmen*. His performance garnered him an Australian Film Institute (AFI) Award Nomination for Best Performance by an Actor in a Leading Role in 2000. Additional Australian film credits include *Dirty Deeds* with John Goodman, Toni Collette and Sam Neill; *Gettin' Square* with David Wenham; and Geoffrey Wright's (*Romper Stomper*) contemporary adaptation of *Macbeth* in which he played the title character. It was Worthington's layered performance in Cate Shortland's critically acclaimed and commercially successful *Somersault* which distinguished him from his peers. He earned an AFI Award for Best Actor in a Leading Role and a Film Critics Circle of Australia (FCCA) Nomination for Best Actor - Male in 2004. The film made a clean sweep of the AFI Awards, winning in all 13 film categories—the first time this had ever occurred in the awards' history.

With smaller roles in international films such as *Hart's War*, *The Great Raid* and *Rogue* under his belt. James Cameron hand-picked Worthington to star in *Avatar*—Cameron's first narrative film since his 1997 Oscar-winning blockbuster, *Titanic*. *Avatar* is the #1 highest grossing film of all time with \$2.78 billion worldwide. *Avatar* received several nominations for the 2010 Academy Awards including Best Picture. The film won 2010 Golden Globe Awards in the Best Motion Picture - Drama category as well as for Best Director. Additional film credits include: *Clash of The Titans*, *Wrath of The Titans*, *Man On A Ledge*, *Last Night*, *Sabotage*, *Everest*, *The Debt*, *The Shack*, *The Last son of Isaac Lemay* and *Terminator Salvation* with Christian Bale.

Worthington's television credits include some of Australia's most acclaimed productions: *Love My Way*, which won an AFI for Best Television Drama Series, and *The Surgeon*, which was nominated for an AFI for Best Telefeature or Miniseries.

Most recently Sam returned to Australia to shoot *Deadline Gallipoli* alongside Charles Dance, Hugh Dancy, Rachel Griffiths and Bryan Brown producing with his own company Full Clip & Matchbox Pictures and *Fires* in 2021. Most recently, Sam was a part of FX network's *Under the Banner of Heaven* a 2022 true crime miniseries alongside Andrew Garfield.

Worthington has most recently starred in *Kidnapping Freddy Heineken* with Anthony Hopkins; *Everest* with an all-star cast including Jake Gyllenhaal and Robin Wright; *The Keeping Room* with Brit Marling, and *Cake* with Jennifer Aniston; *Hacksaw Ridge* Directed by Mel Gibson. In December 2022, Sam reprises his role as Jake Sully in James Cameron's *Avatar: The Way of Water*.







### **PHOEBE TONKIN | Justine**

Phoebe Tonkin is best known for her starring role as “Haley” in the CW series *The Vampire Diaries*, and its spinoff series, *The Originals*, which aired for six seasons. Other television credits include a lead role in *The Secret Circle*, also for the CW, as well as recurring roles in Showtime’s *The Affair*, and HBO’s *Westworld*. Phoebe also starred in the International Emmy winning miniseries *Safe Harbour* and in the two season limited series *Bloom* for streamer Stan opposite Bryan Brown and Jacki Weaver. Both shows are currently streaming on Hulu.

Phoebe began her career playing Cleo Sertori in the internationally acclaimed TV series *H2O: Just Add Water*, which screened in over 120 territories worldwide, and for which Phoebe received an AFI nomination for Best Actress in a TV Drama. She

has also starred in the short film *Cul-de-sac* with Oscar-winning filmmaker Shawn Christenson, which screened at the 2017 Tribeca Film Festival, and Toronto Film Festival. Other feature film credits include lead roles in *Tomorrow When the War Began*, *Bait*, and *The Ever After*. She will next be seen starring in the China Brothers directed independent feature film *Night Shift*, and *Babylon*, alongside a star-studded cast that includes Brad Pitt, Emma Stone, Olivia Wilde and Margot Robbie.

Phoebe recently made her directorial debut with the short film *Furlough*, which screened at numerous international and domestic film festivals including the Raindance Film Festival and the HollyShorts Film Festival in 2020, and most recently the St. Kilda Film Festival as a “Best of Australian Film” selection. She is based in Los Angeles.

### **EDWARD FRIDAY CARMODY | Billy**

Edward Friday Carmody is an aspiring and authentic young actor from Sydney who is thrilled to be playing Billy Logan in his first feature film, *Transfusion*. Edward is an intelligent, thoughtful and emotionally connected actor who loves exploring the unique humanity of different characters. Edward has trained in community theatre groups since preschool but found a real love for acting through high school theatre performances, winning the St Aloysius College Acting Award. Edward is also a keen and talented singer and public speaker, winning multiple competitions, who wants to use his voice and passion for acting to convey stories and make a difference in the world. Apart from performing, Edward loves playing football and cricket, biking, and spending time at the beach and in nature.





# Stan.

## ORIGINALS

Stan is Australia's leading local streaming service and unrivalled home of original productions.

Stan's original production slate includes hit thriller series THE TOURIST starring Jamie Dornan; BALI 2002 starring Claudia Jessie, Rachel Griffiths and Richard Roxburgh; the Stan Original Dating series LOVE TRIANGLE, a modern take on the struggle for love; BUMP, a modern parenthood drama starring Claudia Karvan; GOLD, a taut thriller film starring Zac Efron in his first Australian production; WOLF LIKE ME, a genre-bending drama series starring Isla Fisher and Josh Gad; RUPAUL'S DRAG RACE DOWN UNDER, hosted by RuPaul, Michelle Visage and Rhys Nicholson; and countless other acclaimed original series and films.

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ORIGINALS

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