

FIFTEEN IS GOING TO TURN
A CORNER. IT HAS TO.

Berlinale
66th Internationale
Filmfestspiele
Berlin
Generation

Girl Asleep

A film by ROSEMARY MYERS



WINDMILL THEATRE AND SOFT THREAD present "GIRL ASLEEP" in association with ADELAIDE FILM FESTIVAL, AUSTRALIAN BROADCASTING CORPORATION, AUSTRALIA COUNCIL FOR THE ARTS, SCREEN AUSTRALIA, SOUTH AUSTRALIAN FILM CORPORATION, THE HIVE, THE JAN POTTER FOUNDATION AND KOJO. A FILM BY ROSEMARY MYERS. STARRING BETHANY WHITMORE, IMOGEN ARCHER, TILDA COCHRAN, HERVEY, EAMON FARREN, HARRISON FELDMAN, AMBER McMAHON, MAIAH STEVARDSON AND MATTHEW WHITTET. MUSIC BY LUKE SMILES. COSTUME DESIGNER HARRY COVILL. PRODUCTION DESIGNER JONATHAN OXLADE. EDITOR KATHRYN DE GINQUE. EXECUTIVE PRODUCERS ANDREW COMMIS ACS, PRODUCED BY JO DYER. SCREENPLAY BY MATTHEW WHITTET. DIRECTED BY ROSEMARY MYERS.

Check the Classification

[/GirlAsleepFilm](#) [GirlAsleepFilm.com](#)

IN CINEMAS SOON

Girl Asleep



Girl Asleep bags most popular feature at Adelaide Film Festival.

IF MAGAZINE

It's in Myers's commitment to eccentricity that Girl Asleep – an art-house film made firmly with a teenage audience in its sight – finds its heart.



THE GUARDIAN AUSTRALIA

Girl Asleep is the stylish, formally exuberant debut of theatre director Rosemary Myers. A funny and imaginative portrait of growing pains.

THE HOLLYWOOD REPORTER

With the endless production of superhero films and film remakes these days, it is refreshing to see a film with such raw acting and originality from start to finish. It's hard not to fall in love with the characters in Girl Asleep, and be left with the warmth of the film long after the credits have stop rolling.



THE UPSIDE NEWS

Inventive and confidently executed... bright and occasionally subversive take on teen growing pains that gives fresh legs to a familiar genre. We're lucky to call this one our own.



RIP IT UP

Profoundly funny.

SCENESTR

Wildly funny and deeply moving in equal measure, it is a work rich in larrikin character but universal in its themes and appeal. As Greta embraces her blossoming self, so to does Australian cinema welcome another memorable movie heroine.

SCREEN SPACE

A memorable, comic balance of poise and chaos.

ADELAIDE REVIEW

Colourful, eccentric... production about a girl navigating the pitfalls of puberty with a casual side of magical realism... one for fans of coming-of-age dramas and colourful Wes Anderson-style quirkfests.

RIP IT UP

Very stylish, a beautiful fairy tale.

CHRISTIAN JEUNE, CANNES FILM FESTIVAL PROGRAMMER

** See pages 8-11 for extended reviews and weblinks.*

Girl Asleep

SYNOPSIS

Fifteen is going to turn a corner. It has to.

The world is closing in on Greta Driscoll. On the cusp of turning fifteen she can't bear to leave her childhood, it contains all the things that give her comfort in this incomprehensible new world. She floats in a bubble of loserdom with her only friend Elliott, until her parents throw her a surprise 15th birthday party and she's flung into a parallel place; a world that's weirdly erotic, a little bit violent and thoroughly ludicrous – only there can she find herself.

Based on the critically acclaimed production by Windmill Theatre, GIRL ASLEEP is a journey into the absurd, scary and beautiful heart of the teenage mind.

AWARDS

Winner 2015 Foxtel Movies Audience Awards, Most Popular Feature, Adelaide Film Festival

KEY CAST

Greta	Bethany Whitmore
Elliott	Harrison Feldman
Conrad, Abject Man	Matthew Whittet
Janet, Frozen Woman	Amber McMahon
Adam, Benoit Tremet	Eamon Farren
The Huldra	Tilda Cobham-Hervey
Genevieve	Imogen Archer
Jade	Maiah Stewardson

KEY CREW

Director	Rosemary Myers
Screenplay	Matthew Whittet
Producer	Jo Dyer
Director of Photography	Andrew Commis ACS
Production & Costume Designer	Jonathon Oxlade
Editor	Karryn De Cinque
Composer	Harry Covill
Sound Designer	Luke Smiles

ESSENTIAL INFO

Genre	Drama, Family
Country/Language	Australia/English
Running Time	77 minutes
Aspect Ratio	4:3
Australian Broadcaster	Australian Broadcasting Corporation
Australian Distributor	KOJO
Production Houses	Windmill Theatre, Soft Tread Enterprises
World Premiere	Adelaide Film Festival, Tuesday 20 October 2015
Web & Socials	www.GirlAsleepFilm.com @girlasleepfilm

Media Enquiries Adam Rossetto, +61 (0) 402 766 404 | adam.rossetto@windmill.org.au

Girl Asleep

Media Release

Wednesday 28 October 2015

Rosemary Myers' directorial debut feature *GIRL ASLEEP*, a coming of age story that explores the life of 14-year-old Greta Driscoll, made its world premiere at the 2015 Adelaide Film Festival as the **fastest selling in the Festival's 13 year history** and winner of the **2015 Foxtel Movies Audience Awards for Most Popular Feature**.

Its four scheduled screenings sold out in record time and an additional fifth screening was programmed as part of a **'Best of the Festival' strand**, such was the hype around the film's festival release.

Set in the 1970s and boasting an array of captivating performances from its talented Australian cast, including **Bethany Whitmore** (*MENTAL; MARY AND MAX*), **Harrison Feldman** (*UPPER MIDDLE BOGAN*), **Matthew Whittet** (*THE GREAT GATSBY; MOULIN ROUGE*), **Eamon Farren** (*LOVE IS NOW; RED DOG*) and **Tilda Cobham-Hervey** (*52 TUESDAYS*), *GIRL ASLEEP* is a journey into the absurd, scary and beautiful heart of the teenage mind.

The **screenplay, written by Matthew Whittet**, is based on the critically acclaimed theatrical work that premiered as part of Windmill Theatre's trilogy for teenage audiences at the 2014 Adelaide Festival of Arts.

The film explores the life of Greta Driscoll, who on the cusp of turning fifteen, can't bear to leave her childhood as it contains all the things that give her comfort in this incomprehensible new world. She floats in a bubble of loserdom with her only friend Elliott, until her parents throw her a surprise 15th birthday party and she's flung into a parallel place; a world that's weirdly erotic, a little bit violent and thoroughly ludicrous – only there can she find herself.

Windmill Theatre Artistic Director and Girl Asleep Director Rosemary Myers said, "The teenage psyche is full of beautiful contradiction. It is fragile and ballsy, serious yet kooky, hugely generous and totally unforgiving – it can be loudly public and intensely private. This dualism is a gift for knife-edge drama and some genuinely hilarious and relatable (read 'cringeworthy') humour.

One of the unique aspects of this project was the coming together of artists from the world of theatre and film. It was a heady process as we became infected with each other's imaginations and mutually cracked open our genre-defined world views to envisage and then bring into existence the rich landscapes of Greta's experience."

The film is commissioned by **Adelaide Film Festival** through the **HIVE FUND**, which is an Adelaide Film Festival initiative with partners **ABC Arts**, **Screen Australia** and **Australia Council for the Arts**, with additional support from **SA Film Corporation** and **The Ian Potter Foundation**. It is produced by **Jo Dyer** (*THE BOY CASTAWAYS; LUCKY MILES*) and will be distributed in Australia by **KOJO**.

Producer Jo Dyer added, "Windmill has built a genuine engagement with young audiences and has established a body of theatre work for teenagers that has been critically acclaimed and enjoyed by thousands of young people across Australia."

The film is slated for national release in 2016.



DIRECTOR'S STATEMENT

Rosemary Myers

'The forest where they go,' says psychologist Bruno Bettelheim, 'symbolises the place in which inner darkness is confronted and worked through; where uncertainty is resolved about who one is; and where one begins to understand who one wants to be.' Adolescence is like a forest; it's a time of life that some merrily skip through, some struggle through and for some, a place they enter but never come out the other side. It's a place of beauty, horror and a place where you can easily come undone.

Over the past six years I have been collaborating with Matthew Whittet to deliver teenage stories to the stage. This time of life, the teenage years, provides us very fertile terrain as it is here we really begin to understand ourselves as individuals, separate from our parents and family, and on the cusp of self-determining who we might be and how we will live. This awareness comes with other realisations, like the parents you may have held on a pedestal are actually fallible, maybe even embarrassing, and that there is a social hierarchy, a pecking order, that must be negotiated and it can be brutal.

In our theatre making we love to capitalise on the live nature of the experience. We rely on our inventiveness and our audience's imagination to realise impossible things. Our theatre work has been deeply shaped by the screen – the dominant artistic medium of our lifetime – so it was a tremendous adrenaline rush to have the opportunity to use the capacities of this medium; things like multiple locations, editing and point of view, and to make an actual film! But we also wanted to hold dear to our lateral natures evolved in the theatre. Our artists, like scenic designer Jonathon Oxlade and sound designer Luke Smiles, were thrilled to collaborate with film artists, like DOP Andrew Commis and editor Karryn de Cinque. There was lot of creative joy in our coming together and being able to embrace and absorb our respective art forms and create this hybrid storytelling – the realised world of Greta Driscoll and the story of GIRL ASLEEP.



A WORD FROM THE CREATORS

HOW THE FILM CAME ABOUT

Windmill Theatre's theatrical trilogy of teenage rites-of-passage stories includes *FUGITIVE* (2010), *SCHOOL DANCE* (2012) and *GIRL ASLEEP* (2014). These works have been highly regarded for their unique artistic voice that powerfully connects with teenage audiences, through sellout seasons, awards and a landmark premiere season at the 2014 Adelaide Festival of Arts. All three theatrical works are potent teenage rites-of-passage stories, the navigation of an often fraught and complex journey from childhood to adult realisation. The artistic collaborators share an aesthetic sensibility and, over the past six years have developed a creative dialogue from which these works have sprung. All the artists are deeply interested in the recapitulation of popular culture which is heavily influenced by the screen and a great joy in these works was to recreate and reflect a cinematic language in the live storytelling. In 2013, Director Rosemary Myers and Matthew Whittet were invited to submit a proposal to the HIVE FUND, a unique funding initiative of the Adelaide Film Festival that provides an invaluable springboard for creative artists from other disciplines to explore and engage in the world of film. The result is an innovative stage-to-film project that has successfully leveraged the development of a major theatrical work, *GIRL ASLEEP*, as both a live show and a feature film specifically for the teenage demographic.

SCREENWRITER MATTHEW WHITTET, ON THE ORIGINS OF THE STORY

'We had already made theatre works that catered to questions about teenage boys and alpha males, and so by the time it got to wanting to make a third piece we went "we really wanted to make a story which is about the experience of a young girl". Rose and I started looking at *Sleeping Beauty* as a starting point and this idea of what happens when teenagers, especially girls, when they're in their teens, they go through this period where they sleep walk, where everything is going on inside them, but you don't actually know, like you have no way in, as an adult, as a friend. Anyway so we thought that's a great place to start, it's something that's full of drama, it's full of great exploration, which I could use to build a character that is very quiet and shy on the outside but on the inside has a huge amount of things going on and has an enormous imagination, great fears, and great desires as well.'

DIRECTOR ROSEMARY MYERS, ON NAVIGATING THE FOREST

'In fairytale the forest represents a strong motif for a place where characters go into the wild, dark, scary unknown and it's a point where people have to transition and transform and confront deep, dark things. In our story, we've put a lot of teenagers into our forest and we're kind of using it as a metaphor to say "all teenagers go through a forest, some teenagers skip on through the forest and come out the other side. Some teenagers have a really hard time navigating their way through the forest in their adolescence, and some go into the forest and never come out the other side." I think that's one thing that *The Huldra* does, she went in there and never survived her adolescence.'

PRODUCER JO DYER, ON THE FILMMAKING APPROACH

'The process of creating the film has allowed for an exhilarating cross-fertilisation between artists from the world of film and theatre. It has provided a forum for both groups of artists to reconsider fundamental ideas about the work they make and provided them with genuinely fresh perspectives. It allowed for both groups to take away from each other's processes and most significantly, to question the "rules" of what they do. For the filmmakers, the invention the theatre artists use when creating work, both for this audience and in the live space, exposed them to a unique sense of play that has strongly informed the ethos of the film.'

Girl Asleep

POTENTIAL MEDIA ANGLES

- Girl Asleep was the fastest selling event amongst a program of 180+ films when it premiered at the Adelaide Film Festival in 2015. It screened to approximately 1,200 people over three days, and picked up the 2015 Foxtel Movies Audience Award for Most Popular Feature.
- Five key crew members make their feature film debut with GIRL ASLEEP, including Director Rosemary Myers, Writer Matthew Whittet, Production and Costume Designer Jonathon Oxlade, Composer Harry Covill and Sound Designer Luke Smiles. GIRL ASLEEP is also Editor Karryn de Cinque's first drama feature.
- Emerging South Australian talents Tilda Cobham-Hervey and Imogen Archer reunite on screen for GIRL ASLEEP following the runaway success of 52 TUESDAYS (2013), the critically acclaimed Sundance award-winning feature that was also filmed in South Australia.
- Based in the UK, Head Costume Maker Renate Henschke returned to Australia to work on Girl Asleep - taking advantage of production downtime on major international television properties Vikings, Game of Thrones and Ripper Street, where she works 9-5.
- SA-born cinematographer Andrew Commis shot his first feature BEAUTIFUL KATE in 2009. The seminal South Australian film received 10 Australian Film Institute Award nominations including Best Film and Best Cinematography and also won the 2009 IF award for Best Cinematography. Andrew's most recent feature THE DAUGHTER, which stars Geoffrey Rush, was selected for the 2015 Venice and 2015 Toronto Film Festivals, and will be released theatrically in 2016.
- Bethany Whitmore makes her debut as a lead in a feature with GIRL ASLEEP playing the role of Greta. Bethany's love of vintage fashion and 1970s music was of immediate interest to Director Rosemary Myers, who was seeking an emerging Australian talent with a vintage sensibility for the role of 14-year-old Greta Driscoll.
- Grace and Fiona Dawson, who play Sapphire and Amber, were discovered following an open call in Adelaide. They have been signed with Adelaide agency Pride Models since they were 14 and have recently signed with world leading agency IMG who also represents Miranda Kerr and Gemma Ward.
- Between the end of the shoot and the start of the edit of GIRL ASLEEP, Director and Windmill Theatre Artistic Director Rosemary Myers was in New York, where she delivered Windmill's Helpmann Award-winning family musical PINOCCHIO to sell out audiences at The New Victory Theatre on Broadway.
- Skilled multi-disciplinary actor Eamon Farren appeared on stage in Sydney Theatre Company's THE PRESENT in August 2015, which was directed by John Crowley and also starred Cate Blanchett and Richard Roxburgh. He played the lead role in LOVE IS NOW (2014) and impressed critics as Ava in ABC TV's CARLOTTA, for which he won the AACTA Award for Best Supporting Actor in a TV role. Eamon played Elliott in Windmill Theatre's production of GIRL ASLEEP, for which he charmed critics with a 'pitch perfect [performance] as Greta's awkward but brave friend Elliott' (The Advertiser).

Girl Asleep

EXTENDED MEDIA REVIEWS

An Australian teen's 15th birthday party is the crucible in which her burgeoning adult identity is formed in Girl Asleep, the stylish, formally exuberant debut of theater director Rosemary Myers. Adapting his own play, which premiered at last year's Adelaide Festival, screenwriter Matthew Whittet has come up with the antipodean answer to the deadpan stylizations of Wes Anderson and Richard Ayoade. This is the latest in a seemingly never-ending stream of play adaptations to hit Australian screens this year, but Girl Asleep is the most fluidly cinematic of the lot. /// Fast-rising director of photography Andrew Commis (Beautiful Kate, The Daughter) shoots it in 4:3, like the rest of the film. The frame might be symmetrical and the dialogue tartly affectless, but Myers' formal precision feels supple rather than rote. [Read article online...](#)

"REVIEW: GIRL ASLEEP", THE HOLLYWOOD REPORTER, 16/11/15

It's in Myers's commitment to eccentricity that Girl Asleep – an art-house film made firmly with a teenage audience in its sight – finds its heart. /// Rosemary Myers's feature debut, based on the stage play of the same name, morphs from 70s pop nostalgia into a fantastical fable of growing up. /// It's remarkable how comfortable the oddities we might associate with theatre sit on the screen. /// A assured debut tells us teenage girls can... save themselves. /// The rich colours popping from cinematographer Andrew Commis's 4:3 aspect ratio draw us back into an Australia of the past. Production and costume designer Jonathon Oxlade also embraces the 70s in all of its oddities and excess. And yet Myers always grounds her characters and their stories in a recognisable reality, drawing out delicate and nuanced performances. Even when the fantasy and magic reaches a peak, we still feel passionately engaged with the humanity. /// Pressing the nostalgia button allows Myers and writer Matthew Whittet to drive home the fact this isn't a story of modern teenagers and their struggle today, but rather the inevitable violence of getting older – of losing and finding who you are – common to all generations. [Read article online...](#)



"GIRL ASLEEP FIRST LOOK - THE MAGICAL REALISM OF BEING A TEENAGER", THE GUARDIAN, 26/10/15

Girl Asleep opens our eyes and hearts to the honest fears of an adolescent teenage girl. /// Whittet's... well-written script [allows us to] draw out the fears from inside a teenage girl, which inspires us to feel and breathe these fears with her. /// Bethany and Harrison's portrayals of Greta and Elliot are so organic, that it almost feels like the roles were written for them. /// Farren [is] the charming and alluring boyfriend of Greta's sister Genevieve. /// Both Greta's journey through her everyday life and into her imaginary world make for a visually pleasing experience, the latter enchanting us with the appearance of creatures similar to those in The Mighty Boosh . The excessive timber décor and brightly coloured wallpaper in the Driscoll's family home would not seem out of place in Napoleon Dynamite. /// With the endless production of superhero films and film remakes these days, it is refreshing to see a film with such raw acting and originality from start to finish. It's hard not to fall in love with the characters in Girl Asleep, and be left with the warmth of the film long after the credits have stop rolling. [Read article online...](#)



"REVIEW: GIRL ASLEEP", THE UPSIDE NEWS, 21/10/15

Girl Asleep

EXTENDED MEDIA REVIEWS (cont.)

Rosemary Myers' *Girl Asleep* has won the 2015 Adelaide Film Festival Best Feature People Choice's Award for her coming of age drama starring Eamon Farren and Bethany Whitmore. [Read article online...](#)

"GIRL ASLEEP BAGS MOST POPULAR FEATURE AT ADELAIDE FILM FESTIVAL", IF MAGAZINE, 05/11/15

From set design to the soundtrack, there's barely a dropped ball to be found from cast to crew. Whitmore is a particular standout, impressively mapping Greta's progression from nervously pinched lips and long-suffering sideways glances to some excellent teenage outbursts and, spoiler alert, maturity. /// Feldman is also allowed to drop some great, novelty t-shirt ready lines, and if nothing else the dad jokes and dance moves alone are the stuff of movie greatness. /// Inventive and confidently executed, this stage-to-screen translation of Windmill Theatre's 2014 play is a bright and occasionally subversive take on teen growing pains that gives fresh legs to a familiar genre. /// We're lucky to call this one our own. [Read article online...](#)



"REVIEW: GIRL ASLEEP", RIP IT UP, 21/10/15

Wildly funny and deeply moving in equal measure, it is a work rich in larrikin character but universal in its themes and appeal. As Greta embraces her blossoming self, so to does Australian cinema welcome another memorable movie heroine. /// Greta and her existential adventures should become not only a hot film festival... but also (and, perhaps, more importantly) a slumber-party staple for years to come. /// Greta [is] played with a meek but disarmingly charming innocence by the terrific Bethany Whitmore. [Read article online...](#)

"REVIEW: GIRL ASLEEP", SCREEN SPACE, 21/10/15

An honest and zippy script from Whittet and disarming delivery from the largely young cast... navigated with refreshing verve. /// Each shot is artfully staged like a living diorama, packed with whimsical details and corner-of-your-eye visual jokes. /// An unfalteringly rich colour palette, each frame pops pinks, yellows, blues and an ever-present retro orange like a relapsed Fruit Tingle addict. Or perhaps Wes Anderson transposed to Countdown era Australia. /// A memorable, comic balance of poise and chaos. [Read article online...](#)

"REVIEW: GIRL ASLEEP", ADELAIDE REVIEW, 22/10/15

*Set in the time of flared jeans and record players, *Girl Asleep* takes audiences on a psychedelic journey into a world where anything can and will happen. /// It features a combination of both clever and bizarre effects, a menagerie of weird and wonderful creatures, and random dance routines which add to the confusion and hilarity of the film. /// *Girl Asleep* is an imaginative coming-of-age story with a positive message about embracing who you are, but it may be too quirky for some tastes. [Read article online...](#)*

"GIRL ASLEEP: A PSYCHEDELIC JOURNEY", INDAILY, 21/10/15

Girl Asleep

EXTENDED MEDIA REVIEWS (cont.)

Colourful, eccentric and occasionally nutty production about a girl navigating the pitfalls of puberty with a casual side of magical realism, this debut feature by SA theatre company Windmill Theatre is one for fans of coming-of-age dramas and colourful Wes Anderson-style quirkfests. [Read article online...](#)

"14 MUST-SEE ADELAIDE FILM FESTIVAL FLICKS", RIP IT UP, 18/10/15

Girl Asleep has Australian coming-of-age cult classic written all over it. A fantastic movie. /// Greta is played by the perfectly cast, Bethany Whitmore. She is supported by comedic and heart-warming performances... including Amber McMahon, Maiah Stewardson, Imogen Archer and Tilda Cobham-Hervey. /// Reminiscent of Rushmore's style and Puberty Blues' Australiana... /// The dreamscape could be the lovechild from an orgy between M. Night Shyamalan, Bjork and Spike Jonze raised on Mighty Boosh episodes. [Read article online...](#)

"WHY YOU SHOULD GO AND SEE GIRL ASLEEP", ADELADY BLOG, 22/10/15

Director Rosemary Myers brings a pitch-perfect sense of heightened reality to this coming-of-age drama. Her attention to detail, and the care she takes in framing a scene, put her in the same conversation as Wes Anderson. /// Profoundly funny. /// The lead performances are all exceptional, but Harrison Feldman deserves particular credit. He is instrumental to film's opening scene, both finding the right tone for his character while also grounding the film in its peculiar sensibilities...he [has] substantial comedic talent. /// Greta delivers a strong performance all the way through. /// The title of the film alludes to an extended dream sequence – a tense, beautiful and meditative exploration of Greta's emotional state. /// Girl Asleep... builds towards a conclusion that is both satisfying and endearing. /// A tight script, glorious costume design, and a vibrant aesthetic. This is undoubtedly the most complex and original comedy I've seen this year – an explosive film-directorial debut for Myers, and a brilliant showcase for its talented cast. [Read article online...](#)

"GIRL ASLEEP REVIEW", SCENESTR, 26/10/15

Outrageously quirky coming-of-age comedy. /// It can be summed up in one simple adjective...utterly marvellous. /// This charming comedy thoroughly entertains to the very end. [Read article online...](#)

"AFF REVIEW: GIRL ASLEEP", GLAMADELAIDE, 21/10/15

Windmill theatre's girl asleep a hit at Adelaide film festival. [Read article online...](#)

INSIDE SOUTH AUSTRALIA, 21/10/15

Sprinkled with moments of brilliance, and flavoured by an Australian sense of irony and wit, Girl Asleep is a film experience I won't soon forget. [Read article online...](#)

"MOVIE REVIEW: GIRL ASLEEP", FERNBY FILMS BLOG, 23/10/15

Girl Asleep

EXTENDED MEDIA REVIEWS (cont.)

What's noticeable is how utterly fresh [Rose Myers'] direction for the screen is. There's a feeling you are watching something special. /// Girl Asleep is completely divine – an amazing feature debut. The transition from stage to screen is ... seamless. [Read article online...](#)

"ADELAIDE FILM FESTIVAL HIGHLIGHTS ANNOUNCED", INDAILY, 23/10/15

I absolutely loved the movie, it was heartwarming and scary and funny and beautiful. The acting was magnificent; the teenage troubles scarily familiar, and the music and sound used to great effect.

SA LIFE, 21/10/15

A hugely entertaining journey, bolstered by fantastic set and costume design and a strong magical realism tinged script from Whittet. /// Impressive... /// It will do well with its adolescent target market. /// Every scene coated in a layer of gloss and perfectly rendered for big screen presentation. /// A unique Australian cinematic experience that is fun, quirky and weird in all the right ways. /// A strong debut feature with high production values. It's a nice break away from the stock standard tales of 'Aussie life' that generally receive Screen Australia funding, a risk that will hopefully pay off as it's another step towards diversifying the current Australian cinematic climate. [Read article online...](#)

"GIRL ASLEEP", FOUR THREE FILM, 23/10/15

FILM INDUSTRY REVIEWS & COMMENTS

Very stylish, a beautiful fairy tale.

CHRISTIAN JEUNE, CANNES FILM FESTIVAL PROGRAMMER

Congratulations – this is a truly pleasing film. Unusual, compelling, tantalising design... the kids in the audience will love it. Given the ambition and the budget, you have realised the dream.

AMANDA DUTHIE, CEO, ADELAIDE FILM FESTIVAL

It's a lovely story at the heart of it, with some great performances. Greta and Elliot in particular.

SALLY CAPLAN, HEAD OF PRODUCTION, SCREEN AUSTRALIA

There is so much in this film that feels original and fresh and magical in that Donnie Darko way, well done. It's well on the way to becoming something really special.

MANDY CHANG, COMMISSIONING EDITOR, ARTS, ABC TV

I was really seduced by the story, setting and stylistic approach. The triplets are stuff of everyone's childhood and so beautifully villainous. The time period beautifully rendered and the performances by your young cast are really engaging.

NERIDA MOORE, DEVELOPMENT EXECUTIVE, SCREEN AUSTRALIA



Greta

.....
BETHANY WHITMORE

After wrapping *GIRL ASLEEP*, Bethany commenced filming on *THE FAMILY LAW* for SBS Television, penned by author Benjamin Law and produced by NBC's Matchbox Pictures.

Bethany's feature film debut came with PJ Hogan's *MENTAL*, opposite Toni Collette, Anthony LaPaglia and Rebecca Gibney. At only six years old, she scored the role of Jaden in the US miniseries *THE STARTER WIFE* playing Debra Messing's daughter. She also voiced the eight-year old Mary Daisy Dinkle in *MARY AND MAX*, the animated feature film from Oscar-winning director Adam Elliott, which debuted at Sundance Film Festival.

Bethany has studied drama at NIDA, St Martins Youth Theatre and TAFTA. She has appeared in several short films and theatre productions, most notably *CAT ON A HOT TIN ROOF* for Melbourne Theatre Company.



Elliott

.....
HARRISON FELDMAN

Harrison is best known to television audiences as the slack-jawed Oscar Bright on ABC's *UPPER MIDDLE BOGAN*, for which he received a 2014 Logie nomination in the category of Most Popular New Talent. He received his first taste of performance for TV by accident when he was 'pranked' by his best friend on the popular children's comedy *PRANK PATROL* and from there has thrown himself into the world of comedy and acting with passion and enthusiasm, recently attracting the interest of major US-based management.



Conrad, Abject Man

MATTHEW WHITTET

Matthew has worked as an actor for the past 17 years, where he has performed extensively across Australia for companies such as Windmill Theatre, Sydney Theatre Company, Malthouse, Belvoir, Bell Shakespeare Company and State Theatre Company of South Australia, with directors such as Rosemary Myers, Neil Armfield, Barrie Kosky, Benedict Andrews and Michael Kantor. His film credits include: *THE GREAT GATSBY*, *SLEEPING BEAUTY*, *AUSTRALIA*, *YOU CAN'T STOP THE MURDERS* and *MOULIN ROUGE*. His television credits include: *RETURN TO DEVIL'S PLAYGROUND*, *MABO*, *BANANAS IN PAJAMAS*, *SPIRITED*, *MY PLACE*, *SEA PRINCESS*, *SEA PATROL* and *ALL SAINTS*.



Janet, Frozen Woman

AMBER McMAHON

Amber McMahon is an award-winning actor who has worked extensively in theatre for the past 12 years. She graduated from Flinders University Drama Centre in 2002 and has since worked across the country and abroad with a host of leading companies including Melbourne Theatre Company, Malthouse Theatre, Sydney Theatre Company, Belvoir Theatre, State Theatre Company of South Australia, Queensland Theatre Company and Windmill Theatre.

Amber's most recent theatre credits include Melbourne Theatre Company's *NORTH BY NORTHWEST*, Windmill Theatre's *GIRL ASLEEP*, and *SCHOOL DANCE*, for which she won the 2013 Helpmann Award for Best Supporting Actress in a Play. She was also a founding member of Sydney Theatre Company's Actors Ensemble, appearing in several productions including *THE WAR OF THE ROSES*, *GALLIPOLI*, *THE LOST ECHO* and *THE SEASON AT SARSAPARILLA*.

Amber has written stand up for corporate, political and creative events as her character Audrey.



Adam, Benoit Tremet

EAMON FARREN

Eamon Farren graduated from the National Institute of Dramatic Art (NIDA) in 2007 and has worked extensively in film, television and theatre.

In film, Eamon has played the role of Jimmy in *LUCKY COUNTRY*, directed by Kriv Stenders; the role of Roo in *BLESSED*, directed by Ana Kokkinos; the role of Dave in *RED DOG*; the role of Harry in the Australian film *"X"*, directed by Jon Hewitt; the lead role of Rabbit in the US feature film *CHAINED*, also starring Vincent D'Onofrio and Julia Ormond, and directed by Jennifer Lynch; the role of Patrick in the John Duigan film *CARELESS LOVE*; the lead role of DEAN in *LOVE IS NOW*, written and directed by Jim Lounsbury and also starring Claire van der Boom and Anna Torv; the role of Luke in *LION*, directed by Garth Davies and also starring Rooney Mara, Dev Patel and Nicole Kidman; and the role of Adam in *GIRL ASLEEP*, the feature film debut of renowned theatre director Rosemary Myers.

In television, Eamon has worked on numerous productions including Steven Spielberg's *THE PACIFIC*; *THE KILLING FIELD*; and most recently the role of Ava in *CARLOTTA*, directed by Samantha Lang. Eamon's performance saw him win the 2015 AACTA Award as Best Supporting Actor in a Television Drama.

Eamon has worked for the leading Australian theatre companies, appearing in productions for Sydney Theatre Company, Belvoir Theatre Company, Windmill Theatre Company and Griffin Theatre Company.

Eamon appeared on stage in Sydney Theatre Company's *THE PRESENT*, directed by John Crowley and also starring Cate Blanchett and Richard Roxburgh, in August 2015.



The Huldra

TILDA COBHAM-HERVEY

Tilda's portrayal of "Billie" in the feature film *52 TUESDAYS* is widely considered one of the breakout performances from the 2014 Sundance Film Festival. Variety called her "a thoroughly beguiling newcomer blessed with offbeat beauty and natural charm," and the film went on to win the award for Best Director in the World Dramatic Competition. Tilda's second feature, *ONE EYED GIRL*, sees her playing the title character in this cinematic thriller, also released in 2015. In October, Tilda plays the role of The Huldra in director Rosemary Myers' *GIRL ASLEEP*, which premieres at the 2015 Adelaide Film Festival. Later this year, Tilda will make her television debut in the much-anticipated mini-series *THE KETTERING INCIDENT*, alongside Elizabeth Debicki and Matthew Le Nevez.



Genevieve

IMOGEN ARCHER

Imogen studied jazz and classical ballet for 12 years and her education as a music/drama student supports her career as an actor.

Recent success includes playing Jasmine in the acclaimed feature film, *52 TUESDAYS*, directed by Sophie Hyde. Filming took place over the course of a year and Imogen's role, while confronting, utilised the range of her acting abilities.



Jade

MAIAH STEWARDSON

Maiah's major theatre performances include *THE READING* (2009) and *THE VISITORS* (2012) for Urban Myth Theatre as well as *FAME* (2012) and *BYE BYE BIRDIE* (2014) for her school. Maiah is also a passionate musician and has been involved in productions including the International Police Tattoo, as well as *Stari Most*, Bernstein's *MASS* and *THE LORD OF THE RINGS* with Young Adelaide Voices and the ASO.

Director

ROSEMARY MYERS

Rosemary Myers is the Artistic Director of Windmill Theatre, an award-winning national performing arts company based in Adelaide, South Australia.

Her directing credits for Windmill include the multi-award winning *PINOCCHIO*, *THE WIZARD OF OZ*, *FUGITIVE*, *SCHOOL DANCE*, *BIG BAD WOLF* and *GIRL ASLEEP*. A multi-Helpmann Award nominated director, her productions regularly visit leading stages and festivals around Australia and the world, including the Sydney Opera House, Melbourne's International Comedy Festival and New York City's New Victory Theatre.

Prior to Windmill, Rosemary was the Artistic Director of Arena Theatre Company and also the Artistic Director of Queensland Performing Arts Centre's Out of the Box Festival in 2010. Rosemary has worked independently for ABC Television, Back to Back Theatre Company, Victorian College of the Arts, Queensland Theatre Company and Sydney Theatre Company. In 2006, she was a Creative Director for the Melbourne Commonwealth Games Opening Ceremony.

GIRL ASLEEP is Rosemary's feature film debut.

Writer

MATTHEW WHITTET

Matthew is an actor and writer who has worked extensively in theatre, film and television for the past 17 years. Matt's first play *TWELVE* was workshopped at the National Playwrights Conference in Perth, 2006. His second was *SILVER*, directed by Ben Winspear for Belvoir downstairs in which he also performed solo. In 2010 two further plays premiered in Adelaide; *FUGITIVE* (Windmill) and *HARBINGER* (Brink Productions) beginning what has become an ongoing creative bond with the city and its audiences. In the same year, Matt was the Philip Parsons Young Playwright Award recipient sparking the development of the play *OLD MAN* which premiered downstairs in Belvoir's 2012 season. Matt's collaboration with Windmill has resulted in four plays with *GIRL ASLEEP* being the most recent. Its predecessors are the Helpmann and Sydney Theatre Awards-winning *SCHOOL DANCE* and *BIG BAD WOLF*. The trilogy of *SCHOOL DANCE*, *FUGITIVE* and *GIRL ASLEEP* ran concurrently at the 2014 Adelaide Festival. Matt's two hander *CINDERELLA* garnered outstanding reviews at the close of 2014 in the Belvoir downstairs space and his most recent play *SEVENTEEN* premieres in the upstairs theatre in 2015. Matt was among the seven Sidney Myer Creative Fellows chosen in 2012.

GIRL ASLEEP is Matt's first screenplay for a feature film.

Producer

JO DYER

Jo's debut film, Michael James Rowland's LUCKY MILES was released in 2007 and won awards including the Audience Award for Best Film at Sydney Film Festival and the Special Jury Prize at the Karlovy Vary International Film Festival. LUCKY MILES was also nominated for Best Film and Best Screenplay at the 2007 AFI and IF Awards and alongside co-producer Lesley Dyer, Jo was honoured with the Best Producer award at the Asian First Awards. Her follow up film, Michael Kantor's THE BOY CASTAWAYS premiered at the Adelaide Film Festival in 2014 and on ABC television after a national release, before premiering internationally in 2015. Jo also contributed a chapter to the acclaimed feature anthology Tim Winton's THE TURNING, which premiered nationally at the 2013 Melbourne Film Festival and internationally at the 2014 Berlin International Film Festival.

Director of Photography

ANDREW COMMIS ACS

Andrew's previous film THE ROCKET, won the Crystal Bear at the 2013 Berlin Film Festival, and Best Feature Film at the 2013 Tribeca Film Festival. THE ROCKET also won Best Feature Film at the 2014 Film Critics Circle of Australia (FCCA) Awards and was nominated for 12 Australian Academy of Cinema & Television Arts (AACTA) Awards including Best Film and Best Cinematography.

Andrew's debut feature BEAUTIFUL KATE premiered at Toronto in 2010 and received the prestigious Milli Award from the Australian Cinematographers Society (ACS) as the 2010 Cinematographer of the Year. The film received 10 Australian Film Institute (AFI) Awards nominations including Best Film and Best Cinematography and also won the 2009 IF Award for Best Cinematography.

Andrew also shot the Emmy and BAFTA-nominated and AACTA award-winning television series THE SLAP, and received the ACS Award of Distinction for his work on the 2015 AACTA-winning television series DEVIL'S PLAYGROUND. His numerous documentary credits include A NORTHERN TOWN, winner of the 2008 AFI Award for Best Cinematography in a Documentary.

Andrew's most recent feature film THE DAUGHTER, selected for the 2015 Venice and 2015 Toronto Film Festivals and starring Geoffrey Rush, will be released theatrically in 2016.

Production & Costume Designer

JONATHON OXLADE

Jonathon studied illustration and sculpture at Queensland College of Art, and since leaving he has trained with Kid Praha in the Czech Republic focussing on puppetry. As a theatre designer Jonathon has designed set and costumes for Queensland Theatre Company, State Theatre Company of South Australia, Circa, Kooemba Jdarra, Zen Zen Zo, Arena Theatre Company, Polyglot, Bell Shakespeare, Polytoxic, Men of Steel, Real TV Project, The Escapists, The Border Project and LaBoite Theatre. Venues and festivals include Sydney Opera House, Melbourne Festival, Brisbane Festival, Adelaide Fringe, Sydney Theatre Company, The Malthouse and Queensland Art Gallery. As an illustrator he illustrated the picture book *The Empty City* for Hachette Livre/Lothian, the *Edie Amelia* series by Sophie Lee and was the Festival Designer for the 2010 Out of the Box Festival. For Windmill Theatre, Jonathon has designed *BOOM BAH!*, *GRUG*, *THE WIZARD OF OZ*, *FUGITIVE*, *ESCAPE FROM PELIGRO ISLAND*, *SCHOOL DANCE*, *GIRL ASLEEP*, *BIG BAD WOLF*, *GRUG AND THE RAINBOW* and *PINOCCHIO*.

GIRL ASLEEP is Jonathon's first production design for film.

Editor

KARRYN DE CINQUE

In 1993 Karryn De Cinque realised the fastest way to get her break as an editor was to apply for funding to direct a short film... and then hire herself to cut it! *MICHELLE'S THIRD NOVEL* was selected to open the 32nd New York Film Festival, screening before the US premiere of Quentin Tarantino's *PULP FICTION*.

Since graduating in 1999 from the Australian Film, Television and Radio School, Karryn has worked primarily in documentary, winning numerous awards and receiving multiple nominations from the Australian Screen Editors Association, as well as a 2015 Australian Academy of Cinema and Television (AACTA) nomination for best editing in a Feature Documentary for her work on *TENDER*, directed by Lynette Wallworth.

Karryn has also cut more than 20 short films, and her latest work *NULLA NULLA* was recently nominated for a Crystal Bear at the 2015 Berlin Film Festival, and an AACTA Award for best short film.

GIRL ASLEEP is Karryn's first feature drama.



About

WINDMILL THEATRE

Windmill Theatre creates and presents incredible performances that captivate audiences' imaginations and resonate deeply. The company's artistic vision has created a unique and distinctive house style of theatre that makes true adventure and creative ingenuity synonymous with the Windmill name. Windmill artists are inspired by the vibrancy, sophistication and inventiveness of young people and the exhilarating challenges they pose to creating theatre of genuine relevance in this modern time. In meeting this challenge Windmill positions theatre for children, young people and families in a dynamic national and international conversation that is defining the future of theatre practice.

Windmill has been pivotal in building Australia's reputation as a world leader in the creation of exceptional theatre for young people. Each year it delivers a highly curated season of productions in South Australia, complemented by a touring program that encompasses regional, national and international audiences through an extensive network of presenting partners, ranging from theatres in regional Victoria to the Sydney Opera House and the New Vic Theatre in New York City.

Windmill has enjoyed a remarkable period of growth and success in recent years, marked by a string of accolades including four national Helpmann Awards, two Business SA Export Awards, two SA Ruby Awards for Best Work and the 2012 Sidney Myer Performing Arts Award for Excellence – the first such awarded to a youth theatre company in Australia. Over the last 14 years the company has entertained 500,000 children and families in Australia and overseas. It has performed 56 works, including 27 new commissioned works, and undergone 55 regional, national and international tours taking in 38 cities across eight countries, representing 2,400 individual performances.

As part of its mission, Windmill also inhabits new media spaces and participates in the development of innovative means to connect artists and audiences to tell, create and share stories.

GIRL ASLEEP is the company's first feature film.