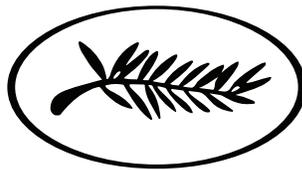


SCREEN AUSTRALIA AND MAGIC FILMS PRESENT
IN ASSOCIATION WITH SCREEN NSW
AND DELUXE AUSTRALIA, SPECTRUM FILMS AND BIG EARS PRODUCTIONS

JANE CAMPION PRESENTS

SLEEPING BEAUTY

A FILM BY JULIA LEIGH



OFFICIAL SELECTION
FESTIVAL DE CANNES

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JANE CAMPION'S QUOTES

"Julia Leigh has a new, fully confident cinema voice.
Sleeping Beauty thrilled and excited me.
Sensuous, intriguing, complex and unafraid.
Her talent and the film are extraordinary."

"**Sleeping Beauty** is a contemporary piece of
existential cinema. A fascinating portrait of how
some of us live or sometimes have lived."

"Heartbreaking, tender, terrifying. I love it."

"Shocking and beautiful.
Emily Browning is flawless."

SLEEPING BEAUTY

a film by Julia Leigh

Australia, 2011, 35mm/ colour/ 1.85, Dolby SRD, 101 min

WRITTEN AND DIRECTED BY

Julia Leigh

KEY CAST

Lucy Emily Browning
Clara Rachael Blake
Birdmann Ewen Leslie
Man 1 Peter Carroll
Man 2 Chris Haywood

KEY CREW

Produced by: Jessica Brentnall
Executive Produced by: Tim White
Executive Producers: Alan Cardy, Jamie Hilton
Director of Photography: Geoffrey Simpson ACS
Production Designer: Annie Beauchamp
Editor: Nick Meyers ASE
Costume Designer: Shareen Beringer
Composer: Ben Frost
Casting Director: Nikki Barrett
Sound Designer: Sam Petty
Associate Producer: Sasha Burrows

SALES

Transmission Films (Australia/ New Zealand)
E1 Entertainment (World excl. North America)
United Talent Agency (North America)

LOGLINE

Sleeping Beauty is a haunting erotic fairytale about Lucy, a young university student drawn into a hidden world of beauty and desire.

SHORT SYNOPSIS

“You will go to sleep: you will wake up. It will be as if those hours never existed.”

Death-haunted, quietly reckless, Lucy is a young university student who takes a job as a Sleeping Beauty. In the Sleeping Beauty Chamber old men seek an erotic experience that requires Lucy’s absolute submission. This unsettling task starts to bleed into Lucy’s daily life and she develops an increasing need to know what happens to her when she is asleep.

SYNOPSIS

Lucy is a young university student possessed by a kind of radical passivity. She lets a flip of the coin generate a random sexual encounter and she displays an uncomplaining patience when facing the repetitions of her various menial jobs that fund her studies. One day she responds to an advertisement in the student newspaper. Following an interview and inspection at Clara’s office, she is initiated as a lingerie waitress and secretly auditioned for the role of a Sleeping Beauty. She meets with approval and – recklessly – accepts the strange new work. On her first visit to the countryside mansion Clara explains to Lucy that she will be sedated. *“You will go to sleep: you will wake up. It will be as if those hours never existed.”*

The old wealthy men who visit the Sleeping Beauty Chamber rely upon Lucy’s passivity. The alluring erotic contact they seek in the chamber requires her absolute submission and inability to gaze upon their aging bodies. The one rule is that there must be no penetration. In her role as a Sleeping Beauty she practices being dead. She becomes their exquisite object, submitting to an extreme loss of will and consequent violation. The first visitor venerates her youth and beauty; the second is sadistic; the third accidentally drops her limp body.

Being drugged in the chamber means there is a part of her life that remains unknowable. The unnerving experience of being observed in her sleep starts to bleed into her daily life. Evicted from her share house, she uses her sleep-derived income to rent a new apartment. It is anonymous and bare, a high-rise glass coffin. When her friend Birdmann dies in her arms she loses her only authentic close connection. She develops a deepening curiosity to know what happens to her during the night.

She purchases a tiny surveillance camera and records a university lecture: a trial run for her plan to film inside the sleeping chamber. Her need to record her unknowable double life leads to a defiant act of will when she fights off the sleeping drug in order to hide the secret tiny camera in the chamber. Her camera will unwittingly record the assisted suicide of one of the men, and her own accidental overdose from which she is revived. On waking, Lucy howls and wails. The spell, at last, is broken.

DIRECTOR'S NOTES

I'm interested in Wonder Cinema. I wanted to make a film where the audience responds with 'Did I really see that?' and 'Did I really hear that?' and 'Can such a thing really exist?'. Holding the breath. Eyes wide. A response of intense wonder rather than shock. Cinema as wunderkammer, wonder-room.

I was familiar with the fairytale. I knew King Solomon sent out across the kingdom for young virgins to sleep beside. I was aware of 'sleeping girls' on the internet. I'd read two novellas – by Yasunari Kawabata and Gabriel Garcia Marquez – which each told the tale of an older man who reflects on his life as he pays to spend the night with a drugged young girl. The film is in response to all of these things. For 'no reason' I asked myself what it would be like to take a job as a sleeping beauty.

Fairytale: a trail of red berries, a hooded velvet coat, a mansion with the door left ajar, a strange house in the countryside, a sleeping chamber, a so-called wicked woman who puts girls to sleep. What will happen to Sleeping Beauty if and when she wakes...

After my novel **The Hunter** was widely published I had a recurring nightmare in which people unknown were filming me in my sleep. There was an 'evil genius' perfection to the dream – the sleeper dreams she is asleep, in her own bed, so the line between sleeping and dreaming disappears. What are they doing to me while I sleep?

I wrote the first draft of the script very quickly, in about ten days. I began it a few months after a friend died. He was not the first of our crowd to die. We all knew it would happen soon enough. But when he did commit suicide it was a surprise, an inevitable surprise, in the same way overdoses can be inevitable surprises. I can faintly sense him on the screen. In the film he does not die alone.

The film is only made whole by its concern with age and experience. Clara, the woman who runs the service, and the older men who visit the chamber, stand in relief to Lucy's youth.

Once upon a time, in my early 20's, I didn't want to die but I would not have minded if I did. Some nights I would rig an invisible guillotine above the bed, picture it hanging there, ready to drop in the middle of the night. I was sharp to death. Up against it. I was careless.

There are days when I want to go out onto the street and smash things up. I hold myself back, as always, but am glad to still have the impulse. Somehow, indirectly, that 'held back impulse' informs the main character, Lucy. She is possessed by a radical passivity and her perverse provocation to the world runs 'My cheek is turned, try me'. How far she is prepared to go, putting herself to the test? What will she do next?

It is dangerous for me to explain the meaning of my work. Like gouging out my own eye. Like pinning down the viewer and gouging out their eye.

IN CONVERSATION WITH JULIA LEIGH

In your prepared statement you talk of what sparked the story but what were the physical circumstances behind writing the script? Did you have a producer from the outset? What were the early responses? Who was the first person to read it? Is the script a good representation of the finished film?

I developed the script myself until I got it to a point where I thought it was more or less finished. It's short – about 67 pages. In 2008 it made the Hollywood 'Black List' [Franklin Leonard's much anticipated annual list of unproduced screenplays]. That same year I was named by Filmmaker Magazine (US) as one of the 25 New Faces of independent film. Even still, many producers turned me down. In the end I found a brave tenacious producer in Jessica Brentnall who recognised the script for what it was and we made a deal that this was the film that would be shot. During production we did make some small script changes along the way, all for the best.

My sister, Claudia, was the first to read the script. I trust her with all my new-borns. My sister, Antonia, sat beside me when I approved the answer print. That was the first time I saw the film myself, from A-Z, completely finished. We watched it at Stageone Sound, the post facility. Giving the approval was my version of crossing the finish line. It was the pure moment of accomplishment, utterly independent of how the film would be received in the world. In reality I still had plenty of work to do after the answer print but personal rituals, private calendars, made for a secret sustaining energy.

You hadn't made a film before, how did you prepare yourself for this shift?

To demonstrate my vision for the film I wrote a long 'director's treatment' in which I described exactly what we would see on screen scene-by-scene. This was not that difficult because when I wrote the film I 'saw it' in my mind's eye. The 'observing camera' was there from the moment of conception. The tender steady witness. The chamber point-of-view. It worked for this story which explores a sense of being watched. The audience is involved and almost complicit.

I also found images that went some way to evoking the 'tone' of the film. I pulled short clips from a range of different films. I watched films that I admired with the sound down, constantly asking myself 'where's the camera?'. I read books on acting, went to a workshop. I watched 'making of's' on DVD. I attended some filmmaker masterclasses. I observed on a friend's set. I worked with a storyboard artist. I carefully blocked the mise-en-scene with the help of Geoffrey Simpson, my DP. I paid great attention to visual transitions. I did all that I could to be prepared. I didn't wing it.

How different is filmmaking from the process of writing a novel?

In a way my literary background is my cinema background: one and the same thing. My 'background' is my sensibility. The novelist and the filmmaker both work with the 'flow of

time'. They both work with 'character'. They both create detailed full worlds and they both have something they want to explore. I'd say the perceived loneliness of the writer is not so dissimilar to that of the director's – because as the director I was the only one holding the whole film in my head. The foundations are the same. Other than that, the whole process is completely different.

I did not imagine the worst; I couldn't afford to look down. I was vigilant about all the small things. I told myself that if I created the right conditions and held the line then something good would come from it (that was the leap of faith). I am comfortable in the risk zone.

Who were your collaborators?

One of my first key collaborators to come on board was Annie Beauchamp, production designer. We had the advantage of shooting in our home town so together we'd go out location scouting, very early on in the process. We pooled images. We defined our palette. Because we had a relatively low budget our challenge was to figure out where to allocate the money. It was a big expense to build the chamber set but we decided it was worth it. I was deeply impressed by the entire art department's resourcefulness and ingenuity.

I worked very closely with my wonderful editor, Nick Meyers. Symptoms of editing, of watching the same images over and over: I picked up character mannerisms; I used lines from the film in my daily life; I went to sleep and woke up with grabs of the film playing in my head; I noticed every visual detail...my kitchen had never looked so drab and dirty.

An unsung role is that of the colourist, Olivier Fontenay. We shot on 35mm film and then went to a digital intermediate. Smoothing out the visual tone was important for this film where we hold long shots and the audience really gets to see everything. It's not like we could flash a two-second image and hope to get away with it.

What were the circumstances behind Jane Campion's involvement?

I was introduced to Jane Campion by the principal investor, Screen Australia. She read the script, we met, and she thankfully agreed to come on board as a mentor. It was at a period when it seemed our funding might fall through and her support was an element which helped shore things up. We continued to meet through pre-production and we always knew she wouldn't be available for the shoot. We reconnected in post-production. Throughout the process she reminded me to stay attuned to my instinct, to respond energetically, to service the film. She suggested skillful ways in which I could discuss particular issues with my key collaborators. She [Jane Campion] wrote me an email after seeing an early cut. I approved the answer print on 12 October 2010. Between June and October I must have read her heartening message about twenty times. There were many occasions when I was being battered in the high seas. Her encouragement was vital comfort and ballast. She could not have been more generous. I think of her as a part of the film.

Why Emily Browning for the role of Lucy?

Emily Browning did a great test: I couldn't take my eyes off her. When we spoke it was clear that the script resonated with her. She was brave; she is brave. She made the material her own in the best possible way. I love the latent tip-of-the-iceberg feeling you get when watching Emily on screen. The sense of a quiet and deliberate recklessness. Emily side-stepped the major danger of self-pity. She made many brilliant subtle choices. It was a demanding role and we had some big days. Mutual trust was vital to the process. I realise how lucky I was to work with Emily on my first outing as a director.

And the other actors?

I would never say this to an actor but I do feel a strange kind of love for them in their roles. I knew Rachael Blake from *Lantana* and had a soft spot for her in the TV series *Wildside*. I find her incredibly beautiful. I wanted to avoid an overly 'stern' Clara. Rachael brought a depth to the role, a sense of hard-won worldly experience, a mix of genuine care for Lucy and callousness. She is a keeper of secrets. During rehearsal I had a woman instruct Rachael in the art of the Japanese tea ceremony. This was partly to learn the steps of the ceremony but also to observe the poise and calm control of the teacher. I knew Ewen Leslie from his outstanding theatre roles and the film *Jewboy*. He came onto the film very early, I didn't test anyone else for the role. He was a true supporter of the project as a whole and as a first-time director that trust in me was deeply appreciated. He is beautiful as Lucy's friend, Birdmann. Lucy takes care of him; they take care of one another. Safe harbour for those who refuse to be 'well adjusted'. You want him to put his arm around you. Peter Carroll is a legend of the Australian theatre. I needed to cast someone who could transmit the character's 'truest wisdom' directly to the audience. Someone who despite everything was sympathetic in his own way, someone who embodied a calm – if broken – dignity. Very simply, I love his face. I think it was on the fourth take that Peter nailed his monologue. Miraculously, there was no ADR.

What was the thinking behind the film's sound design?

Sam Petty and I pushed the sound design as far as we could. The restrained visual style required restraint in the sound world. I wanted the audience's attention to grow acute, I wanted the on-edge feeling you get when 'you could have heard a pin drop'.

We used a minimal score to subtly enhance the disturbing magic of the sleeping beauty world (not minimal music itself but a minimal amount, less than 10 min). Around the time I began looking for a composer I received an email announcing Ben Frost's involvement as Brian Eno's protégé in the Rolex program. I followed up and it turned out Ben had been commissioned by a friend of mine in Krakow to compose a new score for Tarkovsky's *'Solaris'*. Ben was in Iceland; I was in Sydney. There was a clear brief. Ben sent through a generous amount of material which Sam Petty and I tried out against the film. We then sent back our selections for Ben's fine tuning. It was a deeply satisfying collaboration.

What do you hope to leave the audience with?

My hope is that the film allows the audience to use its imagination.

BIOGRAPHIES

Julia Leigh

Julia Leigh comes to film having established herself as a leading contemporary novelist.

Her first novel **The Hunter** (1999) was internationally shortlisted for many prizes and won a Betty Trask Award (UK), the Prix de L’Astrolabe Etonnants Voyageurs (France), and was a New York Times Notable Book of the Year. She was named a Sydney Morning Herald Young Novelist of the Year (Australia) and “one of 21 writers for the 21st century” by The Observer (UK). Don DeLillo described it as ‘a strong and hypnotic piece of writing’. A film based on the novel, directed by Daniel Nettheim, written by Alice Addison and starring Willem Dafoe, is in post-production.

Her novella **Disquiet** (2008) won the Encore Award (UK), was a France Culture/Télérama rentrée selection (France), was an LA Times Favourite Book, a Kirkus Best Book of the Year (US) and No.7 on Entertainment Weekly (US)’s Top Ten Books of the Year. Its many shortlistings include the Adelaide Festival Fiction Award, the NSW Premier’s Prize and the West Australian Premier’s BookAward (Australia). She was a participant in the Rolex Mentor and Protégé Arts Initiative, working with Toni Morrison, Nobel Laureate, who said of **Disquiet** that ‘Julia Leigh is a sorceress. Her deft prose casts a spell of serene control while the earth quakes underfoot.’

Her work is published in 7 languages.

In 2008 the script for **Sleeping Beauty** landed on the Hollywood ‘Black List’ and she was named one of 25 New Faces of independent cinema by Filmmaker Magazine (US).

She was born in 1970, Australia. She received a Bachelor of Arts majoring in philosophy and a Bachelor of Laws, both from the University of Sydney. In 1995 she was admitted to the Supreme Court of NSW as a Legal Practitioner – though never practised. In 2009 she received a PhD in English from the University of Adelaide. She is currently based in Sydney, having spent extensive periods in Paris and New York (where she was Adjunct Associate Professor at Barnard College, Columbia University).

Emily Browning (Lucy)

“I think it’s probably the best script I’ve ever read – I was just floored by it.”

“Reading the first scene gave me a panic attack and I thought if something can make me feel that much, I have to be part of it.”

“Sleeping Beauty is such a huge step away from anything I have ever done before and that was exciting to me. I like the fact that it’s risky and dangerous.”

Emily Browning is an Australian actress best known for her performance as Violet in the 2004 film Lemony Snicket’s A Series of Unfortunate Events which starred Jim Carrey and Meryl Streep, and earned Emily an AFI International Award for Best Actress.

Emily plays the lead role of Baby Doll in Zack Snyder’s 2011 fantasy-adventure film **Sucker Punch** alongside an ensemble female cast that includes fellow Australian actress Abbie Cornish, as well as Vanessa Hudgens and Jena Malone.

Emily won an AFI Young Actor’s Award in 2002 and was nominated for Broadcast Film Critics Association Critics’ Choice Award for Best Young Performer and Young Artist Awards Best Performance in a Feature Film, Leading Young Actress (both 2005).

Other credits include the Australian films **The Man who Sued God** with Billy Connolly and Judy Davis, and Ned Kelly opposite Heath Ledger, and the US horror film, **The Uninvited** for Paramount, opposite Elizabeth Banks.

Rachael Blake (Clara)

Rachael Blake graduated from the National Institute of Dramatic Art in 1994 and won a Silver Logie and an Australian Film Institute (AFI) Award for her performance in the television drama **Wildside**. Rachael’s stand out performance in the feature film **Lantana**, earned her both IF and AFI Awards in 2001. That year Rachael was also awarded the Australian Centenary Medal for services to Australian society and to film production in the Queen’s New Years Honours List. In the following decade Rachael spent several years undertaking a range of work in the UK.

Ewen Leslie (Birdmann)

Ewen Leslie first appeared on television at the age of 12 and won a scholarship to study acting while still at school. After graduating from the Western Australian Academy of Performing Arts, Ewen was cast as the lead in Jewboy, which screened in Un Certain Regard at the Cannes Film Festival in 2005 and at Sundance. Sleeping Beauty is his third feature after Kokoda and Three Blind Mice, which critics at the London Film Festival judged to be the best film in the World Cinema section. Ewen is popular among theatre directors and in 2007

was invited to join the Actor's Company of the Sydney Theatre Company. Since then Ewen has won prestigious Helpmann Awards for *Richard III* and *War of the Roses*. In the latter he played Henry V and also won a Sydney Theatre Award for his performance.

Peter Carroll (MAN 1)

Peter Carroll has been delivering award-winning performances, principally live on the Australian stage, for more than 30 years. In 2009 he was presented with the inaugural award for lifetime achievement from the Media Entertainment and Arts Alliance; 20 years earlier local critics bestowed on him the Circle Award for significant contribution to Sydney theatre. He has also won Green Room Awards for **Season at Sarsaparilla** (2008), **Hamlet** (1995) and **Masterclass** (1986); a Helpmann Award for **Endgame** (2003); MO Awards for **The Christian Brothers** (2001) and **Jesus Christ Superstar** (1992); a Variety Club of Australia Award for musical theatre actor of the year for **Sweeney Todd** (1988); and a Penguin Award for the television drama **Rafferty's Rules – Private Lives**. He worked on features early in his career but rarely does now, although he did voice the elder in **Happy Feet**.

Chris Haywood (MAN 2)

Chris Haywood has built up an extraordinary body of work in Australian film and television. He has been presented with Australian Film Institute Awards for the features **A Street To Die** (1985) and **Emerald City** (1988), and the drama series *Stingers*. The Film Critics Circle of Australia also recognized him for **Kiss or Kill**. In the 1970s and 80s he was in such iconic Australian films as **The Cars That Ate Paris**, **The Removalist**, **Newsfront**, **Breaker Morant**, **Heatwave**, **The Man From Snowy River**, **Razorback** and **Malcolm**. Hardly a year has gone by that Chris hasn't appeared in at least one Australian film, and sometimes he works on as many as four. Credits include **Beneath Hill 50**, **The Boys Are Back**, **Jindabyne**, **Black Rock**, **Muriel's Wedding**, **Shine**, most of the films of Paul Cox, and the US mini-series **The Starter Wife**.

Jessica Brentnall (producer)

Jessica is an Australian Film Institute Award-winning producer. Jessica started her career in fashion at *Vogue Australia* and made the transition to film working on **Rabbit-Proof Fence**. Her most recent credit as producer was the animated short film **The Cat Piano**, which was shortlisted for an Academy Award in 2010. Jessica's production company, Magic Films, is developing a variety of film and television projects, including **The Magician** with HBO. **Sleeping Beauty** is Jessica's first feature film as producer.

Tim White (Executive Producer)

Tim White has produced or executive produced 30 films in Australia and New Zealand. His Australian titles include *Malcolm*, which won the Australian Film Institute (AFI) Award for best film in 1986, **The Big Steal**, **Death in Brunswick**, **Angel Baby** (AFI best film in 1995), *Oscar and Lucinda* and **Two Hands** (AFI best film in 1999). Tim's New Zealand titles include **Broken English**, **No. 2** and **Out of the Blue**. In 1997 Tim was appointed chief executive of Fox Icon, a joint venture between 20th Century Fox and Mel Gibson's Icon Entertainment. From 2000 to 2004 he headed Working Title Australia and under this banner produced **Gettin' Square** and was executive producer on **Ned Kelly**. He now runs his own production company, Southern Light Films, and increasingly works on international projects. Recent examples include the UK/Australian co-production **The Boys Are Back**, the Korean/ US film **Warrior's Way** and the adaptation of **Mr. Pip** being directed by Andrew Adamson.

Geoffrey Simpson, ACS (Director of Photography)

Geoffrey Simpson is one of Australia's most experienced cinematographers. He was crowned Cinematographer of the Year by his peers at the Australian Cinematographers Society in 1986 for **Playing Beatie Bow** and 21 years later won the organization's Golden Tripod for **Romulus, My Father**. He has been behind the camera on about 40 dramas, including **Shine** and **Oscar and Lucinda**, which earned him Australian Film Institute Awards for cinematography in 1996 and 1998 respectively. He has worked on films all over the world including **Under The Tuscan Sun** in Italy, **Fried Green Tomatoes**, **Little Women** and **Green Card** in the US; **The Navigator: A Mediaeval Odyssey** in New Zealand; *Some Mother's Son* in Ireland; and most recently, **The Dragon Pearl** in China.

Annie Beauchamp (Production Designer)

Sleeping Beauty is Annie Beauchamp's third feature as a production designer. Most recently she worked on **Disgrace** which was principally filmed in South Africa and won an award from critics at the Toronto International Film Festival. She has been art director on many films and was on the team that won acclaim from the Art Directors Guild of America for its work on Baz Luhrmann's box office hit **Moulin Rouge!** She has been on films with other high-profile directors too including Alex Proyas (on **Garage Days**) and Phillip Noyce (**The Quiet American**). She was also art director on **The Well**, which was in official selection at the Cannes Film Festival in 1998. She works on a broad range of jobs, including television commercials and restaurant interiors.

Nick Meyers , ASE (Editor)

Nick Meyers won IF Awards for the feature films **The Bank** and **Balibo** in 2001 and 2009 respectively, and is acknowledged for his major contribution to the critical hit **The Boys**. He also edited **Three Dollars** and was a consultant on the highly acclaimed **Ten Canoes**. He works on documentary as well as drama and recent credits include **Mrs Carey's Concert**, which opens the 2011 Adelaide Film Festival, and **Rampage** and **The Miscreants of Taliwood**, both directed by George Gittoes.

Sam Petty (Sound Designer)

Sam Petty's first feature as a sound designer was **The Boys** in 1996 and many of his collaborators were fellow graduates from the Australian Film, Television & Radio School, including director Rowan Woods and producer Robert Connolly. He has worked on dozens of projects since including **Somersault**, **Little Fish** and the documentary **Global Haywire**, each of which won Australian Film Institute Awards for best sound. He also edited **Global Haywire**, directed by his father, the renowned animator **Bruce Petty**. **Somersault** also earned Petty junior an Australian Screen Sound Guild Award and **Little Fish** an IF Award. He also won IF Awards for **The Square** and **Balibo**. He has worked with Neil Armfield, George Ogilvie and other admired directors in theatre, and on many shorts including the Oscar-nominated **Miracle Fish**.

Ben Frost (Composer)

Ben Frost's albums include **Steel Wound** (2003), **Theory of Machines** (2007) and **By The Throat** (2009). He is known for the boldness and intensity of his festival performances and has collaborated with contemporary dance companies Chunky Move and the Icelandic Dance Company. He has worked with artists as diverse as Björk, Stars Like Fleas, Tim Hecker, Amiina, Christian Fennesz, Jóhann Jóhannsson and Wildbirds & Peacedrums and Bora Yoon, but his most regular collaborator is electronic composer and producer Valgeir Sigurðsson from Greenhouse Studios in Reykjavík. Frost is Australian born but based in Iceland. His most recent film project was **In Her Skin**.

SCREEN AUSTRALIA, MAGIC FILMS present in association with
SCREEN NSW & DELUXE AUSTRALIA, SPECTRUM FILMS & BIG EARS PRODUCTIONS
with **FULCRUM MEDIA FINANCE** a film by **JULIA LEIGH "SLEEPING BEAUTY"**
EMILY BROWNING RACHAEL BLAKE EWEN LESLIE PETER CARROLL CHRIS HAYWOOD
casting **NIKKI BARRETT** costumes **SHAREEN BERINGER** composer **BEN FROST** sound design **SAM PETTY**
editing **NICK MEYERS ASE** production design **ANNIE BEAUCHAMP**
director of photography **GEOFFREY SIMPSON ACS** executive producers **ALAN CARDY JAMIE HILTON & TIM WHITE**
produced by **JESSICA BRETNALL** written and directed by **JULIA LEIGH**

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