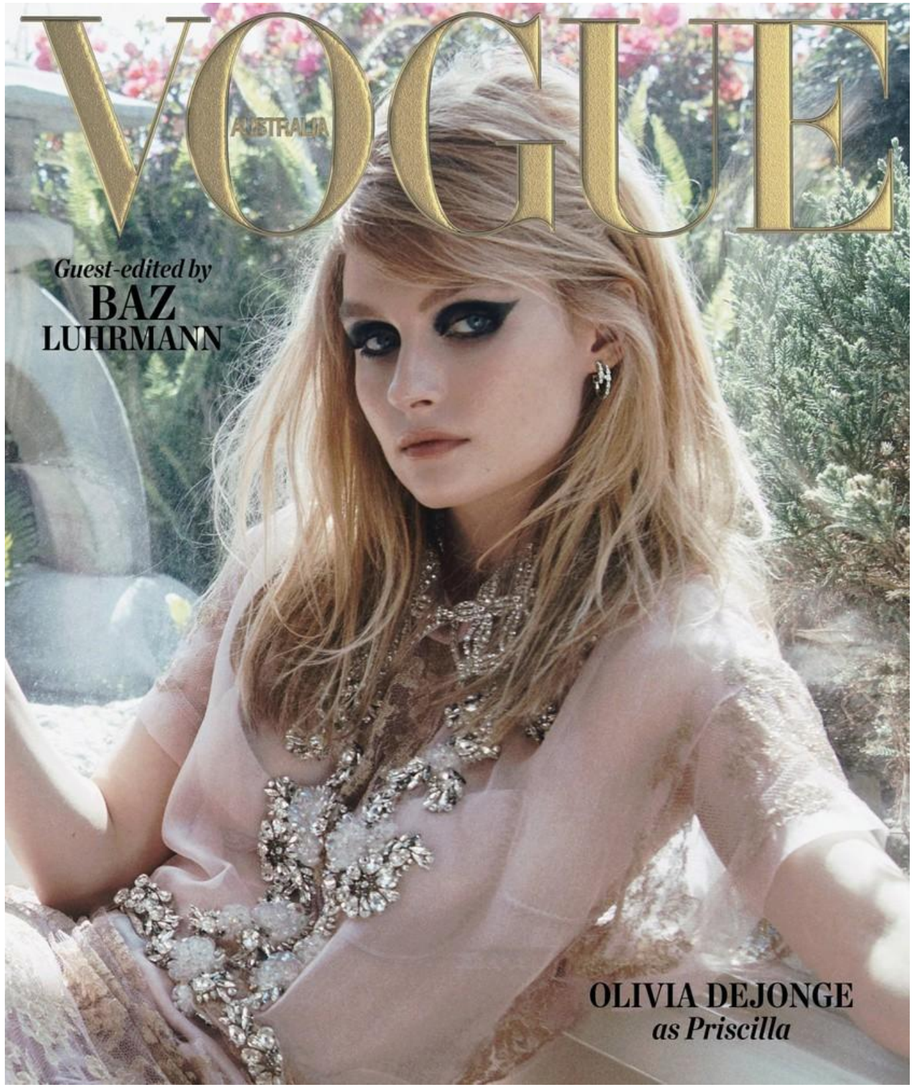
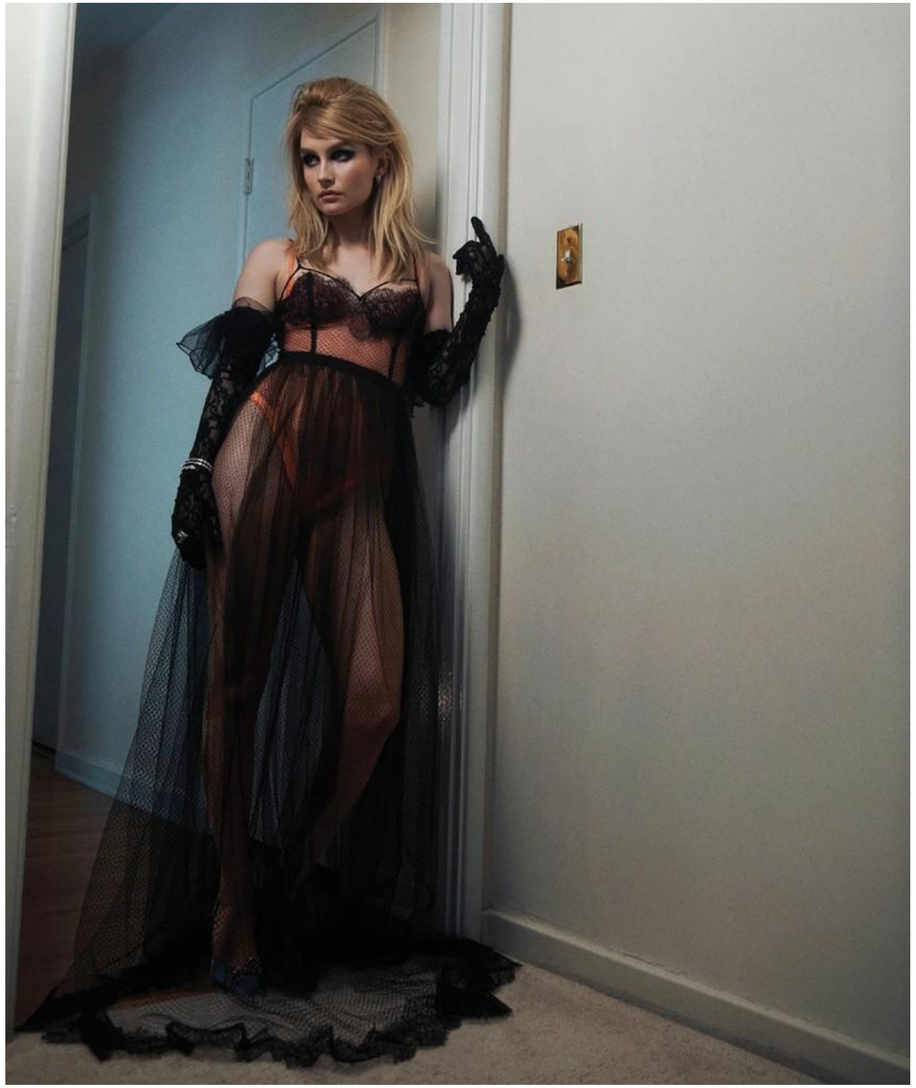

VOGUE
AUSTRALIA
Guest-edited by
BAZ
LUHRMANN
OLIVIA DEJONGE
as Priscilla



HOME / CELEBRITY / INTERVIEWS

Olivia DeJonge is ready for her close up

HANNAH-ROSE YEE

6 JUNE 2022

The Australian actor is about to headline Baz Luhrmann's blockbuster Elvis biopic—and she's only just getting started.

Life has been a series of pinch-me moments for Olivia DeJonge of late. The 24-year-old actor has been doing everything, everywhere, all at once: sitting front row at the Miu Miu show at Paris Fashion Week, celebrating the premiere of *The Staircase*, her new Binge miniseries alongside Colin Firth and Toni Collette, which began streaming in May, then shooting the cover of *Vogue* Australia's very special guest edited June issue, curated by filmmaker Baz Luhrmann, who cast DeJonge at the age of 21 as Priscilla Presley in his *Elvis* biopic alongside Austin Butler, her co-star on the bedazzled—be-Bazzled, rather—June issue of *Vogue*.



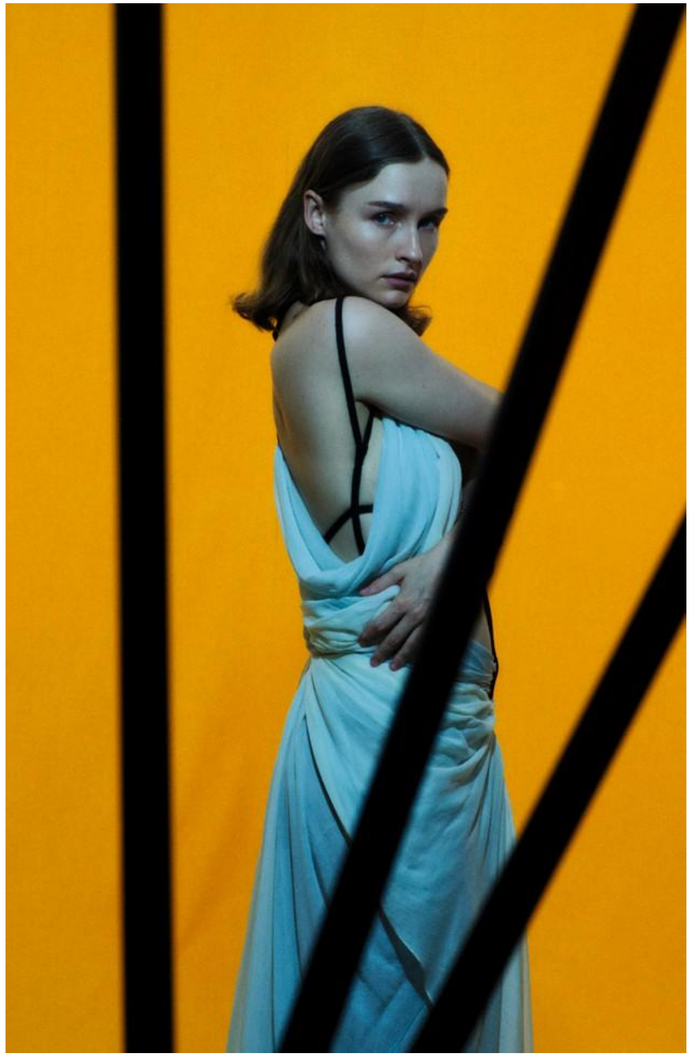
It's a lot. When we speak on Zoom, it's April and DeJonge is very much in the calm before Storm Luhrmann kicks off. That afternoon, she cleaned her apartment, went grocery shopping and made soup. ("Really boring things," she apologises. "It's really not that riveting.") It's early evening now and DeJonge is sitting in her kitchen on her laptop in a grey singlet, her only accessories a pair of chunky gold rings from Bulgari, the Italian jewellery brand for whom DeJonge is an ambassador. "I'm a ring girl," she shares, as she twists them around her fingers. "So many of their pieces are just so timeless, that you can keep and pass down as family heirlooms. Hopefully I'll be able to pass them on to my daughter or my son eventually."

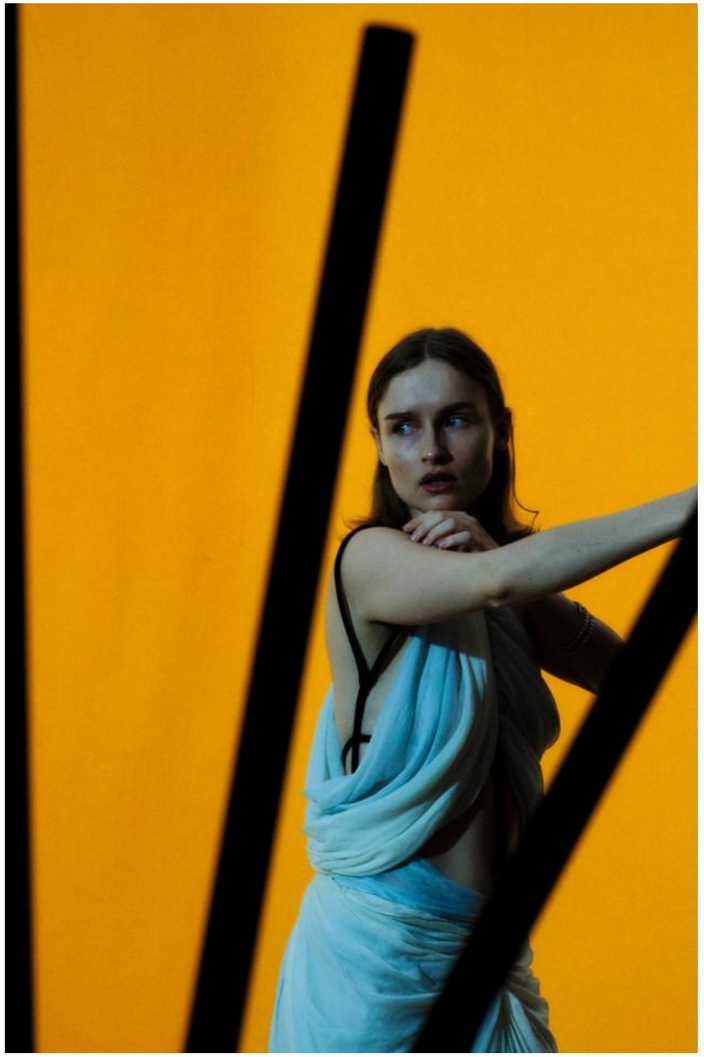
So, how *does* she feel about the Cannes Film Festival premiere? About the Met Gala? About a worldwide press tour? Is she excited? Maybe a little nervous? "I'm trying not to think too much about it, because it'll make me too anxious to go to these things," she admits. "But I am letting myself get a little bit excited about it, which is nice."

Do you know that saying, you wait ages for a bus and then two come along at once? Welcome to the world of a rising star like Olivia DeJonge. Born in Melbourne in 1998 but raised in Perth, DeJonge started acting young, enrolling in after school drama class and signing up for commercials and short films. "I was always a really extroverted kid, but I wasn't any good at any sport. So a lot of my energy would go into drama and performances," DeJonge shares. As a child, she was constantly watching films. "I loved the immersive cinematic experience and I wanted to be a part of it," DeJonge says. "I wish I could pinpoint the exact point in time when I got the bug, but it's just always been there. It's always been buzzing around."

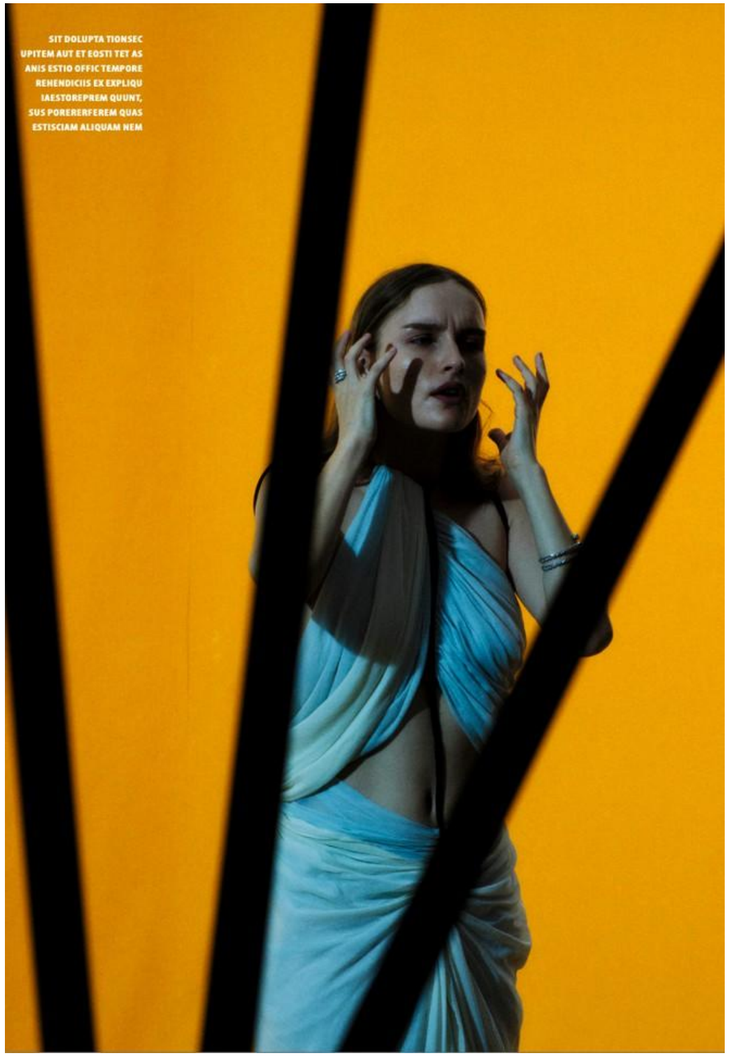

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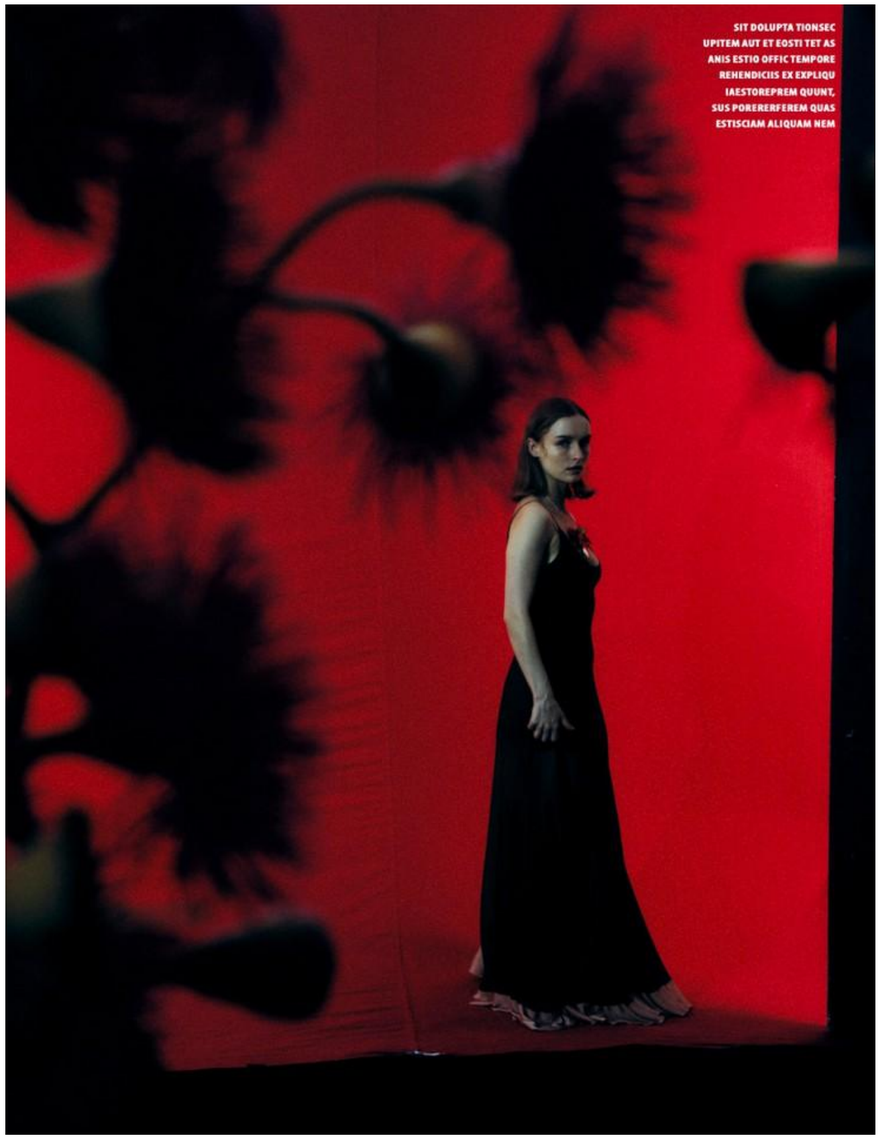




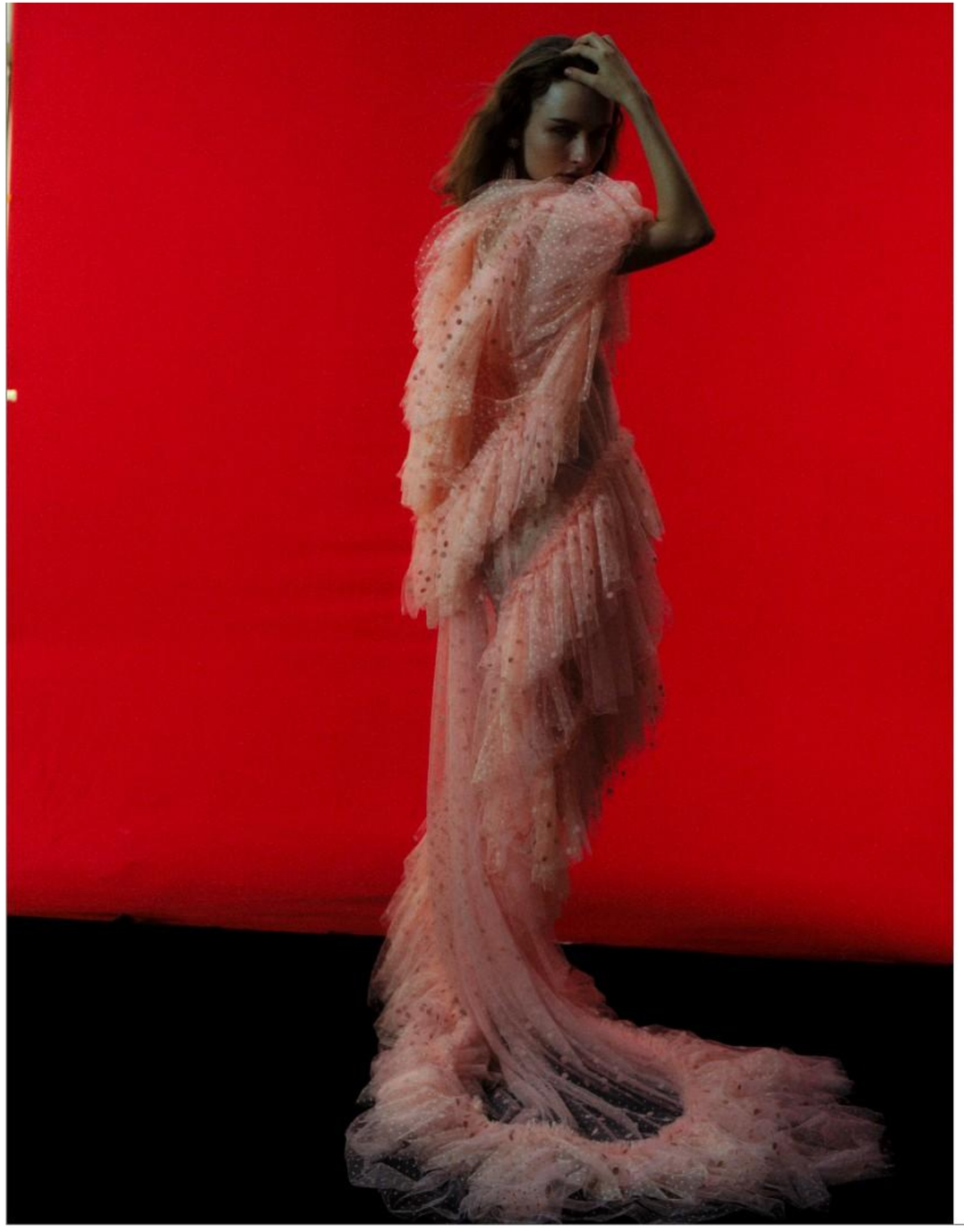


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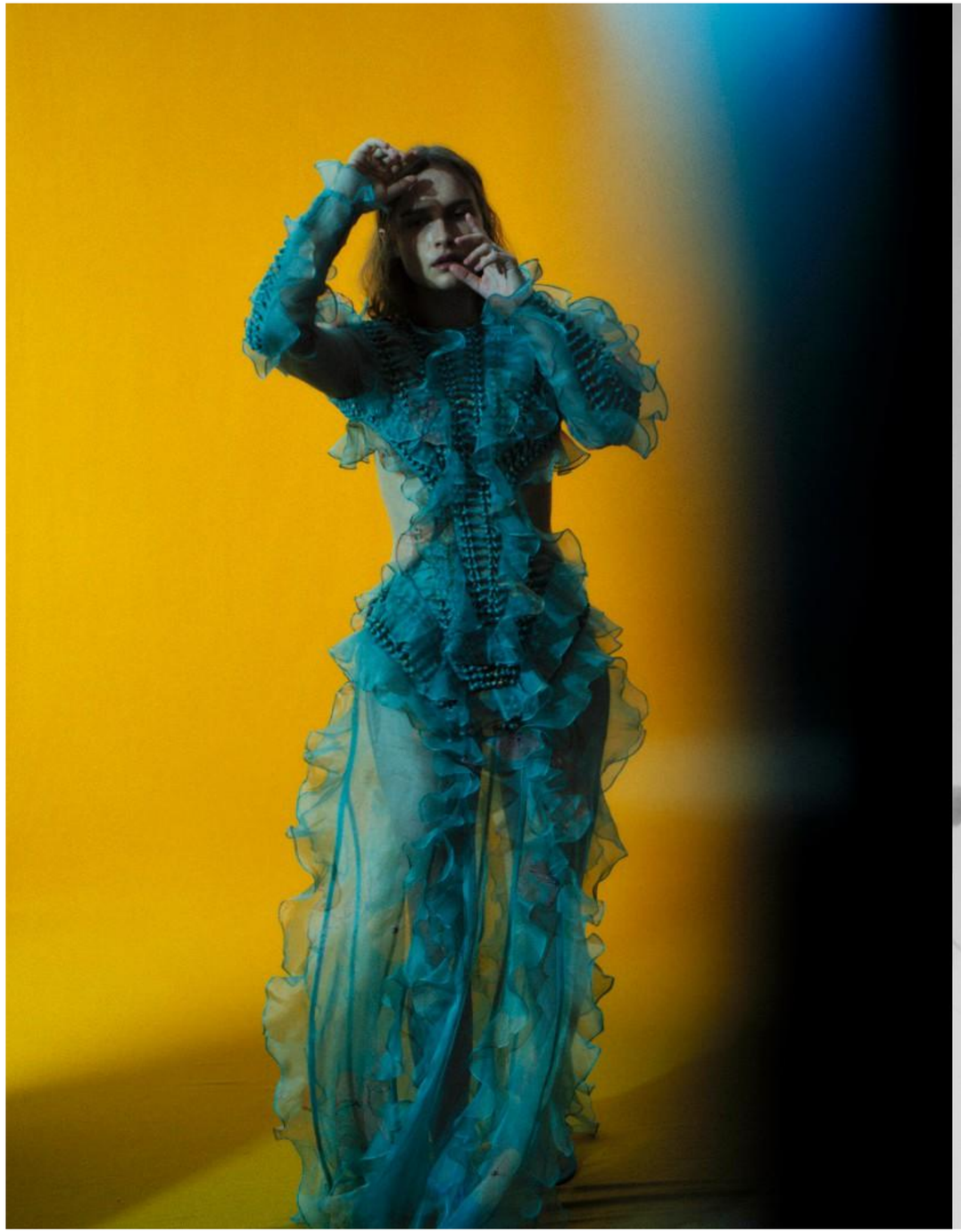

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Olivia's hour

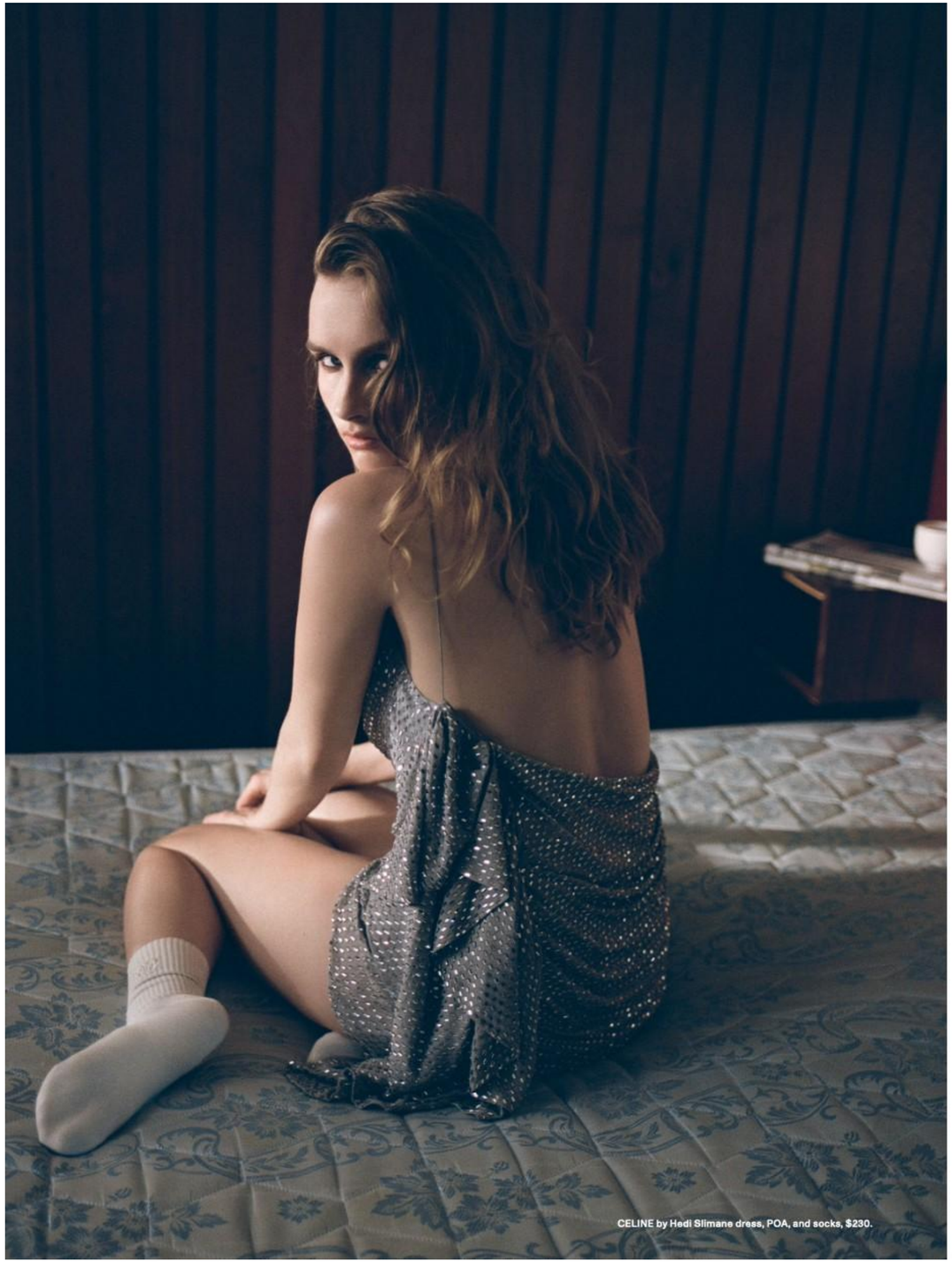
Olivia DeJonge has blossomed from promising child actor to star of the silver screen as Priscilla Presley in Baz Luhrmann's Elvis.

And as part of a new vanguard of talented Australians taking on Hollywood, she's on the cusp of even bigger things

words TESS DE VIVIE DE RÉGIE photography JESS RUBY JAMES styling JILLIAN DAVISON



CELINE by Hedi Slimane jacket, POA.



CELINE by Hedi Slimane dress, POA, and socks, $230.

When Olivia DeJonge was just 12 years old, she won Best Actress at the West Australian Screen Awards for her role in the 2011 short film *Good Pretender*. The performance also served as an epiphany for DeJonge's parents, who realised their daughter's passion for acting was no short-lived childhood infatuation. "I remember crying on the way home [from filming]," she recalls. "In later years, my parents were like, 'That's when we knew [acting] was what you really wanted to do'. I had just spent a week with a bunch of adults saying lines and waiting for cameras to be set up and I wept like a baby and was so upset for days because it was over."

That little girl could only have dreamed where acting would eventually take her: namely, playing Priscilla Presley in Baz Luhrmann's 2022 biopic *Elvis*, for which she won the AACTA Award for Best Supporting Actress.

DeJonge's Instagram showcases a charmed life of awards ceremonies and opening nights – yet, in conversation, she is down-to-earth and funny. She's midway through a story from her time on *Elvis* when there's a chirping off-screen.

"Sorry, that's my bird!" she laughs. (Her budgie, Luni, continues to make his presence known intermittently throughout the interview.)

She's Zooming from her home in Melbourne, where she has been relaxing after filming the upcoming miniseries *The Narrow Road to the Deep North*, based on Richard Flanagan's Booker Prize-winning novel and helmed by fellow Australians Jacob Elordi and Odessa Young. The plot centres on a war hero (Elordi) who embarks on an extramarital affair with his uncle's wife (Young), with DeJonge playing the wife of Elordi's character.

"I'd known [Jacob] for a couple of years beforehand and we had heaps of mutual friends," she says of her high-flying co-star, hot on the heels of his performances in *Euphoria*, *Saltburn* and *Priscilla*. "I had so much fun on that job. Watching Odessa and Jacob, working with Justin [Kurzel, the Australian director] . . . They were all passionate about what we were making and that always translates to what we see on screen."

Last year proved to be a strange period in DeJonge's life, with the long-running SAG-AFTRA strike receiving frequent mentions in our conversation. "It was a hard time," she shares, saying she leaned on a supportive network of peers who were also navigating the uncertainty. "Every couple of weeks we would call each other and be like, 'Did you just have a mental breakdown?' 'Yeah, I just had a mental breakdown.' 'Are you all right?' 'I'm fine now but check in in another month'. At the time I thought, *Is this ever going to end? Are we ever going to recover*? Things are returning to normal, but slowly. "I would say only in the last couple of weeks have we really gotten back into the swing of things," she says. "[The strike] was very necessary, but it was hard on everybody."

Playing Priscilla Presley in *Elvis* was always going to be a turning point in DeJonge's career. The film was a blockbuster, generating a cool US$288 million (AU$414 million) at the box office. "Being thrown into a big movie like that – I'd done nothing like it before," she says. "Getting through that experience made me feel a lot sturdier on my own two feet."

The film's production, conducted around a complicated set of pandemic restrictions, followed by a glitzy promotional tour, made for a whirlwind of emotions for the young actor. The premieres were star-studded affairs, with three generations of the Presley family (Priscilla, her late daughter, Lisa Marie, and granddaughter, Riley Keough) represented. "I don't think [the excitement surrounding the film] really hit us while we were shooting," she says. "[I] definitely felt the heat once it came out. It took us all a while to come down off the high."

Having fangirled over Luhrmann's *Romeo + Juliet* (1996) as a teenager, it was an unmissable opportunity for the actor to work with the famed director on *Elvis*. "Baz is such a magician – he throws

you in the deep end and you come out of it very changed as an actor," DeJonge says. She describes Luhrmann's sets as being akin to a bunch of drama kids all hanging out together. "Everybody's welcome and everybody's having a good time."

The early life of Priscilla Presley has proved fertile ground for filmmakers to plough of late, first via *Elvis* and more recently in Sofia Coppola's *Priscilla*. As DeJonge puts it: "We only got little pieces of this woman who had captured Elvis' heart. That made her very enigmatic and out of reach." While many would feel nervous about playing a living person on screen, DeJonge remained level-headed. "You have to remind yourself that it's an artistic interpretation of somebody's experience," she says.

Priscilla herself was full of praise for the depiction. "It meant a lot to get [her] recognition and kindness," DeJonge shares. During a side-by-side interview of DeJonge and Priscilla on *Good Morning America* in June 2022, Priscilla conceded that while it was "so strange" to see an actress re-enact her young-adult life on screen, she was "so happy that [DeJonge] was sensitive and that she was caring" in her portrayal.

Of the Australians in Hollywood right now, DeJonge figures in a particularly stellar crop: Margot Robbie springs to mind, as does Angourie Rice, who reprised Lindsay Lohan's role as Cady Heron in this year's reboot of noughties classic *Mean Girls*. According to DeJonge, Australian actors form a very tight-knit group. "I don't think I've not gotten along with any Aussie that I've worked with," she reflects. (At this point, Luni the budgie chimes in once again. "He always does this at the most obnoxious times. I'll be doing a really important self-tape and he'll just decide to start popping off.")

She's particularly close to Odessa Young, whom she's known since they were both 17. They both had roles in the TV miniseries *The Staircase* (2022), which dramatises the real-life case of crime writer Michael Peterson (Colin Firth), who is accused of murdering his wife Kathleen (Toni Collette) after she's found dead at the bottom of the staircase in their Durham, North Carolina home.

"WHEN I'M ON SET, I FEEL LIKE I'M AT HOME"

"Colin is great – he's so much fun, so easy to be around," says DeJonge. "And Toni is such an Australian icon. I definitely felt a little starstruck." The show's director, Antonio Campos, would throw barbecues at his house, with cast members Juliette Binoche and Parker Posey also in attendance: "It was unreal," she recounts. "I just couldn't believe how lucky I was to be there."

It was on *The Staircase* that DeJonge struck up a friendship with *Game of Thrones* alumna Sophie Turner. There are obvious parallels between the pair's careers, with both having worked extensively as actors in their teens, but their bond extends beyond their shared trajectories. "We get along not [just] because we're actors," says DeJonge. "Sophie is just a great gal. The three of us – Odessa, Soph and I – were able to spend so much time together [during filming]. They're lifelong friendships that I hold near and dear to my heart [and that] I'm very protective over." Although she declined to comment on the subject, it's because of Turner that DeJonge is now part of Taylor Swift's starry orbit: she has been snapped with the famously private megastar at dinner in New York as well as at a Kansas City Chiefs game supporting Swift's American footballer beau, Travis Kelce.

It is perhaps partly thanks to having friends in the industry that DeJonge can navigate the cut-throat world of Hollywood with such grace. "I have been told 'no' about 90 per cent more than I've been told 'yes' – it comes with the territory," she says. "It's helpful to have friends who do what you do because there's that mutual understanding of being told 'no' repeatedly." While DeJonge sometimes struggled with competition at the beginning of her career, she has since realised that envy is, in her words, "ultimately unhelpful. When [my friends] get a role, it's like a win for me. We all work so hard.

"When I'm on a set, I feel like I'm at home," DeJonge continues, which she credits, in part, to embarking on her career so young. Born in Melbourne and raised in Perth, she has been steeped in acting since childhood, beginning with local-radio voiceovers and TV ads from the age of eight. Bypassing the well-trodden path of Australian actors finding fame via local soaps, DeJonge's fledgling years in the industry saw her feature in horror and thriller films *The Sisterhood of Night* and *Better Watch Out*. In her teens, she worked extensively in television both domestically and abroad: she



CELINE by Hedi Slimane jacket, POA, and shorts, $1150.



CELINE by Hedi Slimane coat, POA, bralette, $870, skirt, POA, and stylist's own briefs.





BOTH PAGES **CELINE by Hedi Slimane jacket, $7300, pants, $6200, shoes, $1600, and sunglasses, $900.**



CELINE by Hedi Slimane jacket, $3550, and shorts, $2200.

was cast as a girl in witness protection in the 2015 ABC miniseries *Hiding* and the love interest of a young Shakespeare for TNT's *Will* in 2017. M. Night Shyamalan handpicked her at 17 to front horror film *The Visit* (2015); while her classmates were sitting their Year 12 exams, DeJonge was walking the movie's red carpet. "It's strange that I was doing school and [working] at the same time," she reflects. "If you asked me now to study six subjects and do my job, I would say there's absolutely no way."

Pre-Elvis, DeJonge was perhaps best known for her role in Netflix's teen mystery *The Society*, playing a young woman experiencing abuse at the hands of her boyfriend. *The Society* was filmed when she was 19 and DeJonge remains close to her former cast members to this day. "The girls on *The Society* all feel like my college friends now," she says. "We're all young actors. I've been lucky to pick up some really great [friends over] the years."

DeJonge is still so young. Born in 1998, she is unequivocally Gen Z – yet she is already keenly aware of Hollywood's deeply rooted ageism. "There's a lot of pressure around 'an end'," she says – she keeps hearing how roles dry up for women by their early thirties. "Which is absolutely ridiculous," she says. "Write more interesting roles!" In an industry where youth reigns supreme, it is a reality that has weighed on her mind, especially having now reached her mid-twenties. But, she says, "it's a waste of energy to sit and simmer in that mentality".

Wrapped up with expectations about achieving career milestones before a certain age is the idea of the 'big break' – a pressure that's tempered by the appreciation DeJonge has for her craft,

"THE OLDER I'VE GOT, IT'S BECOME LESS ABOUT CHASING THAT 'BIG BREAK' AND MORE ABOUT HAVING FILM-MAKING EXPERIENCES THAT FILL MY CUP"

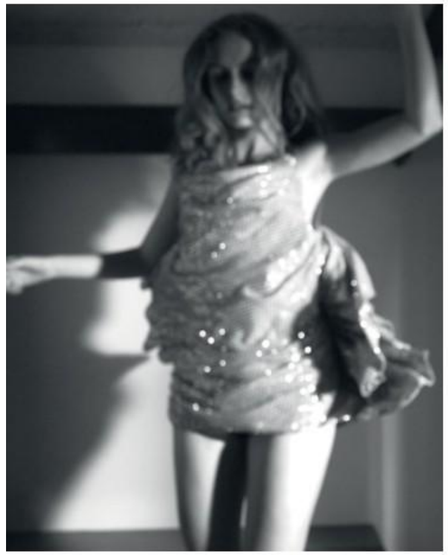
independent of external markers of success. "The older I've got, it's become less about chasing that 'big break' and more about having film-making experiences that fill my cup," she says.

She becomes emotional while relating an anecdote from the last day on *The Narrow Road to the Deep North*. "I was sitting in the makeup chair, and I started crying, silently weeping, because it was over." Her love for film-making – the "camaraderie, the process and the experience" – is palpable.

When quizzed about a role she dreams of playing one day, there's little hesitation: DeJonge is a period-drama devotee. "Get me in a corset, get me running around a field," she laughs. "That's something I would just love to do." Joe Wright's 2005 adaptation of *Pride & Prejudice* starring Keira Knightley and Matthew Macfadyen is a particular favourite, a "guilty pleasure" she rewatches every few months. Recently, she has been contemplating getting involved with the production side of things. "[Acting] is quite a control-less job [that] requires a lot of waiting around, waiting to be told yes or no," she explains. "A lot of actors long to have a bit more control." She doesn't know yet exactly what that might look like, but it's something she's curious to explore. Also in the works is the film *The Trasher* – about the trash magnate and mobster said to have been the real-life inspiration behind Tony Soprano – where she'll appear alongside *Stranger Things*' David Harbour and the late Philip Seymour Hoffman's son, Cooper.

After spending a long stretch of 2023 abroad, DeJonge is relishing being back on Australian soil. She's been cooking a lot (chicken karaage is a current go-to) and devouring books, citing Dutch historian Rutger Bregman's *Humankind: A Hopeful History* (2019) as a particularly thought-provoking read. It is a period of, as she puts it, "domesticating" herself.

"I watch movies all the time, I think about movies all the time – don't get me wrong, it's in me 24/7," she says. "But it's so important to partake in life outside of [acting]. It ultimately serves the job." HB



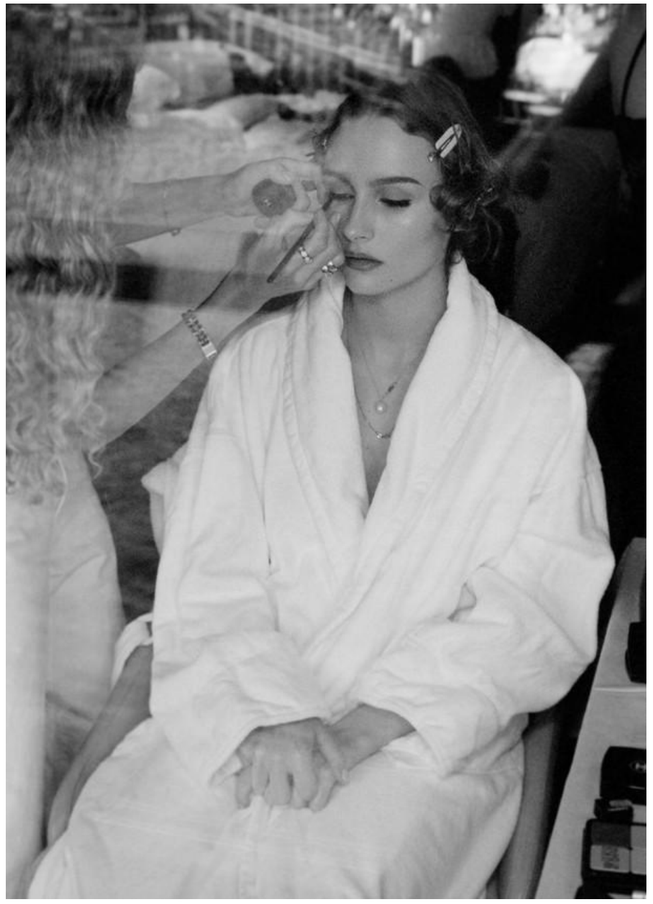




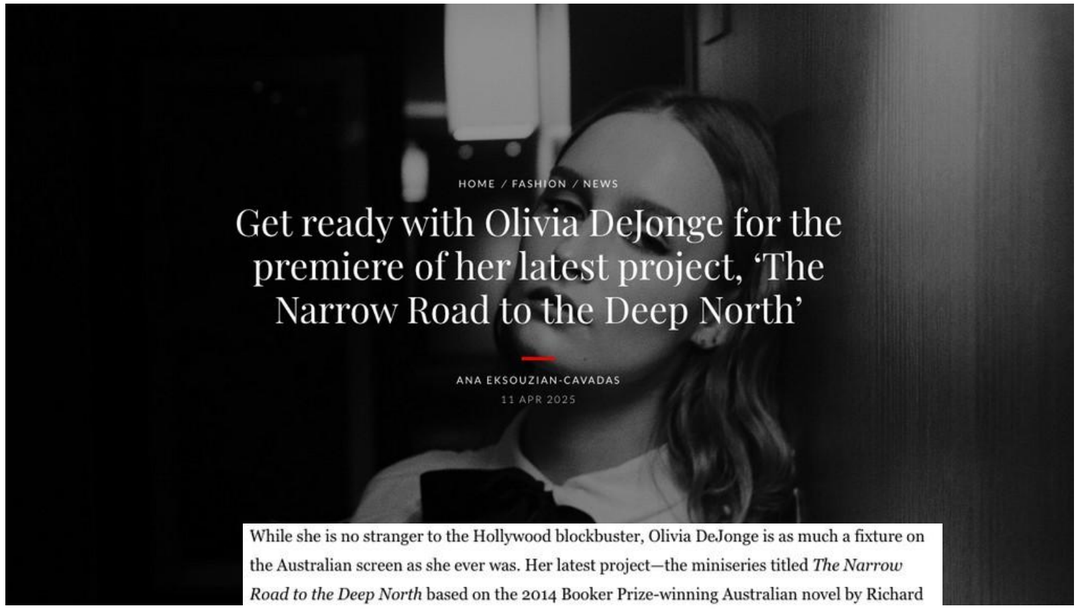
OPPOSITE PAGE **CELINE by Hedi Slimane dress, POA.** *THIS PAGE* **CELINE by Hedi Slimane jumpsuit, POA, shoes, $1950, and socks, $230.**

CELINE by Hedi Slimane
jacket and dress, both POA.

HAIR Rory Rice.
MAKEUP Gillian Campbell.
SET STYLIST Natalie Turnbull.



VOGUE



HOME / FASHION / NEWS

Get ready with Olivia DeJonge for the premiere of her latest project, 'The Narrow Road to the Deep North'

ANA EKSOUZIAN-CAVADAS

11 APR 2025

While she is no stranger to the Hollywood blockbuster, Olivia DeJonge is as much a fixture on the Australian screen as she ever was. Her latest project—the miniseries titled *The Narrow Road to the Deep North* based on the 2014 Booker Prize-winning Australian novel by Richard Flanagan—is the perfect example of her passion for bringing local stories to our screens.

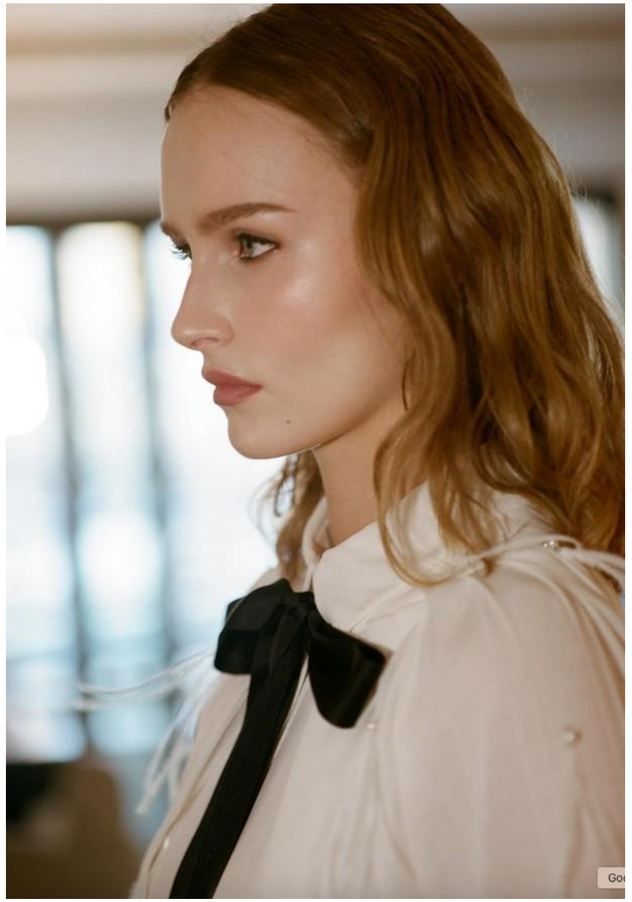
Playing Ella Evans, wife to Jacob Elordi's Dorrigo Evans, the series—which also stars Odessa Young, Ciarán Hinds and Simon Baker, and premieres on Prime Video on April 18—tells the story of Dorrigo, a World War II surgeon and prisoner of war captured during the construction of the Burma Railway, sustained only by the memories of a past affair with his uncle's younger wife, Amy (Young).

An important tale in the Australian literary canon, naturally, much anticipation has been drummed up by the upcoming adaptation, the Sydney premiere which took place on April 7 signalling the nearing of its release and serving as an introduction to the characters that would soon captivate us, including DeJonge's Ella.

Partnering with Chanel for the evening, DeJonge and stylist Natalie Petrevski selected a caped white gown for the occasion, adorned with plumes and the maison's signature bow detailing. Make-up artist, Filomena Natoli and hairstylist, Marie Cain were tasked with creating a striking yet soft glam look for the event.

Here, *Vogue* takes you behind-the-scenes as DeJonge readies for Australian premiere of *The Narrow Road to the Deep North*, where she reveals the inspiration behind the look and how it references her fictional counterpart, Ella, and shares a few candid moments before stepping onto the red carpet.





4/9
“The overall tone of the Chanel look is elegance.”



3/9
“[My look for the premiere] is something Ella (the character I portray in *The Narrow Road to the Deep North*) would wear. There’s a freedom to the dress, as well as a level of tradition.”



5/9
“The details of the dress, captured perfectly in this light.”



Image: Isabella Elordi

marie claire AUSTRALIA

MAY 5, 2025

Olivia DeJonge On Reconnecting With Her Roots In 'The Narrow Road To The Deep North'

'I needed that experience, it brought me back to myself"

Harriet Sim

Somewhere along the path between budding actor and Hollywood starlet, Olivia DeJonge lost her way.

The actor, who turns 27 on April 30, has spent the past decade building momentum on the A-list circuit: from landing a role in the teen movie *The Sisterhood of Night* in 2014, to becoming Priscilla Presley in Baz Luhrmann's award-winning 2022 film *Elvis*.

But despite riding the highs of film-star success, DeJonge admits she had fallen into a creative slump. "I remember working on a short film when I was 11 and being obsessed with creating this world within a world, and the very meta feeling of it. I don't know if it's an age thing or becoming an adult, but [along the way] you lose that joy and that spark," the actor says over Zoom from her home in Sydney.

Fortunately, a script landed in DeJonge's lap that turned out to be the guiding force she needed: a screen adaptation of Richard Flanagan's 2013 Booker Prize-winning novel, ***The Narrow Road to the Deep North***. "Working on Narrow Road felt like a return to my roots," says DeJonge of the five-part miniseries.

"I needed that experience; it brought me back to myself." Helmed by fellow Australian actors **Jacob Elordi** and Odessa Young, the story centres on an Australian war hero, Dorrigo Evans (played by Elordi), who is married to Ella (DeJonge) and engages in an affair with his uncle's wife, Amy (Young).

Presented in three phases: before, during and after World War II, the series navigates forbidden love and the endurance of the human spirit after Australian soldiers are turned into prisoners of war.



The result is as cinematically beautiful as it is shell-shocking. Filmed across New South Wales with a largely all-Australian crew, the series is a melting pot for local creatives.

The show's director, Justin Kurzel, who is no stranger to rich Australian storytelling (his 2021 film, *Nitram*, follows the lead up to the Port Arthur massacre, while his 2019 film, *True History of the Kelly Gang*, looks through the lens of infamous Australian bushranger Ned Kelly), was a dream collaboration for DeJonge.

"I've auditioned for Justin's films in the past but had never booked a role," she says. "The atmosphere that he creates is so special. He can conjure a performance in you that makes you feel like you've done it all on your own."

DeJonge's performance does brilliant justice to Ella, a deeply complex character. "Playing a woman involved in a love triangle, it was important to me that I gave her agency," she explains. "[Dorrigo's love interests] Ella and Amy come from two different worlds, but I think they both have this sense of inner strength and integrity."

When playing a young woman from an affluent background, there's a tendency for actors to make the character feel rigid. But DeJonge leant into a playfulness with her take on Ella, which you also don't often see in the betrayed wife character.

"I wanted to find that quality in her that sets her apart and makes her stand by Dorrigo for so many years ... while still sort of maintaining her dignity."

In his book, Flanagan asks what we want from our war stories. Arguing that while some people simply want tales of heroism and mateship, he sought to show "the truth". Through gritty scenes of abhorrent atrocity, a search of answers spurs the story along through each gripping episode.

"My attraction to the story was the complex character study of Dorrigo and his search for truth, both on the battlefield and in love," explains DeJonge. "But, working on the project, I was moved by Ella's search for truth, which serves to be a lifelong journey for her."



In preparation for the production, DeJonge paid a visit to the real Hanging Rock, in Victoria's Macedon Ranges. It was here that she learnt the landmark was actually a male initiation site for First Nations peoples. "I had no idea about the legend or the history of the site," she says.

"The esoteric storyline of Hanging Rock is about our connection to the land, our disrespect of it, and how those five girls were inherently swallowed up by the land on this site that they weren't supposed to be on. It's such a shame that we're not taught about the true history of these places."

And what has the actor learnt about herself as she steps into this new era of self-discovery?

"I want to do more things that scare me and feel like a departure from myself," she says. "I've played a lot of people who are close to me and I'm looking to expand beyond that. I'd love to play a woman with darkness behind her eyes. It feels not who I am but maybe who I am."

The Narrow Road to the Deep North is streaming now on ***Prime Video***



From unknown actor to landing major roles, meet Australia's next big star on the rise

Olivia DeJonge is part of Hollywood's new Aussie posse, even being spotted dining with Taylor Swift. But she's happiest being at home.

Lauren Ironmonger

MARCH 30, 2025



Olivia DeJonge wears a dress by Common Hours, and rings by Bulgari. JEDD COONEY

I'm barely five minutes into my interview with Olivia DeJonge when she pauses. "You've got a little something," she says, gently reaching over to wipe crumbs from this dishevelled journalist's face. It's an early sign of the Australian actor's warm and forthcoming demeanour.

It's a Monday afternoon, and we're at Bills in Surry Hills, the instantly recognisable institution of Sydney cafe culture. Arriving unnoticed in a black silk shirt, bare-faced, her slicked back hair in a bun, DeJonge greets me with a hug before sitting down and ordering a mint tea and a bowl of spaghetti and prawns.

Our interview coincides with the Oscars, but we couldn't be further from the pomp and pageantry of Hollywood's biggest night. DeJonge has taken time out of her busy schedule (she's in the midst of her first foray into theatre, performing in a production of *Picnic at Hanging Rock* at the Sydney Opera House) for our chat, and hasn't had time to tune into the awards.

It turns out Bills is a fitting location. At just 26, DeJonge's career has taken her around the world, with starring roles as Priscilla Presley in Baz Luhrmann's *Elvis* and alongside Colin Firth and Toni Collette in the true crime miniseries *The Staircase*. She's rubbed shoulders with Tom Hanks in Cannes and been spotted alongside Taylor Swift and *Game of Thrones* actor Sophie Turner at dinner. But here, nestled in the leafy streets of inner Sydney, she's transported to an earlier time.

"I did a show up here when I was 16," she says, referring to the neighbourhood in which she filmed one of her first screen roles, in the 2015 TV series *Hiding*. "But I'd never been able to revisit it properly as an adult until now."



Dress and jewellery by Gucci. JEDD COONEY

The latest project is the new Prime Video series *The Narrow Road to the Deep North*. Adapted from Richard Flanagan's novel, the story follows Dorrigo Evans (Jacob Elordi) during his time as a prisoner of war during the construction of the Burma Railway. DeJonge plays Ella, the young wife whose upper-class pedigree helps Dorrigo secure a comfortable career as a surgeon after World War II.

Traversing two timelines, we switch between a young Dorrigo, both at war and engaging in a passionate affair with his uncle's much younger wife, and his postwar life. In the later timeline, the older Dorrigo (played by Ciarán Hinds) is hardened and haunted both by memories of love lost and the atrocities of war. Ella stands by his side throughout.

The older Ella is played by Heather Mitchell, and while DeJonge and Mitchell never got a chance to meet until the series' world premiere at the Berlin International Film Festival, DeJonge is full of praise for Mitchell's performance. "It is so easy to play these women as helpless, without power or agency, but I think she [Mitchell], as a human being, has such vitality and strength."

Then, of course, there's her co-star Elordi, another young Australian whose profile has been on a meteoric rise. While this is the first project to have brought the pair together, they share a certain kinship, having both been involved in recent portrayals of The King – Elordi as Elvis Presley in Sofia Coppola's *Priscilla*, and DeJonge as Priscilla Presley in Baz Luhrmann's *Elvis*.

It's with Elordi that DeJonge shared her favourite moment during filming for *The Narrow Road to the Deep North*. "All these fireworks are going off between Ella and Dorrigo on New Year's Eve. I remember looking at Jake and watching the lights reflecting off his face. It was one of my favourite scenes, visually, in the show. It felt very otherworldly, very heightened. It was just beautiful."



Dress by Christian Dior, rings by Bulgari. JEDD COONEY

Born in Melbourne in 1998, DeJonge moved to Perth aged five, where she spent most of her childhood. The eldest of two children, she's not sure where her love of the arts came from, but says the passion started young. The 2003 film of *Peter Pan*, directed by Australian P.J. Hogan, was an early favourite.

"Every film I watched, the first thing I did after I finished it was watch all the behind-the-scenes footage," she says. "The world-building and creating a sense of community was something I craved and was just so drawn to at a young age."

Her parents, neither of whom work in the industry, were supportive of her acting ambitions but intent on keeping her upbringing as normal as possible. Still, it wasn't long before DeJonge's life began to look remarkably different to that of her classmates. After breaking into the entertainment industry at age eight, doing voiceovers in radio advertisements, DeJonge was just 12 when she picked up the gong for Best Actress in the Western Australian Screen Awards for her lead role in a short film, *Good Pretender*.

A series of TV and film roles followed, including the ABC series *Hiding*, M. Night Shyamalan's film *The Visit* and the Netflix drama *The Society*, which maintains a fervent fan base despite being cancelled after one season.

DeJonge says starting work so young felt normal at the time but as time has passed she's come to see that part of her life in a different light. "It was disorienting to be leaving school so much," she says. "I'd sometimes be gone for six months of the year ... it's quite abrupt and it's hard. When I look back, I can't believe I was doing school *and* work.



Top and skirt by Zimmermann. JEDD COONEY

“It’s a universal experience with child actors, that you reflect later and don’t really know how you managed to pull it off. But it was such a gift to get such great exposure to the world, working with large groups of people and learning how to work with different types of people. Your social skills skyrocket. I don’t have any regrets.”

Despite her fame, DeJonge remains close with many of her school friends, one of whom has been staying with her in Sydney. But she admits that the differences between their lives can be stark. “When I see my friends from home, they’ve had this solid community throughout the past 10 years. It’s hard. Living out of a suitcase is quite lonely and exhausting.”

For this reason, DeJonge acknowledges that the 2023 SAG-AFTRA strike was as much a blessing as a curse. By bringing the US film and television industry to a grinding halt, it allowed her to return home and buy an apartment in Melbourne, where her family had recently relocated. “I live around the corner from them, so I go over for dinner at least twice a week,” she says.

Fashion editor: Penny McCarthy; Hair: Brad Mullins using Oribe; Make-up: Nicole Thompson using Nars at Mecca Beauty.

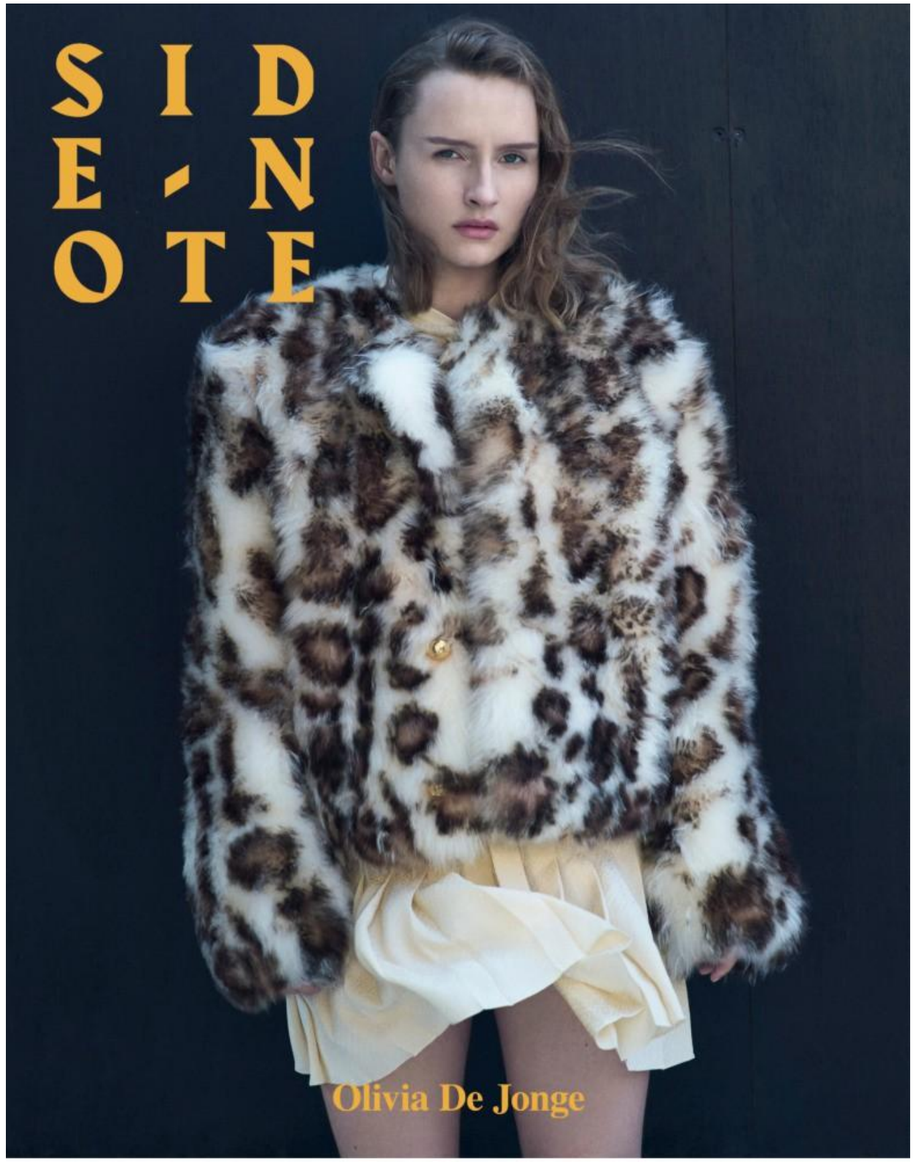
***The Narrow Road to the Deep North* will stream on Prime Video from April 18.**

DeJonge is diplomatic when asked to settle the great Sydney versus Melbourne debate, saying both have their perks, but it’s clear where her loyalties lie. “I’m a Perth girl at heart,” she says. “It’s a beautiful state, a beautiful place to raise a family. I had a really wonderful life there, and I miss it.”

With that, DeJonge finishes her bowl of spaghetti, thanks me with a hug and bounds out the doors of Bills, back onto the streets of Sydney where it all began.

Her time in Sydney recently has been similarly routine. Between rehearsals and performances of *Picnic at Hanging Rock*, she’s doing Pilates, going for runs around Centennial Park and reading on her Kindle (her current picks are *Margo’s Got Money Troubles* and *The Picture of Dorian Gray*).

She’s also set her sights on writing, working on a new adaptation she’s tight-lipped about except to say it has given her a new-found appreciation for the minds behind the hundreds of scripts she’s read before.



CELINE BY HEDI SLIMANE jacket and dress

WHO'S THAT GIRL? OLIVIA DE JONGE COVERS SIDE-NOTE.COM, BY ROBBIE FIMMANO AND ISABELLE TRUMAN

MOTION STILLS *DIGITAL EXCLUSIVE*

PHOTOGRAPHER: *Robbie Fimmano @ B&A Reps*
TALENT: *Olivia De Jonge*
CREATIVE DIRECTOR: *Emma Kalfus*
HAIR: *Michele McQuillan @ M.A.P.*
MAKEUP: *Jasmine Abdalloui @ M.A.P.*
MOTION EDITOR: *Ari Kwasner-Catsi*
PHOTOGRAPHER'S ASSISTANT: *Ryan Stamtiades*
DIGI TECH: *Diego Jose*
FASHION ASSISTANT: *Sophia Murdoch*
DESIGNER: *Genevieve Meighan*
RETOUCHER: *Maria Fimmano*
INTERVIEW AND WORDS: *Isabelle Truman*

The minute a movie would finish playing at her family home in Perth when she was a child, Olivia De Jonge would take the remote and navigate to the DVD's extras section. At the time, she wasn't cognitively aware of what it was that made her so entranced by behind-the-scenes clips, but the ritual unlocked something in her brain that made it possible for her to conceptualise being on screen herself. "Peter Hogan's Peter Pan was a huge influence. I was obsessed with that film. I wanted to be inside of that film. I thought it was so magical and surreal and wonderful and immersive."

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At age 9, spurred on by watching young actresses like Elle Fanning and Chloë Grace Moretz, De Jonge had already decided on the career she wanted, and by 12, she'd already won her first award: Best Actress at the West Australian Screen Awards for her role in the 2011 short film Good Pretender. "It's so strange when I think about it now and see kids that age on the street, like how did I know? But it was just a feeling that I had. I loved the world-building," De Jonge explains when we speak over video call, the day after her SIDE-NOTE shoot. "The artistry and the way that I do my work has obviously evolved over the years. But it was a very pure feeling when I was younger."

A decade later, De Jonge would win another award: the AACTA for Best Supporting Actress for her portrayal of Priscilla Presley in Baz Luhrmann's 2022 biopic Elvis. It was the biggest role of her career, not just when it came to the size of the production or Elvis' name being one that's known the world over, but telling the story of a real, living person, who would be watching it back. Whether Presley liked the performance was "of course" something that played over in De Jonge's head. "But in terms of character, I just wanted to maintain her integrity, and hopefully at the end of the day that that rung true."

De Jonge was born in Melbourne — where she now lives — in 1998, before her family relocated to Perth. Her parents supported her passion for acting, enrolling her in a small art school's acting program. But they didn't take it all that seriously until she got American management at age 13 and they were told this was something that could really go somewhere.



CELINE BY HEDI SLIMANE leather jacket and dress



CELINE BY HEDI SLIMANE jacket, jeans and pumps



CELINE BY HEDI SLIMANE jacket, shirt and jeans

De Jonge always loved learning lines. As a child, there was an element of people pleasing to it: enjoying when adults would tell her she was doing a good job. “I think I got a thrill out of it, because it’s quite scary and quite nerve-wracking to get in front of people and commit to a character.” When she was younger, she felt comfortable being more off the cuff on set. “It’s so easy when you’re young. You’re sort of unconsciously moving through the world and doing what feels good, you don’t have that layer of self-awareness that you do as an adult.” But the older she gets the more De Jonge is throwing herself into studying a character. “Prep time is becoming more and more sacred, in a sense,” she says. This includes making playlists and working with a coach to build out the person outside of the page. “There’s a story that is contained within the first page and the 99th page. But in order to have a well-rounded character, there’s also a whole world that exists outside of that.”

This process is partially to thank for De Jonge’s remarkable ability to morph into characters and seamlessly transition between genres. From her breakout role as a curious and determined teenager, Bee, in the 2015 horror The Visit, to the emotionally layered Elle in Netflix’s teen mystery The Society, to her nuanced and subdued performance as Presley, and another totally different yet still poignantly subtle and restrained role as Caitlin in The Staircase, DeJonge’s versatility is indelible.

It makes sense that she’d be attracted to actors who are similarly transformative. “Ben Stiller as an actor as well as a director. I absolutely loved Severance [the show Stiller directed for Apple], and Escape at Dannemora is such an incredible show with Patricia Arquette and Paul Dano, and Ben Stiller directed that, too. And again, Paul Dano, huge fan, he also did this amazing movie, Wildlife with my friend Ed Oxenbould, and Jake Gyllenhaal. Benicio Del Toro, all those people are amazing and so transformative. I feel like I’ve seen them in so many different types of roles over the years.”



CELINE BY HEDI SLIMANE dress



CELINE BY HEDI SLIMANE cardigan, singlet, trackpants and shoes

Now, fresh off the back of filming Justin Kurzel's The Narrow Road to the Deep North alongside Jacob Elordi and Odessa Young, De Jonge is about to partake in her most challenging role yet: making her stage debut in Ian Michael's adaptation of the Australian classic, Picnic at Hanging Rock. She's nervous but excited about both the challenge and the change in process. "In theatre, you get such a long time to rehearse and find the character, whereas, in film and television, you might get a week or two with a director on and off, but the majority of that work is done more solitary. With something like this, you get to dive into the thick of it, which I've really been craving as an actor."

De Jonge remembers watching the 1975 Peter Weir film in year nine English class and thinking that it was such delicate filmmaking. She was sucked in by the mystery of it, too. "It's funny, so many people when I tell them about the production ask me if it really happened. It's a story that's so ingrained in Australian culture." Before signing on for Michael's stage adaptation, De Jonge saw the director's play, Stolen, and thought it was brilliant. "He has such a sincere idea about character and character work. He's such an incredible Australian storyteller. And to work with a director who also knows what it's like to be an actor is such a great combination in terms of trusting someone to captain a story." She was also actively looking to work with women. "Before I got the play, I was thinking I'd love to work with a group of creative women, so it's exciting to be surrounded by four other amazing Australian actresses."