

BRAN NUE DAE

Press Kit

BRAN NUE DAE

***Bran Nue Dae** is the search for love and identity. It is a simple story where love and the joy of life triumphs against a background of mayhem and dishonour. It is my story but it is also yours and everybody else you know who seeks love and happiness in a world clouded by injustice.*

Jimmy Chi

***Bran Nue Dae** comes from a unique place and people in Australia and has something essential to say about life. To laugh, sing and dance are some of our greatest and simplest pleasures. These things are essentially human; they lift our spirits and make us feel good. This is how I felt some twenty years ago when I stood with the rest of the audience and cheered **Bran Nue Dae**, the stage musical. It is the same feeling we hope to give the cinema audience.*

Rachel Perkins

BRAN NUE DAE

The Cast

Willie	ROCKY MCKENZIE
Rosie	JESSICA MAUBOY
Uncle Tadpole	ERNIE DINGO
Annie	MISSY HIGGINS
Father Benedictus	GEOFFREY RUSH
Roxanne	DEBORAH MAILMAN
Slippery	TOM BUDGE
Roadhouse Betty	MAGDA SZUBANSKI
Theresa	NINGALI LAWFORD-WOLF
Pastor Flakkon	STEPHEN BAAMBA ALBERT
Lester	DAN SULTAN

The Filmmakers

Director	RACHEL PERKINS
Producers	ROBYN KERSHAW GRAEME ISAAC
Screenplay Written by	REG CRIBB RACHEL PERKINS JIMMY CHI
Executive Producers	CHRISTOPHER MAPP MATTHEW STREET DAVID WHEALY
Director of Photography	ANDREW LESNIE ACS, ASC
Editor	ROCHELLE OSHLACK
Production Designer	FELICITY ABBOTT
Choreographer	STEPHEN PAGE
Costume Designer	MARGOT WILSON
<i>Bran Nue Dae</i> Songs Producer	DAVID BRIDIE
Composer	CEZARY SKUBISZEWSKI

Based on the stage musical "Bran Nue Dae" by JIMMY CHI & KUCKLES

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The Production

Running Time	84 MINUTES 41 SECONDS
Length (metres)	2323
Length (feet)	7621
Ratio	2.35:1
Gauge	35MM
Sound	DOLBY DIGITAL (SRD)
Stock	FUJI
Language	ENGLISH
Shot on location in	BROOME, KUNUNURRA & PERTH WESTERN AUSTRALIA
Production Company	BND THE FILM PTY LTD
Financing	SCREEN AUSTRALIA, OMNILAB MEDIA, SCREENWEST, FILM VICTORIA, MELBOURNE INTERNATIONAL FILM FESTIVAL PREMIERE FUND, AUSTRALIAN BROADCASTING CORPORATION
Distributor Australasia	ROADSHOW FILMS
International Sales	BANKSIDE FILMS

www.bndthemovie.com

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Synopses

Set on Australia's west coast, *Bran Nue Dae* is a road movie, coming of age, comedy musical which celebrates the adventure of finding home.

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It's the summer of 1969 and young WILLIE is filled with the life of the idyllic old pearling port Broome, in the North of Western Australia - fishing, hanging out with his mates, and when he can, his girl ROSIE. However his mother THERESA has great hopes for him and she returns him to the religious mission in Perth for further schooling. After being punished by FATHER BENEDICTUS for an act of youthful rebellion, Willie runs away from the mission. But to where...he's too ashamed to go home, it will break his mother's heart. Down on his luck he meets an old fella, who he calls 'Uncle' TADPOLE, and together they con a couple of hippies, ANNIE and SLIPPERY, into taking them on the 2,500 km journey through spectacular landscape back to Broome. Willie learns the hard and funny lessons he needs to get home, all the while pursued by Father Benedictus. Arriving back in Broome, Willie wins the girl, convinces his mother that Broome is the place he should be, and discovers that the father he never knew he had is his journeyman companion all along - 'Uncle' Tadpole.

* * *

It's the summer of 1969 in Broome, an idyllic pearling port on Australia's west coast, far away from any city, where the fishing is good and so is the living. Shy Aboriginal teenager WILLIE (Rocky McKenzie) plucks up the courage to ask local church singer, the beautiful ROSIE (Jessica Mauboy), out on a date. It's the eve of his departure back to Catholic boarding school in Perth. Leaving the town and the girl that he loves is a sacrifice Willie makes to fulfil the wishes of his devoted mother, single parent THERESA (Ningali Lawford-Wolf). Deeply religious, she has raised her only son to be a good boy and, one day, become a priest. Unfortunately the date with Rosie never happens and Willie departs Broome with a heavy heart.

Life at the boarding school under the paternalistic rule of FATHER BENEDICTUS (Geoffrey Rush) soon becomes unbearable, and following a reckless act of rebellion, Willie makes his bolt for freedom. Alone in the city and unsure about what to do next, he is befriended by the roguish 'Uncle' TADPOLE (Ernie Dingo) who, it turns out, is also from Broome. He promises to help Willie get back home, after he's been to the pub of course. Eventually they hitch a lift in a Kombi van with a couple of hippies - loved up ANNIE (Missy Higgins) and uptight German tourist SLIPPERY (Tom Budge). They head off on the 2,500 km journey with Tadpole spinning Aboriginal clichés to an enraptured Annie and Slippery wondering how far away Broome actually is. Willie has an uneasy feeling it's going to be a bumpy ride...not to mention what his Mum is going to do to him when he gets home.

Meanwhile Father Benedictus has hit the road in his Mercedes determined to find Willie and bring him back to face the music and fulfil his destiny. And in Broome, Rosie has started singing with the pub band whose lead singer, handsome bad boy LESTER (Dan Sultan), has taken her under his wing.

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Still a long way from Broome, Slippery is feeling the heat. It's so hot for a German. And he doesn't trust Tadpole. Who would? Especially after he robs an outback petrol station run by man-eater ROADHOUSE BETTY (Magda Szubanski) causing them to make a running getaway. It's the last straw for Slippery, who turfs the hitchers out. With no faith left in Tadpole, Willie abandons his newfound companions and takes the first ride that comes along. That would be a truck full of Zorba-dancing football-playing boys on their way to a local match. Unfortunately they're taking the long way to Broome.

Willie finds himself offloaded in the rough mining town of Port Hedland where he catches the attentions of local good-time girl, ROXANNE (Deborah Mailman). On the point of losing his virginity, Willie is in danger of losing a lot more when her boyfriend suddenly appears. But, as in all great adventures, he's saved in the nick of time; his Kombi companions swoop in to spirit him away and together they get back on the road. Their delight at being reunited soon evaporates when the Kombi is pulled over by the cops. Spending a night in the lockup for the first time, Willie is visited by bush people in his dreams. The next morning he worries that he's burnt his bridges; that he can't go back home. Seeing the boy's distress Tadpole decides to act his age - for probably the first time in his life - and take responsibility. He makes a promise to Willie: they will get home the next day.

As they arrive in Broome, Willie has no idea if Rosie will still be there or what his mother will do when she finds out what he's done. Little does he know that the day ahead will be full of surprises - for everyone.

Accompanied by the joyous sounds of country, gospel with Broome-style Broadway dancing, *Bran Nue Dae* is a road musical that celebrates the adventure of finding your way back home.

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Background

Bran Nue Dae has a long and influential history in Australia: first as a collection of iconic songs, then as a stage musical that toured the country charming audiences wherever it played.

Set in the summer of '69, the story of *Bran Nue Dae* was inspired by the teenage experiences of writer and musician Jimmy Chi and the members of his band *Kuckles* - Patrick Duttoo Bin Amat, Garry Gower, Michael Manolis Mavromatis and Stephen Pigram - who grew up in the tropical seaside port of Broome on Australia's remote west coast. Like many bright kids of their generation they were sent south to Catholic boarding school in the city of Perth to gain a better education. What they often got along with that education, in a city far from home, was social and cultural dislocation. Chi wrote "Bran Nue Dae" as a way of coming to terms with the experience of separation and then return to his people, and of finding a way to combine his Indigenous and Asian cultural roots with a Catholic faith (that still holds him and many others in the Broome Aboriginal community).

In the early '80s Chi and *Kuckles* began writing and performing many of the songs that would later become part of the musical. These songs struck an instant chord with Indigenous communities around the country. They were funny, political, ironic, sexy - the voice of their people.

Towards the end of the '80s Chi began writing a stage musical as a vehicle for the songs. After a series of workshops, "Bran Nue Dae" made its début at the 1990 Perth Festival and was immediately embraced by audiences, who were drawn to its exhilarating combination of energy and madcap humour. The show went on to tour nationally over the next few years to packed audiences and critical acclaim. It has been seen by over 200,000 people, the songs released on CD, been published as stage play and has been on the English school curriculum in Western Australia. Amongst the numerous awards that have been given to the production and its authors, Chi was named a State Living Treasure by the West Australian Government in 2006.

Broome

The *Bran Nue Dae* story begins and ends with Broome, a place renowned for its exotic beauty, cultural diversity and laid-back atmosphere. It is writer Jimmy Chi's birthplace and where he still lives today. Where the desert meets the sea, Broome has a unique cultural and economic history. In the 1870s it was established as a pearling port attracting workers from all over South East Asia as well as European pearl traders, and with it the influence of Catholicism. This created a cultural melting pot of Malay, Chinese, Japanese, Indonesian, Filipino and Greek immigrants who intermarried with the local Indigenous community.

Above all, Broome was a place that allowed multiple identities: you could be Aboriginal, Chinese, Japanese and Scottish all at the same time (as with Chi). You could also be both a saint and a sinner (not so in Perth, where you had to be one or the other). Broome continues to be one of the most multicultural towns in Australia with its own distinctive accent, expressions and humour.

The Catholic Church, and in particular the German Pallottine missionaries, had an enormous influence on the lives of Aboriginal people in the North West, providing two successive Catholic bishops of Broome. The Pallottines also ran boarding schools for Aboriginal

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students down south in Perth where promising students (like Chi) from across the Kimberley were sent to be educated.

Broome's entertainment in the 1960s, when Chi was a teenager, centred on a fabulous outdoor cinema – Sun Pictures (the world's oldest picture garden, established 1916) – and it was here that he watched all the Hollywood musicals of the time, which remained a constant influence in his work.

The pearling industry in Broome has had its peaks and troughs over the last 140 years but it continues to reinvent itself after each downturn. South Sea Pearls are recognised as some of the world's best and today the town is a popular and mostly unspoilt tourist destination.

From Stage to Screen

Both producers, Graeme Isaac and Robyn Kershaw, have had a long association with *Bran Nue Dae* in some form or another. Isaac's goes back to 1981. He was just finishing his first feature *Wrong Side of the Road* about pioneering Aboriginal rock and reggae bands *No Fixed Address* and *Us Mob* who had formed at an Indigenous music centre in Adelaide where he had been working. When Jimmy Chi and his band *Kuckles* came to town he first heard some of the songs that would one day form the heart of *Bran Nue Dae*. Isaac recalls, "Jimmy, even then, was talking about wanting to make a film. He was dead serious and was thinking about it from that time on." Kershaw met Chi independently six years later when she was touring a show for the Western Australia Theatre Company through the top end of the state. Stopping in Broome to see new work she recalls Chi presenting his ideas to her at the local high school. "He would put the tape recorder on with one song and say, 'so this song happens, and then he does this and this song happens'. It was hilarious and wonderful and wild." On her return to Perth she arranged for the play to have its first workshop.

Rachel Perkins was 21 when she first saw the stage production in Sydney in the early '90s. Perkins, who had just moved from Alice Springs to Sydney, went with her boyfriend to the show. "It was just so much fun," says Perkins, "the music was great, the Indigenous chorus was sexy and it had this fantastic vitality. I immediately wanted to be in the show!" Years later, after she had directed numerous film and television productions including a musical drama (*One Night The Moon*), on hearing Isaac had optioned the film rights she called him to say she should be the one to direct. Says Perkins, "I just thought I'd had the experience, and I thought it should be done by an Indigenous person because it's such an iconic Indigenous work. He wasn't put off my ambition to do the piece."

Isaac had taken out the option after seeing the musical several times during its East Coast tour. "It got a standing ovation each time and each time I got the same buzz from it," he recalls. With the option came an increasing sense of responsibility. "It wasn't just a flight of fantasy, it was a story that came from somewhere real and it was a story that mattered," says Isaac. But he was never in doubt that it could be a wonderful film. "I loved the simplicity of the story," he says. "In storytelling terms, very much like the journey of *The Wizard of Oz*. I also loved the energy, the cheekiness of the songs and that self-deprecating Broome sense of humour."

Kershaw became involved with the project again in 2002 when working at the Australian Broadcasting Corporation (ABC) and gave Isaac money to develop the project as a telemovie with Perkins as director. Four years later, back in the industry as an independent

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producer, Kershaw became attached as a producer alongside Isaac. Her reason for doing so has been simple. “I want to bring *Bran Nue Dae* to the attention of as many people as possible,” she says. “It is a story filled with so much life and promise and hope.”

Chi’s involvement in the adaptation began with his approval of Perkins, who he had never met previously, as director. Perkins admits it was a nerve-wracking experience presenting herself to someone she admired so much. “But he trusted me with the work and I was very honoured, but also really scared. It’s such a precious piece of work I really wanted to do the best I could. Because of Jimmy.”

Perkins was joined by Western Australian Reg Cribb to write the screenplay. Although Cribb is not indigenous, he was an ex-musician and shared with Chi the experience of going to Catholic boarding school as a boy, which underpins the story of *Bran Nue Dae*. Says Cribb, “I understood what it’s like to be quaking in fear at the feet of someone wearing a cassock and carrying a Bible.”

In writing the screenplay, Perkins and Cribb kept to some basic principles. “One is that we wanted Jimmy Chi involved because he has such a distinctive original vision,” says Perkins. “The other was to keep the spirit of the work intact and not change it too greatly.”

Over the next five years the writers travelled to and from Broome working with Chi as the script developed. Apart from strengthening the spine of the story - Willie’s journey - they had to decide which of the twenty-six songs from the stage musical would make it into the film. Often an agonising decision. Along with that discipline, Perkins was keen to keep the original story’s frequently madcap, occasionally surreal, view of things. She credits Chi for inspiring her to take creative risks.

Although Chi had always imagined his work as a musical film, adapting the script to make it work in the genre was another. As producer Robyn Kershaw says, “The thing with *Bran Nue Dae* is that there’s nothing to compare it to. There was nothing in the Australian canon and the closest relative was more like Bollywood or *Hairspray*.” When writing the screenplay the writers looked at a lot of musicals, particularly those with comedy in them such as *Oh Brother, Where Art Thou?* which they felt had a similar kooky edge.

As Perkins says, “making musicals is very ambitious, but it’s not a reason not to try.” Not that they wanted to match the slickness of a Hollywood production. In fact they worked hard to keep a certain looseness in the screenplay. “There was a chaos to the stage show,” says Cribb, “and trying to translate that chaos to film I think is one of the tricks.”

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The Music

Much to his regret *Bran Nue Dae* songs producer David Bridie never saw the original stage production however he leapt at the opportunity to become involved with the film. "This story is such a ripping yarn. From the moment I read the script I couldn't put it down," he says. Although not a huge fan of musicals, he was always a fan of musicians from the band *Kuckles* who worked on the original songs with Jimmy Chi. One of Australia's most experienced musicians and arrangers, Bridie has worked extensively with Indigenous musicians all around the South Pacific region. He believes the 'Broome sound' is, in many ways, a natural fit for a musical because "it's grass roots - straight out, straight up - with bright ukuleles and a lot of harmony."

This sound grew out of the town's rich musical heritage. The Filipino divers, in particular, were renowned for their musical skills and Broome once had its own 'Manila-man' orchestra. The Malays and Indonesians played and sang keronchong, a style of folk ballad using ukuleles and mandolins, derived from the music of the early Portuguese traders. These influences mixed with the Hawaiian craze of the 30s and 40s, with harmonica and slack key guitar. Broome was also on the bush circuit for Australian country & western singers like Slim Dusty, Buddy Williams, Chad Morgan and Tex Morton. Additionally, Chi was influenced by the Gregorian chants of Latin High Mass, as well as his boyhood memories of sitting with Aboriginal people in the bush on the edge of town sharing in the traditional stories that were danced and sung.

All these influences were overlaid by the reggae music of the 70s and the political themes carried by the popular music of the era to create the eclectic musical style of the *Kuckles* and the distinctive songs of the musical.

Selecting the 12 original songs out of 26 from the original production was a process of negotiation between director Rachel Perkins and Chi based on two criteria: which songs served the story best and which were the iconic ones that just *had* to be in there. These included the title track "Bran Nue Dae" of course, one of a number of songs written in response to the Indigenous political protests of the '80s. Similarly "Nothing I Would Rather Be" which includes the classic line - 'there's nothing I would rather be than be an Aborigine and watch you take my precious land away' - is both political and fabulously ironic. "Long Way Away from My Country" was a song Perkins grew up listening to. She recalls, "Whenever we were away from Alice Springs, where my family is originally from, we'd sing that song. I think most people can identify with that because homesickness is a very compelling human emotion." The real anthem in all these iconic songs is the powerful "Listen to the News" with its heart-wrenching lyrics describing Indigenous history, redemption and survival.

Added to the original songs were an eclectic selection of Rolf Harris, Zorba the Greek and a cover version of the Tammy Wynette classic, "Stand By Your Man". The latter's inclusion was the subject of much discussion. Perkins' argument is, "it was written in the time the film is set and the lyrics were about Willie's journey. He hasn't got the guts or manhood to tell Rosie that he loves her and stand up to his Mum but ultimately she decides to stick with him when he arrives back into her world because she loves him." Perkins was also looking for a powerful song for Jessica Mauboy, who plays Rosie, to sing. As Bridie says, "It makes sense to me. Pub bands sing covers all the time and Jess just nailed it."

In all, Bridie recorded 15 songs for the soundtrack using a studio on the outskirts of Broome. Along with the actors and singers in the cast who came in during the shoot to record their

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songs, the whole music community of Broome came in to play, including many of those who worked on the original stage musical over 16 years ago, such as *Kuckles* members Michael Manolis Mavromatis, Patrick Duttoo Bin Amat, Garry Gower and Stephen Pigram.

Casting

The ensemble cast for *Bran Nue Dae* is a remarkable mix of youth and experience, actors and musicians, new faces and original cast members, stars and rising talent. The act of getting them together for a seven-week shoot in a remote location was a feat of scheduling and, in many ways, drove the film into production. Reflects director Rachel Perkins, "That's the thing about filmmaking, you must build up enough critical mass and then you've got to leap. If you don't, it can all dissipate and suddenly the film won't be made for 20 years."

The casting process was a collaboration between Perkins and producer Robyn Kershaw, who was able to draw on her past experience in the theatre to approach actors such as Geoffrey Rush, who agreed immediately to be in the film. Says the Academy Award-winning star, "I saw the show in Melbourne in about '92 and I remember saying to Robyn then, 'I've just seen this amazing bit of theatre. I'm really envious of its political provocation and its passion and its humour and the love that comes out of it. It's got a great country score and it rocks - I want to be in theatre like that!' Sixteen years later I get to be ze German." That German, Father Benedictus, was loosely based on a real person from writer Jimmy Chi's teenage past. He is the severe and rather eccentric head of the Catholic boys boarding school where young Willie is sent to further his education. "He's written with all of the satire and fun-poking that a teenage runaway from Broome would perceive him to be," says Rush. "He's the way we remember all of our significant teachers, good or bad or influential."

Playing opposite Rush in the role of Willie, the schoolboy who is torn between fulfilling his mother's wish for him to join the Church and his love for local girl Rosie, was Rocky McKenzie who was discovered during auditions in Broome. Rocky had never acted before but has a reputation in town as a basketball star. For Perkins he was right for the role. "He is Willie. He is at the age Willie was, has lived in Broome all his life, he is an innocent (for the moment). So he just needed to play himself really, which he did with great charm I think." Rocky, who credits Rush, Ernie Dingo and Ningali Lawford-Wolf with helping him through the shoot, says of his character, "I reckon Willie is pretty cool in a way because he actually chases after his dream in the end."

Dingo is one of a number of actors in the cast who were part of the original stage productions. In the film he once again plays the role of Tadpole, who Rush believes is "one of the great figures of literature". Tadpole has been running away from his problems for many years. His meeting with Willie forces him to confront his demons and in the words of Dingo, "step up to the plate or - to use a more Australian expression - pull his finger out." Dingo had not acted for many years prior to accepting the role, having become a much-loved national figure as a presenter on *The Great Outdoors* television series. Perkins believes his performance in *Bran Nue Dae* will remind Australia what a fine actor he is.

Two of Australia's best-known female singers make their acting débuts in *Bran Nue Dae*: Missy Higgins and Jessica Mauboy. In the case of Higgins - who plays a travelling hippie up for anything - Perkins knew she was right for the role when she saw her perform at an outdoor concert. "She had the right vitality and freshness and spirit of adventure that Annie has," says the director. The young singer/songwriter, who has had major chart success in

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Australia and most recently the U.S., has strong connections with Broome, a place where she wrote her second album. "It really is one of those places that forces you to be true to yourself," says Higgins. The singer's musical ability was a boon for the whole cast according to Perkins. "I knew she would be able to guide the other cast on how to perform musically. And she did. She set the benchmark."

Mauboy plays Rosie, the girl who's becoming a woman and wanting more out of life. Perkins was first captured by Mauboy, along with the rest of Australia, when she auditioned for the fourth season of *Australian Idol* from her hometown of Darwin. Recalls Perkins, "She's standing there in the red dirt and there's flies all around her saying she's going to sing Whitney Houston's 'I Will Always Love You'. I was like, 'please don't sing that song because it's so hard to do and you're just going to fail'. But she pulled it off and I thought 'my God, she is amazing' and I went on to watch her throughout the series to the final." Although she had never done any acting before, Perkins believed she could be Rosie. "She has an internal and external beauty that shines through." For Mauboy, having grown up in a small town with aspirations to be a singer, the part of Rosie felt very real. "Wanting to break free to see the world and having that feeling of being on stage and everybody watching you - we definitely relate to one another," says the singer.

When it was known that Deborah Mailman was available, it was decided to create a role especially for her. Roxanne is based on a character from a play co-written by Ningali Lawford-Wolf called *Solid*. Mailman's take on the 'proper Kimberley' woman Roxanne? "In two words - No Shame". With Lawford-Wolf's permission to do whatever she wanted with the role, the actor pegged the character as being completely free. "She'll try anything, drink anything, and dance anyone under the table. She's just the life of the party basically," says Mailman.

Lawford-Wolf was 21 when she appeared in the chorus of the premiere production of the stage musical in 1990 and the experience made her fall in love with the theatre. She went on to perform and write for the stage, including her own acclaimed one-woman show. Her return to *Bran Nue Dae* is in the role of Willie's devout single mother, Theresa, who wants her son Willie to go to Perth to one day become a minister of the church. Also part of the original production, and a Broome legend, is Stephen Baamba Albert who played both Pastor Flakkon and Uncle Tadpole at various times. For the film he reprises the former role of the local Evangelist priest. There are other faces from the stage musical who appear in the film as extras. For them *Bran Nue Dae* has been a big part not only of their lives but also of the family members who went on tour with the production.

Tom Budge has a growing reputation as a character actor who Perkins says "is a standout in everything he does". Slippery is a highly-strung German boy who has travelled to Australia to reunite with his father. On the road he meets Annie and, as Budge says, "like many of us do for love, we change ourselves to fit our partner. He turns into a hippie pretty much overnight. A German wannabe hippie."

In the cameo role of Roadhouse Betty is one of Australia's favourite comic actors, Magda Szubanski, who was approached by Kershaw to play "this very sweet, very adorable character". Or otherwise described as a man-eater. Szubanski recalls the offer: "It was a small role, but fun. The opportunity to be dressed the way I am and crack on to Geoffrey Rush playing a priest, well who is going to refuse that quite frankly. Not me!"

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The Shoot

The film was shot in seven weeks on location in Broome, Perth and Kununurra in Western Australia.

The production attracted some of the world's best talents including the Academy Award-winning Director of Photography, Andrew Lesnie. Perkins was thrilled to have him alongside her and loved the reaction from the locals, especially the kids, in Broome when she told them he shot *Lord of the Rings* and *King Kong*. "They'd be like, 'wow', eyes lit up like he was a person from another planet," recalls Perkins. Lesnie, who did much of the camera operating himself on the shoot, was keen to work both with Perkins and in Broome on a story that had something to say about Australia and its Indigenous culture. "One of the things I like about the project was the opportunity to have a variety of moods," he says, "so we've gone for a fairly vibrant high key intimate approach."

Alongside Perkins was a person she had known for a long time - choreographer Stephen Page. Page has been Artistic Director of the acclaimed Indigenous company, Bangarra Dance Theatre, for the past 18 years and co-directed segments of the opening ceremony of the Sydney 2000 Olympic Games. Page remembers auditioning for the part of Willie at one of the development workshops in 1989 for the original production. Unfortunately his singing was not up to scratch so he didn't get the part but he was asked to help choreograph one of the numbers. His memory of seeing the play was that it took on "that Broadway type of musical element then fused it with the contemporary." He explains his approach for the film: "I always go with music. With the western forms taking about 10 years to filter through to communities I figured they were probably still into rock 'n' roll and jive in the late sixties. So I used those movements with a little bit of Broome sensuality."

One of the most complicated numbers to stage was "Listen To The News" which features traditional dance from a number of tribal groups around the Broome area. Page, together with producer Graeme Isaac, had to meticulously negotiate their way through all the protocols with traditional elders to obtain their agreement on the groups dancing together, what style of body painting would be used, even where the ochre body paint came from. Recalling his Olympic experience Page points out, "I don't mind a good challenge, especially when you're dealing with cultural protocol and traditional dance. When you do that sort of dance on a massive scale, there is an energy that comes up from the ground. And I saw it again with 'Listen To The News'."

Production Designer Felicity Abbott set about realising Perkins' wish for the overall design to have a heightened reality yet be drawn from real places. So almost all the locations used in Broome were real places that were then reconstructed and decorated for the '60s period look. In Perth, the shoot used the actual buildings where Jimmy Chi had gone to school. Working out of a remote location like Broome meant that Abbott had to approach the procuring and props in a completely different way. Instead of purchasing them she and her team had to get to know the locals and get into their houses to borrow dressings. As a New Zealander, Abbott found the experience quite an adventure. "Flying into Broome looking at the incredibly saturated red earth and the turquoise coloured sea and the blue sky, I really felt like I was flying into Mars," recalls Abbott. Those colours have inspired the film's palette. "The kind of greens in the sea and the ochres of the earth flow through the film," says Abbott.

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Summary

Bran Nue Dae has already had a remarkably long and influential life as a stage musical. Now it is the hope of the filmmakers that its unique spirit and ability to uplift audiences will be open for wider audiences to share. A story about home, family and identity sprinkled with some mad enchantment.

Says director Rachel Perkins, "I hope that it becomes another voice in the conversation about what Australia is about. Because, ultimately, cinema reflects the stories of a people and a country and there are many voices in Australia and *Bran Nue Dae* is one of them."

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About the Cast

ROCKY MCKENZIE (Willie) was born and raised in Broome, is from the Yawuru nation and considers Jimmy Chi a grandfather. He makes his acting début in *Bran Nue Dae*. McKenzie was discovered during auditions at the local high school where he has a reputation as a basketball star.

JESSICA MAUBOY (Rosie) was born in Darwin to a Timorese/Indonesian father and Aboriginal mother. She shot to national attention as the runner-up in the hotly contested fourth season of *Australian Idol*. Mauboy won the Country Road to Tamworth Award when she was 14. Her début album, *Been Waiting*, has produced three hit singles and achieved platinum sales. Mauboy makes her acting début in *Bran Nue Dae*.

ERNIE DINGO (Tadpole) is a freshwater man from the Yamitji nation. He grew up in Mullewa in the Geraldton region of Western Australia. His talents as an actor, television host, reporter and comedian have made him one of Australia's best known and most loved performers. He began his performing career in the Middar Aboriginal Dance Theatre in 1978 but made the transition to actor the following year. His early stage appearances included *Bran Nue Dae* where he first played the role of Uncle Tadpole. In 1987 he was nominated for an Australian Film Institute (AFI) Award for his role in the television drama, *Tudawali*. Numerous other television performances followed, including *The Cowra Breakout* (1984), *Heartland* (1994) with Cate Blanchett and *Kings in Grass Castles* (1996). Dingo's film credits include *Dead Heart* (1996), *The Fringe Dwellers* (1985), *Crocodile Dundee II* (1987) and Wim Wenders' *Until the End of the World* (1990). He has hosted and reported for a number of Seven Network programmes, including *The Great Outdoors* since it began in 1992. Dingo has won numerous awards including being named as one of Australia's Top 100 National Living Treasures, the Order of Australia, "Aboriginal of the Year" by the NAIDOC Committee and the Deadly Award for Outstanding Contribution to Film and Television.

MISSY HIGGINS (Annie) was born and raised in Melbourne and is one of Australia's most popular music stars. The singer-songwriter began performing when she was just 13 and came to national attention a few years later when she won broadcaster Triple J's songwriting competition in 2001. Her first two EPs topped indie charts whilst her début album, *The Sound of White*, became Australia's best-selling album of 2005. She was also named Best Female Artist at that year's ARIA Awards. Her second album, *On A Clear Night* in 2007, was again a best seller in Australia and earned Missy a second ARIA. The opening track "Where I Stood" has sold over 100,000 copies on iTunes and featured on hit television shows such as *Grey's Anatomy*, *Smallville* and *Brothers & Sisters*. In late 2008 the single entered the Top 20 on the U.S. and Canadian airplay charts. Higgins makes her acting début in *Bran Nue Dae*.

GEOFFREY RUSH (Father Benedictus), who was born in the town of Toowoomba (meaning 'swamp') in Queensland, won the 1997 Oscar® for Best Actor, an AFI Award, New York and Los Angeles Film Critics' Awards, a Broadcast Film Critics' Award, a Film Critics' Circle of Australia Award, a SAG Award, a Golden Globe and a BAFTA For his role as pianist David Helfgott in *Shine*. He won an Emmy for *The Life and Death of Peter Sellers* in 2004 and in 2009 was awarded the Tony for Leading Actor in *Exit The King* after a hugely successful Broadway season. He was Oscar-nominated for *Shakespeare in Love* and *Quills*. Rush's other film credits include *Mystery Men*, *The Tailor of Panama*, *Frida*, *Intolerable Cruelty*, *Munich*, *Elizabeth*, *Finding Nemo* and the *Pirates of the Caribbean* trilogy. Australian films he has appeared in include: *\$9.99*, *Candy*, *Ned Kelly*, *Lantana*, *Swimming Upstream*, *Harvie Krumpet*, *On Our Selection* and *Children of the Revolution*.

DEBORAH MAILMAN (Roxanne) was born and raised in Queensland to a Maori mother and a Bidjara Aboriginal father. She has worked across film, television and theatre in a career that has made her one of the most popular actors in Australia. Mailman is best known for her role as 'Kelly' on the critically acclaimed television series, *The Secret Life of Us* for which she won a Silver Logie for Most Outstanding Actress. Her film credits include *Radiance*, for which she won the 1998 AFI Best Actress Award, *Rabbit Proof Fence* and *Lucky Miles*. She has worked extensively in the theatre and was a member of the Sydney Theatre Company's 'Actors' Company' for two years.

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TOM BUDGE (Slippery), who maintains his cultural background is “mongrel”, made his feature debut in Paul Goldman's highly praised *Australian Rules*. Since then he has appeared as Samuel Stote, the sociopathic bushranger, in Nick Cave and John Hillcoat's award-winning *The Proposition*, the WWII thriller *Kokoda*, in Neil Armfield's *Candy* and in *Last Train To Freo*, which earned him a best supporting actor nomination at the 2006 AFI Awards. For television his credits include the HBO/Dreamworks SKG series *The Pacific*. On stage his debut performance in the Company B Belvoir St production of *The Lieutenant of Inishmore* earned him a Best Supporting Actor nomination at the 2004 Helpmann Awards. Budge is also a musician and his band "The Tom Budge Band" will tour China late in 2009 and expect to release their first album early next year.

MAGDA SZUBANSKI (Roadhouse Betty), who is of Scottish/Polish/Irish/Italian descent, is an award-winning actress and writer, and one of Australia's most loved and celebrated personalities. She is perhaps best known locally for her role as Sharon Strezlecki in the hit TV comedy series *Kath & Kim* and internationally as Mrs. Hoggett in the Academy Award and Golden Globe winning *Babe* and its sequel *Babe: Pig in the City*. Szubanski voiced the character of Miss Viola in the animated feature *Happy Feet*, working for the third time with director George Miller. Her other film credits include *The Crocodile Hunter: Collision Course*, alongside the late Steve Irwin, *Son of the Mask* with Jamie Kennedy and Alan Cumming, *The Golden Compass* with Nicole Kidman and Daniel Craig, as well as playing the role of Mrs. Plonk in the Rolf de Heer comedy *Dr. Plonk*. In 2002, she won the AFI Award for best supporting actress in *Kath & Kim*. Szubanski was nominated twice more for the same role in the following years. On stage, Szubanski has recently been seen playing Big Jule in the musical hit *Guys and Dolls* performing in both the Melbourne and Sydney seasons. She is currently lending her voice to the animated feature film *Guardians of Ga'Hoole*.

NINGALI LAWFORD-WOLF (Theresa) is a Wangkatjungka-Goonyandi-Walmatjarri woman from the Fitzroy Crossing area of Western Australia's Kimberley region and one of Australia's most admired Aboriginal performers. She first appeared in the stage musical *Bran Nue Dae* in 1990. Her talents as an actor, dancer, singer and writer have seen her featured in various theatre, film and television productions including *Aliwa* and *Up the Road* by Company B Belvoir Street Theatre. Lawford-Wolf toured internationally with her one-woman show *Ningali*, a Deckchair Theatre Production which won a Green Room Award and an Edinburgh Festival Award for Best Actress. She toured Malaysia with a collection of songs and dances for Black Swan and performed in *Black and Tran* for the Melbourne International Comedy Festival. Lawford-Wolf's television credits include *The Circuit*, *Dirt Game* and *3 Acts of Murder*, along with feature film credits *The Drover's Boy* and *Rabbit Proof Fence*. Besides her work in theatre, film and television, Lawford-Wolf also holds workshops on projects to do with health. She is a guest at nearly all festivals celebrating the culture of the Aboriginal and Torres Strait Islander people, which she works tirelessly to bring to a wider audience.

STEPHEN BAAMBA ALBERT (Pastor Flakkon) was born in Broome and spent his childhood living in the pearling community. He is from the Baard and Kitja nations. Like Jimmy Chi, he was sent to boarding school in Perth. When he returned he formed *The Broome Beats*, the town's first Aboriginal electric band. He made his acting debut, at the age of 40, in the premiere season of *Bran Nue Dae* at the Festival of Perth in 1991. He later toured with the play all around the country playing the roles of Uncle Tadpole and Pastor Flakkon. In 1996 he played the lead role in Jimmy Chi's next musical *Corrugation Road*. Since then Albert has appeared in numerous plays, shorts films, documentaries and on television, including the SBS mini-series *The Circuit*. He is Chairman of Goolarri Media.

DAN SULTAN (Lester) is a rising talent who is making a name for himself as a musician and performer. He is from the Northern Territory: East Arremte (Arunda - Alice Springs) and Gurindji (Wave Hill); and a descendant of cameleer Sultan Raz Mohammed who came to Australia from Afghanistan in the late 1800s. On his father's side Sultan is Australian/Irish. In 2006, with guitarist and co-writer Scott Wilson, he produced his country/soul/rock'n'roll debut album, *Homemade Biscuits*. With his band Sultan has toured extensively around Australia appearing at Festivals such as Womadelaide, The Byron Bay Blues Festival and Port Fairy Folk Festival. He has supported The John Butler Trio and The Waifs, as well as collaborating with Paul Kelly on the Kev Carmody tribute album and performing his song "Your Love is Like a Song" with the Melbourne Symphony Orchestra. Sultan makes his acting debut in *Bran Nue Dae*.

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About the Filmmakers

RACHEL PERKINS (Writer/Director) is from the Arrernte and Kalkadoon nations of Australia. She trained at the Central Australian Aboriginal Media Association (CAAMA) in Alice Springs and is also a graduate of the Australian Film Television and Radio School. Perkins was employed for a combined six years as an executive producer of the Indigenous Television Units at SBS and the ABC. She has independently produced and directed a number of documentary series including *Blood Brothers* and *From Spirit to Spirit* - the first international Indigenous co-production of Aboriginal, Maori, Sami and Native Canadian filmmakers. She financed the first Indigenous drama initiative for the Australian Film Commission and produced three short films under these successful initiatives.

Perkins has directed two multi-award winning feature films, *Radiance* and *One Night The Moon* (which she also co-wrote). These films have screened at the Berlin, London, Toronto, Moscow and Sundance film festivals. *Radiance* (winner of an AFI and Film Critics Circle Award for Best Actress and Australian Screen Sound Guild Award) is unique in being voted most popular film at the Sydney, Melbourne and Canberra film festivals. *One Night The Moon* is the winner of two AFI Open Craft Awards - Sound and Cinematography, two Film Critics Circle Awards for Best Score and The Special Achievement Award recognising Perkins's unique combination of sound, image and music, an Australian Cinematographers Society Award and two AWGIE (Australian Writers' Guild) Awards including the Golden AWGIE. *One Night The Moon* has screened at 70 film festivals worldwide and received the New York International Independent Film and Video Festival Award for Best Feature Film – Musical.

Perkins was one of the directors, co-writers and producers of the seven-hour documentary series *First Australians*, which screened on SBS in 2008 and was awarded the 2009 Logie Award for Most Outstanding Documentary. This series, produced by Perkins's company Blackfella Films, is the largest budget documentary series to be undertaken in Australia. Perkins has been active in the development of the Australian film industry, which was acknowledged in 2002 with her being presented the AFI's Byron Kennedy Award. She has served as a juror and advisor at Sundance, on the boards of the NSWFTO, the AFTRS, the AFC and is currently a Board member of Screen Australia and a founding Board member of the National Indigenous TV Service. Since 2000, she has edited Australia's largest directory of Indigenous media and the arts, www.blackbook.afc.gov.au.

REG CRIBB (Writer) has had considerable success as a playwright with credits including *The Return*, which won the 2001 Patrick White Playwrights Award and *Last Cab to Darwin* which won the same award in 2003, as well as the W.A. Premier's Award, both for Best Script and the overall Award. Both plays have toured nationally and internationally. Cribb's feature screenplay debut was *Last Train to Freo* (dir. Jeremy Sims, 2006), which won the W.A. Premier's Award and The Film Critics Circle of Australia Award for Best Adapted Screenplay.

JIMMY CHI (Writer), who was born in 1948 to a Bardi Aboriginal mother with Scottish heritage and a Broome born father whose parents were Chinese and Japanese, embodies his hometown Broome's cultural diversity. The town's blend of influences nurtured a rich artistic society where music was the dominant expression and, by the late 1970s, came to be known as the "Broome Sound".

Chi was the inspirational heart and creative driver of the nationally acclaimed stage musical *Bran Nue Dae*, backed by Broome band *Kuckles*. It became one of Australia's most successful musical plays, was a smash hit at the 1990 Festival of Perth, and toured Australia extensively winning awards along the way such as the prestigious Sidney Myer Performing Arts Award.

Chi's later stage musical, *Corrugation Road*, was produced by Black Swan Theatre and premiered at the Festival of Melbourne in 1996, winning *The Age* Critics' Award for Creative Excellence. The show toured Australia with considerable critical and commercial success. With music by Chi, *Kuckles*, the Pigram Brothers and other friends, Chi's story confronted the taboos surrounding mental health, abuse, sexuality and religion with humour and hope.

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In 1991, Chi was awarded the Human Rights and Equal Opportunity Commission Drama Award for *Bran Nue Dae* and in 1997 he was presented with the Australia Council's Red Ochre Award for his contribution to Indigenous arts, at both national and international levels. His road of dedication to Australian artistic endeavour and justice for Indigenous people in particular is paved with many awards including the State of Western Australia honouring him as a Living Treasure and the national government awarding him the Centenary Medal for his contribution to Australian society.

Despite his outstanding contribution to performing arts, as a playwright, songwriter, and musician and as a creator of landmark Indigenous theatre, it is Jimmy's personal quest for inner peace and love that can be shared by all humanity, which is the cornerstone of his life and which earn him the reverence of those who know and love him. He carries the scars of past physical and emotional trauma; so often an unbearable burden but yet with this pain has come creative insights which he has gifted to the world through his music and poetry.

Jimmy Chi is a patron of SANE Australia.

KUCKLES (co-creators original stage musical) band members are Patrick Duttoo Bin Amat, Jimmy Chi, Garry Gower, Michael Manolis Mavromatis and Stephen Pigram. The band emerged from a vibrant music scene in Broome in the '60s and '70s in the days before television came to town. The above line-up formed in 1981 when a number of Broome musicians travelled to Adelaide to study at the Centre for Aboriginal Studies in Music (CASM), drawn there by the success of other newly formed Aboriginal bands such as *No Fixed Address*, *Us Mob* and *Coloured Stone* and the opportunity to focus fulltime on their music. *Kuckles* created a distinctive Broome sound by using traditional language with a fusion of country, folk, rock and reggae. The title track of their groundbreaking 1981 recording "Milliya Rumarra" translates from the Yawuru language as first, or brand new, day. *Kuckles* members were involved in the early workshoping of *Bran Nue Dae* the stage musical with their real life stories and wit inspiring a number of scenes. The band's three principal writers – Chi, Manolis and Pigram created the songs that have become national icons in the Indigenous community. *Kuckles* band members have performed with other Broome musicians in all of the stage productions of "Bran Nue Dae".

ROBYN KERSHAW'S (Producer) first feature was *Looking For Alibrandi* (dir. Kate Woods, 2000) starring Anthony LaPaglia, Greta Scacchi and Pia Miranda. It was a box office hit in Australia grossing A\$8.3 million and won five AFI Awards, including Best Film and Best Actress. She was Head of Drama and Narrative Comedy for the Australian Broadcasting Corporation (ABC) from 2001 to 2004 during which time she commissioned and executive produced series such as the International Emmy-nominated *MDA* and *Kath & Kim* (series I, II & III) which is the highest rating narrative comedy in Australian history. For SBS Kershaw produced *Bondi Banquet* and *Effie: Just Quietly*. She has also worked extensively in live performing arts throughout Australia including six years as General Manager for the acclaimed Belvoir St Theatre. Kershaw has served on the board of the Australian Film Finance Corporation (now Screen Australia) and is currently on the Board of ScreenWest.

GRAEME ISAAC (Producer) has produced many films in collaboration with Indigenous communities and Indigenous filmmakers. He also has a background in theatre and music, and has known *Bran Nue Dae's* originator Jimmy Chi and his band *Kuckles* for over 25 years. In 1980 he wrote and produced (with Ned Lander) the Aboriginal rock and roll road movie *Wrong Side of the Road*, which won the 1981 AFI Jury Prize, premiered at the Berlin Festival and was the first feature length drama to be made in Australia with an all Aboriginal cast. He was also Supervising Producer of the highly successful early Indigenous Drama Series initiatives *From Sand To Celluloid* and *Shifting Sands* produced in the 1990s with the support of the AFC, SBS and the ABC with multi-award winning shorts from the series screening in Cannes, Berlin and Toronto. His documentaries have won many awards and screened at festivals world wide including Sundance and Amsterdam. He has worked as a creative and production consultant on three Indonesian features all of which premiered in Cannes, including *A Woman Of Courage*, *Leaf On A Pillow* and *Serambi*. For the last four years he has been an organiser and selector for the international public broadcasting conference INPUT. In previous

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lives he was a member of the Australian Performing Group (Pram Factory), a founding member of Circus Oz and played in the band Captain Matchbox.

ANDREW LESNIE A.C.S., A.S.C. (Director of Photography) is one of the world's leading cinematographers. His credits include Peter Jackson's *The Lord of the Rings* trilogy for which he won an Oscar® for the first, *The Fellowship of the Ring*, and a BAFTA award for the final, *The Return of the King*. He has since worked on Jackson's *King Kong* and the upcoming *Lovely Bones*. Other international credits include *I Am Legend* and *The Last Airbender*, due for release in 2010. His Australian credits include *Babe* and its sequel, *Bag: Pig in the City*, *Love's Brother*, *Doing Time for Patsy Cline* and *Spider & Rose*.

ROCHELLE OSHLACK (Editor) began her career assisting Jill Bilcock, one of the world's leading editors, on films such as *Romeo & Juliet*, *Moulin Rouge*, *Head On* and *The Dish*. *Bran Nue Dae* is Oshlack's second collaboration with director Rachel Perkins, the first being on the award-winning documentary series *First Australians: The Untold Story of Australia* (SBS).

FELICITY ABBOTT (Production Designer) graduated from The Australian Film Television & Radio School (AFTRS) in 1999 winning the Fox Studios Australia award for Excellence. Abbott's credits include *Restoration* (dir. Cordelia Beresford) which won best short film in the general category at the Sydney Film Festival in 1999 and the Jury Prize, Short Film Competition, at the Long Beach International Film Festival, USA, 2000. A further collaboration between Abbott and Beresford, *The Eye Inside*, won best short film at both the Sydney Film Festival and the St Kilda Film Festival (Melbourne) in 2005. Her other feature credits are the Rose D'Or award -winning film opera *The Eternity Man* (dir. Julien Temple) and *The Last Confession of Alexander Pearce* (dir. Michael James Rowland).

STEPHEN PAGE (Choreographer) is one of Australia's most remarkable creative talents. One of 12 children, Page began his career as a dancer with the Sydney Dance Company. In 1991 he was appointed Artistic Director of Bangarra Dance Theatre, a position he still holds today. Combining the cultural integrity and spirit of Aboriginal and Torres Strait Islander traditions with contemporary dance, Bangarra's rivetting shows have consistently sold out on tours around Australia and internationally. Page has also choreographed several collaborations with The Australian Ballet, co-directed segments of the 2000 Sydney Olympic Games Opening Ceremony, was Artistic Director of the 2004 Adelaide Festival of the Arts and directed the spectacular smoking ceremony marking the 75th anniversary of the opening of the Sydney Harbour Bridge. He has choreographed numerous film clips and for the operatic feature film *Black River* (dir. Kevin Lucas, 1994).

MARGOT WILSON (Costume Designer) is a leading costume and production designer. She is best known for her costumes for John Hillcoat's film *The Proposition* starring Guy Pearce (for which she won an Australian Film Institute Award in 2006) and for Terrence Malick's Oscar-nominated *The Thin Red Line* starring John Cusack, George Clooney, Adrian Brody and James Caviezel. Wilson's other credits include Ray Lawrence's *Jindabyne* and *Lantana*, *Japanese Story* starring Toni Collette, *La Spagnola* (nominated for an AFI Award for costume design) and John Hillcoat's adaptation of Cormac McCarthy's post-apocalyptic novel *The Road*, starring Viggo Mortensen, Charlize Theron and Guy Pearce.

DAVID BRIDIE (Bran Nue Dae Songs Producer) is a seven time ARIA Award winning songwriter and composer who has enjoyed a distinguished career as one of Australia's most innovative artists. He is renowned as an international soundtrack composer, a leading expert on and producer of Melanesian music, a uniquely Australian songwriter and a solo piano player/singer. As lead vocalist, keyboard player, co-composer and co-producer of the critically acclaimed band *Not Drowning, Waving*, Bridie built a world-wide reputation through the six albums and two soundtracks the band released during its illustrious career. With *My Friend The Chocolate Cake*, David ventured on a different musical journey, an all-acoustic outfit teaming up with cellist Helen Mountfort. Along the way Bridie has produced albums for artists such as Christine Anu, Archie Roach, Monique Brumby and Papua New Guinea artist George Telek. He has scored over 100 films including *Proof*, *Myth of Fingerprints*, *The Man Who Sued God*, *That Eye The Sky*, *Tempted* and *In A Savage Land* winning

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ARIAS and two AFI awards for best soundtracks. Most recently he has worked on the films *Two Fists one Heart*, and television series, *The Circuit*.

CEZARY SKUBISZEWSKI'S (Composer) first film score was for the film *Lilian's Story* (starring Toni Collette), directed by fellow Pole Jerzy Domaradzki. He has since worked with many Australian directors, including Gregor Jordan (*Two Hands*), Craig Lahiff (*Black & White*), Steve Jacobs (*La Spagnola*), Richard Flanagan (*The Sound of One Hand Clapping*), Sam Neill (*The Brush Off*), Dein Perry (*Bootmen*), Ana Kokkinos (*The Book of Revelation* and *Blessed*) and Gillian Armstrong (*Death Defying Acts*). Skubiszewski has received many awards including two AFIs, three from Australian Performing Rights Association (APRA), six from Australian Guild of Film Composers (AGSC), two Best Music Awards from Film Critics of Australia and Best Film Music at the Asia-Pacific Film Festival. He has composed music for many television films and programmes and also wrote the music for a number of advertising campaigns including Carlton Draught's 'Big Ad' campaign and 'VB Stubby Symphony', which became a sensation all over the world. Skubiszewski has also contributed to the recordings of *Jebediah*, *Killing Heidi*, *The Cat Empire*, *Things of Stone and Wood*, *Rocky Horror Show* and many more. In 2003 he received the Centenary Medal for services to Australian Society and Australian Film Production.

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Glossary

Aunty and Uncle: as a mark of respect Australian Indigenous people will often refer to older female and males as 'Aunty' or 'Uncle' where there may or may not be any blood relation.

Rolf Harris: born in Western Australia, Harris is a musician, singer, composer, visual artist and television host. He is particularly renowned in Australia for the song *Tie Me Kangaroo Down, Sport* and the use of the distinctive instrument 'the wobble board'.

The 'lock up': a prison or a gaol cell.

To 'pull his finger out': to get active and act on something.

To 'crack on': to make a sexual advance.

A 'ripping yarn': a great and compelling story, sometimes true, sometimes only coloured by the truth.

To have 'no shame': to behave freely with little or no social inhibitions. 'Shame' is an important social and cultural concept to Australian Indigenous cultures.

BRAN NUE DAE

Credit List

Bran Nue Dae
Based on the Stage Musical with Original Songs by
JIMMY CHI and KUCKLES
PATRICK DUTTOO BIN AMAT
JIMMY CHI
GARRY GOWER
MICHAEL MANOLIS MAVROMATIS
STEPHEN PIGRAM

Director
RACHEL PERKINS

Producers
ROBYN KERSHAW
GRAEME ISAAC

Screenplay
REG CRIBB
RACHEL PERKINS
JIMMY CHI

Executive Producers
CHRISTOPHER MAPP
MATTHEW STREET
DAVID WHEALY

Line Producer
TATTS BISHOP

Director of Photography
ANDREW LESNIE ACS, ASC

Editor
ROCHELLE OSHLACK

Production Designer
FELICITY ABBOTT

Choreographer
STEPHEN PAGE

Costume Designer
MARGOT WILSON

Bran Nue Dae songs producer
DAVID BRIDIE

Composer
CEZARY SKUBISZEWSKI

1st Assistant Director
TOBY PEASE

starring
ROCKY MCKENZIE

JESSICA MAUBOY

ERNIE DINGO as Uncle Tadpole

BRAN NUE DAE

with
MISSY HIGGINS

and
GEOFFREY RUSH

DEBORAH MAILMAN
TOM BUDGE
MAGDA SZUBANSKI

NINGALI LAWFORD-WOLF
STEPHEN BAAMBA ALBERT
DAN SULTAN

Cast

ROCKY MCKENZIE	Willie
JESSICA MAUBOY	Rosie
ERNIE DINGO	Uncle Tadpole
MISSY HIGGINS	Annie
GEOFFREY RUSH	Father Benedictus
DEBORAH MAILMAN	Roxanne
TOM BUDGE	Slippery
MAGDA SZUBANSKI	Roadhouse Betty
NINGALI LAWFORD-WOLF	Theresa
STEPHEN BAAMBA ALBERT	Pastor Flakkon
DAN SULTAN	Lester
JOSIAH PAGE	Tommy
HUNTER PAGE	Peter
SAMSON PAGE	Daryl
DAYLE GARLETT	Dorm Boy
PAULLY EDGAR	Sam
SYLVIA CLARKE	Woman on Beach
ALI TORRES	Woman on Beach
FERDY MAUBOY	Rosie's Dad
ROWAN ALBERT	Boy at Sun Pictures
EMMA SIBOSADO	Rosie's Gang
SOPHIE KELLY	Rosie's Gang
IRENE SHADFORTH	Rosie's Gang
KELTON PELL	Mean Drunk
JIMMY EDGAR	Footy Coach
TONY BRIGGS	Scary Black Man
PETER WEST	Lou (Policeman)
ROB GREENOUGH	Bruce (Policeman)
BRODIE TAYLOR	Barman (Broome)
DAMON LOCKWOOD	Barman (Perth)
RICARDO DEL RIO	Priest
NICK BRITTON	Priest
MICHAEL SMITH	Willie Stunt Double

Lester's Band - Kuckles

PATRICK DUTTOO BIN AMAT MICHAEL MANOLIS MAVROMATIS
GARRY GOWER

Roebuck Hotel Dancers

NGAIRE PIGRAM	TARA GOWER
GINA RINGS	PEGGY MISSI
DEBORAH BROWN	WAANGENGA BLANCO
SERMSAH BIN SAAD	TREVOR JAMIESON
SANI TOWNSON	PERUN BONSER
DAVID PAGE	RACHELLE WATKINS

BRAN NUE DAE

Listen to the News Dancers

JIMMY EDGAR	PETER FRANCIS
PHILLIP GREEN	ROY WIGGAN
ROBERT DANN	
BRADLEY ANGUS	BRIAN BIN SAABAN
SERMSAH BIN SAAD	WAANGENGA BLANCO
PERUN BONSER	AARON BRAND
BHAN COPELANDI	PATRICK GEORGE
LOWELL HUNTER	LOUIS ISAAC
TERRANCE JACK (TJ)	LEON JACKY
TREVOR JAMIESON	MURRAY MANOLIS
HIROSHI MASATORA	DAVID PAGE
SANI TOWNSON	NAV YAPA

The Chooky Dancers

TERRY NUPURRA	DARREN MATAN
ANGUS MALAKUNYA	NATHAN GUYMANGURA
JASON YIRRMAL	SIMON BAPADJAMBANG

Chooky Dancer's Manager	JOSHUA BOND
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Crew

Associate Producers	GLENNIE ALLAN ANDREA DISTEFANO
Production Manager	JULIE SIMS
2nd Assistant Director	DREW BAILEY
2nd 2nd Assistant Director	BREEZE CALLAHAN
3rd Assistant Director	EMMA GOODLAND
Additional Assistant Directors	STUART MORRICE CLAIRE BLAKE LUKE HARDMAN STEPHEN PAGE CHRISSIE O'CONNELL LOUISE GOUGH KELLY VINCENT ANNA McDONNELL BIATTA CZERKIES POPPY DOWLE KARTIKA CHRISTOPHERS JO HILLAERT LIZ KEARNEY DANIELLE FERNANDES CRAIG MATHIESON JEFF SKINNER NICK COPPING
Director's Assistant	DIANNE BROWN
Script Supervisor	CHRISTINE ROBSON
Script Editor	KAT SLOWIK (MONEYPENNY SERVICES)
Production Co-ordinator	KARI SCRUBY
Travel Co-ordinator	
Production Secretary	
Production Assistant (Perth)	
Production Runners (Broome)	
Production Runners (Perth)	
Additional Production Runners	
Additional Coordinator (Perth)	
Production Accountant (Shoot)	
Additional Accountant (Broome)	
Post Production Accounting	
Accounts Assistant (Perth)	
Art Director	SOPHIE NASH
Art Dept Co-ordinator	SUE ELPHINSTONE
Set Decorator	TANIA EINBERG
Props Buyer/Dresser	PETER MALATESTA
Standby Props	PETER KODICEK
Assistant Buyer/Dresser	MICHAEL MULHOLLAND
Art Dept Assistants	TERRANCE JACK (TJ) SOPHIE BURKETT ELOISE STUART TANIA FERRIER CHRIS HILL
Props Buyer/Dresser (Perth)	
Assist Buyer/Dresser (Perth)	
Assistant Scenic Artist	

BRAN NUE DAE

Graphic Artist	KEN LAU
Construction Manager	CAMERON STANTON
Carpenters	GLEN WEBSTER
	MALCOM WARD
Kombi Painter	JEANNE BROWNE
Painter	CHRISTOPHER "FIN" DOUGLAS
Special Effects Co-ordinator	JABIN DICKENS
Vehicle Co-ordinator	DANIEL PROCKTER
Vehicle Co-ordinator (Perth)	JUSTIN GRIFFITHS
Blacksmith	WILL THOMAS
Snake Wrangler	CHRIS MITCHELL
Horse Wrangler	DEBORAH VINCENT
Camel Wrangler	ALISON BIRD
Camera Operator/Steadicam	SIMON HARDING
Focus Puller	COLIN DEANE
"B" Camera Focus Puller	CHRISTIAN LUXTON
Clapper Loaders	INAKE DE UBAGO
	MELISSA OZICH
Video Split Operator	PSEMBI KINSTAN
Camera Attachment	DEVINA McPHERSON
	PAUL BOOTH
Gaffer	STEVE GRAY
Best Boy	GRANT WILSON
3rd Electrics	ARNHEM HUNTER
4th Electrics	TIM GOODACRE
Additional Electrics/Grips	GAVIN COLE
	MARK McCUMBER
	DREW MERRIFIELD
	CHRIS MITSKINS
	STEVE BINNS
	MICHAEL FILIPPIDIS
	FABIAN ULRICH
	TERRANCE McCOY
	MARK WHITE
	JOHN BATT
Additional Electrics/Playback Op	DAMIAN WATKISS
Additional Luggers	CLINT LAWRENCE
	LEE JANKOWSKI
	WARREN GRIEF
Key Grip	MICK RICH
Best Boy Grip	MATT WOLTERS
Grip Assistants	GRANT FLETCHER
	DANIEL MITTEN
Additional Grips	COREY SMITH
	SCOTT MONTGOMERY
Sound Recordist	IAN THOMSON
Boom Swinger	LOUIS ISAAC
Cable Runner & Playback Operator	LEE UCICH
Additional Playback Operator	
	LYN ASKEW
Costume Supervisor	MARY-LOU DA ROZA
Costume Buyer	HELEN MATHER
Standby Costume	LAUREN TRIVETT
Costume Assistants	JULIE BRYANT
WAAPA Costume Attachments	LAUREN WIDDICOMBE
	RENNE KIRSTENSEN
	KATE GOODSUELL
	ROBYN KERSHAW
Casting	

BRAN NUE DAE

Extras Casting Extras Casting Assistants (Broome)	REBBECA SARIAGO MANDELA YU MIKKA POELINA JUB CLARKE
Additional Extras Casting	
ScreenWest Producers Attachments (Perth)	TARYNE LAFFAR IRMA WOODS GENEVIEVE GRIEVES
Screen Australia Director Attachment (Broome)	
Producer's Assistants	ALICE ANSARA ALEKS RADOVIC
Location Manager (Broome) Assistant Locations Manager (Broome) Cultural Advisor Cultural Advisor/Locations (Broome) Cultural Liaison Minyirr Park Location Manager (Perth)	MIKE MONTAGUE NICOLE OSTINI JIMMY EDGAR NEIL MCKENZIE MICHAEL CORPUS TIM BURNS
Key Make up Hairdresser Make Up Assistant Additional Hairdressers	KT CROCKER ANNETTE SCAFFIDI DANNI MILLER MANDY CAHILL KARTIKA CHRISTOPHERS TINA COATE HEATHER WYLES ROMY VAN DEN BURG PAULA MARZO PAULINE MCLAUGHLIN ALBA IOMMAZZO TAHNYA STEVENSON TISA CROCKER
Additional Make Up Assistant	
Dance Tutor	SERMSAH BIN SAAD
Singing Teacher	LEA CULLENS
Dialogue Coach School Tutor	CATH BANKS TRACEY EVANS
Post Production Supervisor	MARC VAN BUUREN
1st Assistant Editor (Sydney) 1st Assistant Editor (Broome) Additional Assistant Editor Post Production Consultant	JEFF PARKER KIMBERLY WEST CHRISTINE CHEUNG JANE MAGUIRE
Visual FX by Executive Producer Visual FX Producer Visual FX Supervisor Visual FX Co-ordinator Senior Compositor Compositors	ILOURA SIMON ROSENTHAL INEKE MAJOUR PETER WEBB GEORGIA SMITH CHRIS BETTERIDGE DOMINIC HELLIER MATT OMOND
Digital Artists	JARETT LEE TOM KENEALLY MICHAEL NIX
VFX Assistant	
Main Title Design Creative Director Environments	GLENN MELENHORST JOSH SIMMONDS

BRAN NUE DAE

Character Designer Animator	KATE MOON NICK TRIPODI
Sound Post Production Sound Designer Dialogue Editor Foley	SOUNDFIRM AUSTRALIA STEVE BURGESS PETER MILLS MARIO VACCARO BLAIR SLATER
ADR Recordists	RALPH ORTNER MICHAEL THOMPSON LIESL PIETERSE ANDREW NEIL HELEN FIELD
Sound Mixer Sound Post Production Manager	
Laboratory & Digital Intermediate Services Digital Producer Digital Colourist Digital Liaison Senior Composer Compositors	DELUXE AUSTRALIA IAN ANDERSON IAN LETCHER PAUL CROSS KASPAR ZWIRNER KEVIN LYNCH SARAH SPARNNEN ROSS MITCHELL JASON TURPIN FRANCO DiCIERO CHRIS BONZON
I/O Supervisor I/O Operators	
"Making of" Director & Script "Making of" Cinematographer "Making of" Additional camera	ADRIAN WILLS CAMPBELL HYNAM-SMITH TIM ALEWOOD EUGENE PEREPLETCHIKOV ANDREW SOO THE LAB CORNER POST
"Making of" Editor Video Post Sound Post	
Safety/Stunt Supervisor Safety Supervisor Safety Rigger Unit Nurse	ROB GREENOUGH PETER WEST NARELLE SIMPSON CATHERINE CONNOR
Caterer (Broome)	BLOOMS CAFÉ RESTAURANT SHAMA VANVARIA BUDDA TANGWEI RONNIE ROE ANSON JAN BRIAN JAMES LINDA COATES
Caterer's Assistants (Broome)	
Caterer (Perth)	
Unit Publicist Stills Advisor Press Kit EPK	VICTORIA BUCHAN FRAN LANIGAN SUE O'NEILL ZEALOT
Stills Photographers (Broome)	DOUGLAS KIRKLAND NIGEL GAUNT CAMPBELL HYNAM-SMITH INGETJE TARDOS MATT NETTHEIM DAVID DARE PARKER AVE GASSMAN
Stills Photographer (Broome/Perth) Stills Photographers (Perth) Stills Photographer (Kununurra)	
Assistant Unit Manager (Broome)	KIM GLADMAN

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Assistant Unit Manager (Perth) Unit Assistants	CHRIS VEERHUIS LOCKIE PATTERSON KIRAN WILSON BILL MILLER BOB LOOKER
Additional Unit Assistant	
2nd Unit Director of Photography 2nd Unit Assistant Director 2nd Unit Focus Puller 2nd Unit Grip	MICHAEL McDERMOTT RICHARD McGRATH GAVIN HEAD GREG STIRLING
Legal Services	NINA STEVENSON and ASSOCIATES NINA STEVENSON SHEILA JAYADEV MAUREEN BARRON
Insurance	HW WOOD TONY GIBBS
Completion Guarantor	FILM FINANCES ANNI BROWNING
Film Stock	FUJIFILM
Camera Equipment	Supplied by ARRI Australia Pty Ltd
Stock Footage	ITN SOURCE BRITISH PATHE/ITN SOURCE

Additional Cast Broome

Alby Abram	Brian Cox	Nathalie Ishiguchi	Dyann Pigram
Joseph Albert	Curtley Cox	Shayden Ishiguchi	Jesse Pigram
Julie Ann Alderman	Helena Cox	Catherine Jaenicke	Kelly Pigram
Angela Alibrando	Kathleen Cox	Brayden Janel	Leroy Pigram
Lara Alsop	Mark Cox	Lucas Karadada	Gallen Pilkington
Bradley John Angus	Yasmin Curran	Leonie Kelly	Katie Pinchas
Terry Armstrong	Robert Dann	Sandra Kelly	Danny Pinchas
Rachel Atkinson	Anthea Demin	Samantha Lambot	Kimberly Prado
Marcia Augustine	Ivan Dia	Levi Lani	Ellen Puertollano
John Badal	Albert Dolby	MinWah Leung	Rainer Raja
Caroline Bainbridge	Jillian Dolby	Jessica Lindsay	Louise Ray
Chantelle Ball	Imick Dolby	Kelly Loseby	Scott Robertson
Danielle Bangmorra	Patricia Edgar	Ken Lowth	Brian Saabin
Harold Bani	Jake Edwards	Wendy Lowth	Raymond Sahanna
Erikka Banks	Chris Edwards	Emer Lumba	Craig Sampi
Lillian Banks	Lydia Edwards	Robyn Lynch	Marley Sharp
Telsey Banks	Richard Fagen	Carlson Mandijalu	Steven Simpson
Sherrina Barker	Sarah-Jane Fagen	Leelah Martin	Kevin Spratt
Barry Bartlett	Samantha Fahey	Akira Masuda	Crystal Stacey
Chantelle Bartlett	Chloe Fahey	Evelyn Masuda	Mitch Stephenson
David Beech	Annika Farrell	Colleen Masuda	Jake Stephenson
Michael Beines	Mary Farrell	Jonno Matsumoto	Jackie Stephenson
Katrina Bellemore	Cara Farrell	Terrance McCoy	Marcie Sterner
Kevin Billy	Omar Farrell	Liam McKenzie	Jamie Taylor
Corey Billycan	Ben Floyd	Michael McKenzie	Dimity Telfer
Sally Bin Demin	Yasmin Fogliani	Marley McNamara	Michael Torres
John Bin Salleh	Kelly Francis	Reanne McPhee	Tornina Torres
Christie Bishop	Mark Freeman	Robyn Metledge	Leah Valente
Gary Bonney	Olive Freeman	Jemma Milne	Soleil White
Margo Boyle	Paddy Freeman	Caitlyn Morrison	Ulanda White
Kerry Bryant	Emily Fryer	Rosalie Moulding	Vicki White
Brennon Charlie	Warren Fryer	Kaiesha Nanudie	Lloyd Wilridge
Maxine Charlie	Juanita Gower	Ebony Orazi	Mark Wungundin
Gabriel Chi	Floyd Grant	Elizabeth Ostini	Louie Yanawana
Jhi Clarke	Kristopher Hamaguchi	Mihkel Paapsi	Narelle Young
Craig Clements	Kim Harris	Ray Paul	Coco Yu
Mark Coles Smith	Jedda Hill	Marlika Perdrisaf	Shonelle Yungabun

BRAN NUE DAE

Matilda Connor
Bianca Cook
Quilon Councillor
AJ Cox

Prince Hill
Terry Hunter
Candy Ishiguchi
Dasia Ishiguchi
Michael Thorne-Blenkinsopp

David Phillips
Bart Pigram
Clare Pigram
David Pigram

The Masuda Gang

Big thanks to the rest of the Broome Mob

Music – Songs and Score

Songs Produced & Arranged by	DAVID BRIDIE
Kuckles Music Supervisor	MICHAEL MANOLIS MAVROMATIS
Recorded & Mixed by Studios	TIMOTHY COLE STUDIO 44 BROOME THE ENORMODOME NORTHCOTE
Drums	ANTHONY SHORT DAVE FOLEY GREG PATTEN
Guitars	ALAN PIGRAM DAN SULTAN MANNY MAVROMATIS MICHAEL MANOLIS MAVROMATIS PHIL WALES ROSS HANNAFORD STEPHEN PIGRAM
Bass Guitar	PATRICK BIN AMAT PAUL CARTRIGHT
Double Bass	DEAN ADDISON
Brass	ADAM HUTTERER KEN GARDNER MATTHEW HABBEN
Cello	FRANCESCA MOUNTFORT HELEN MOUNTFORT
Violins/Violas	AARON BARNDEN ANDREA KEEBLE ATTILA KUTI ERKKI VELTHEIM SUSIE NG SHARNI WILLIAMS XANI KOLAK
Accordion	DAVID ABUIISO
Keyboards	DAVID BRIDIE DAN SULTAN
Strings Arranged by	DAVID BRIDIE HELEN MOUNTFORT
Brass Arranged by	ADAM HUTTERER
Programming by	TIMOTHY COLE
Chorus Vocals	ALBERT BEVAN ALLISON TORRES DAVID BRIDIE EMMA SIBOSADO JIMMY EDGAR KERRIANNE COX KIRK PAGE NAOMI PANAI NGAIRE PIGRAM NINGALI LAWFOR PAUL CARTRIGHT SERMSAH BIN SAAD

BRAN NUE DAE

Spensely Street School Choir

STEPHEN BAAMBA ALBERT
STELLA BRIDIE
SURI BIN SAAD
STEPHEN PIGRAM
SYLVIA CLARKE
HAEZAN VROLAND
MATTHEW LYNAS
HUGH THOMSON
GEORDIE ANDERSON RHODES
OLLIE DYSON
PAM WESTWOOD

Original Music Composed and Produced by CEZARY SKUBISZEWSKI
© 2009 Albert Music (APRA)

Assistant Composer	JAN SKUBISZEWSKI
Orchestrations	ROB JOHN
Brass Arrangements	DARYL MCKENZIE
Choral Arrangements	DAVID ASHTON SMITH

Performed by the BRAN NUE DAE GYPSY ORCHESTRA
and the ASHTON SMITH SINGERS OF AUSTRALIA

Recorded and Mixed by ADAM RHODES
at SING SING STUDIOS MELBOURNE, AUSTRALIA

Original Music from the BRAN NUE DAE Stageplay

ALL THE WAY JESUS
Performed by Jessica Mauboy
Written by Jimmy Chi
Licensed by Universal Music Publishing Pty Limited

SEEDS THAT YOU MIGHT SOW
Performed by Dan Sultan
Written by Chi/Manolis/Pigram/Gower/Bin Amat
Licensed by Universal Music Publishing Pty Limited

LIGHT A LIGHT
Performed by Jessica Mauboy & Brendon Boney
Written by Jimmy Chi
Licensed by Universal Music Publishing Pty Limited

LONG WAY AWAY FROM MY COUNTRY
Performed by Ernie Dingo
Written by Jimmy Chi
Licensed by Universal Music Publishing Pty Limited

AFTERGLOW
Performed by Missy Higgins
Written by Jimmy Chi
Licensed by Universal Music Publishing Pty Limited

IF I GAVE MY HEART
Performed by Jessica Mauboy
Written by Jimmy Chi
Licensed by Universal Music Publishing Pty Limited

CHILD OF GLORY
Performed by Bob Faggetter
Written by Jimmy Chi
Recording licensed by Jimmy Chi Pty.Ltd. for Kuckles
Licensed by Universal Music Publishing Pty Limited

NOTHING I WOULD RATHER BE
Performed by Brendon Boney
Arrangement and Production Cezary Skubiszewski
Brass Arrangement by Daryl McKenzie
Written by Jimmy Chi
Licensed by Universal Music Publishing Pty Limited

FEEL LIKE GOING BACK HOME
Performed by Ernie Dingo & Missy Higgins
Written by Stephen Pigram
Licensed by Universal Music Publishing Pty Limited

BLACK GIRL
Performed by Dan Sultan & Brendon Boney
Written by Jimmy Chi
Publishing Jimmy Chi Pty Ltd

BRAN NUE DAE

LISTEN TO THE NEWS
Performed by Ernie Dingo
Written by Chi/Manolis/Gower
Licensed by Universal Music Publishing Pty Limited

BRAN NUE DAE
Performed by Dan Sultan
Written by Chi/Manolis
Licensed by Universal Music Publishing Pty Limited

NOTHING I'D RATHER BE (Finale)
Performed by The Cast
Written by Jimmy Chi
Licensed by Universal Music Publishing Pty Limited

BRAN NUE DAE – Millya Rumarra recording
Vocals by Jimmy Chi
Written by Chi/Manolis
Performed and arranged by Kuckles
Recording licensed by Jimmy Chi Pty Ltd. for Kuckles
Licensed by Universal Music Publishing Pty Limited

NYUL NYUL GIRL
Performed by Dan Sultan
Written by Jimmy Chi
Licensed by Universal Music Publishing Pty Limited

Additional Songs

SIX WHITE BOOMERS
Performed by Rolf Harris
Courtesy of EMI Records Ltd
Under license from EMI Music Australia Pty Limited
Written by Rolf Harris/John D. Brown
©1960 EMI Music Publishing Australia Pty Limited
for the World

ZORBA'S DANCE
Produced by David Bridie
Written by Mikis Theodorakis
©1965 EMI Miller Catalog Inc.
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Catalogue Partnership Australia Pty Limited

STAND BY YOUR MAN
Performed by Jessica Mauboy
Written by Sherrill/Wynette
© EMI AI Gallico Music Corp.
Administered by J Albert & Son Pty Limited
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GOD SAVE THE QUEEN
Vocal David Bridie
Arrangement Hanson/Oehrl B
KPM 0574

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BRAN NUE DAE

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Bangarra Dance Theatre

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Carron, Sarah Watt, Charlotte Hannah, Ron Grey, Lorraine Kershaw, Terrie Kershaw, Debbie Philpot, Darya
Bishop, Jan Palmer, Bill Davis, Jackie McKimmie

In Memory Of

Duncan Campbell, John Sahanna, Stanley Mirrindo, Lindsay Cox, Paddy Roe, Peter Angus, Sandy
Paddy, Father Francis, Bobby McCloud, Brian Syron, Oodgeroo Noonuccal, Justine Saunders, Rob Riley

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Stage Play Script Development

Andrew Ross, Peter Bibby, Marita D'Arcy, Aboriginal National Theatre Trust, Aboriginal Arts Board, Jack Davis, Richard Walley
Broome Musicians Aboriginal Corporation, Marion Granich, Ali Torres, Sue Smith, Bran Nue Dae Productions Aboriginal
Corporation Ronny Carter, Peter Yu, Stephen Albert, Patrick Bin Amat, Jimmy
Chi, Garry Gower, Michael Manolis Mavromatis, Stephen Pigram

Key Supporters/Personnel

Maria Mann, Peter Strain, Duncan Campbell, Jill Munro, Chris McGuigan
The Board and Managements of the Western Australian Theatre Company and Black Swan Theatre Company

Funding Bodies and Patrons

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Aboriginal Affairs, Aboriginal Affairs Planning Authority WA, Department for Employment Education and Training, WA
Department for the Arts, Ansett WA, Lord Alistair McAlpine, Janet Holmes à Court, BHP,
Bill Reed, Cable Beach Club

BRAN NUE DAE

First Production Festival of Perth 1990

Andrew Ross, Duncan Ord, Bran Nue Dae Productions, WA Theatre Company, Michelle Torres-Hill, John Moore, Ernie Dingo, Bob Faggetter, Lynda Nutter, Alan Charlton, David (Walla) Sampi, Stephen (Baamba) Albert, Maroochy Barambah, Rohanna Angus, Sylvia Clarke, Josie (Ningali) Lawford, Michael Leslie, Della Morrison, Vanessa Poelina, Patrick Bin Amat, Duncan Campbell, Alan Pigram, Stephen Pigram, Phillip Pigram, Robert Juniper, Cordula Albrecht, Garry Snowdon, Pam McDonald

1990 Tour

Rohanna Angus, John Moore, Stephen Albert, Bob Faggetter, Lynda Nutter, Alan Charlton, Jimmy Edgar, Sylvia Clarke, Rasidah Bin Omar, Cecelia Dann, Josie (Ningali) Lawford, Michael Leslie, Della Morrison, Ricky Hajinoor, Brian Saaban, Patrick Bin Amat, Arnhem Hunter, Sue Irvin, Michael Manolis, John Sahanna, Richard Mellick, Joe Angus

National Tour 1993

Heath Bergerson, Trevor Jamieson, Alice Haines, Ali Torres, James Hancock, Stephen (Baamba) Albert, Steve Kidd, Leah Purcell, Jimmy Edgar, Sylvia Clarke, Syvanna Doolan, Jac Hill, Djunawong Stanley Mirindo, John Collard, Brett Dimer, Vanessa Johnson, Lynette Lewis, Josie (Ningali) Lawford, Brian Saaban, Richard Talonga, Ali Torres, Stephen Pigram, Alan Pigram, Patrick Bin Amat, Phillip Pigram, Duncan Campbell, Sue Irvin, Pam Farrell, Kathy Edgar, Chong Lim, Steve Nolan, Michael Leslie, Lindsay

Field, John Scandret & System Sound Pty Ltd, Don Eikhoff, Brett Lyons, Duncan Ord, Dean Morris, Richard Mellick, Tanya Dytelwyski-Socorro, Pam McDonald, Cathryn Ashton, Justine Coultham, Jerome Barfield, Frances Andrijich, Jeff Busby, Robert Frith, Richard Woldendorp, St George Cathedral Perth, Janet Holmes à Court

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DOLBY

DTS

DELUXE AUSTRALIA

BRAN NUE DAE was developed in association with

The Indigenous Branch of Screen Australia

SCREENWEST and LOTTERYWEST

and

Film Victoria

was developed and produced in association with the

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Executive Producer MARK WOODS

An initiative of the State Government of Victoria, Australia

BRAN NUE DAE

Produced with the assistance of
FILM VICTORIA

Produced with the assistance of
SCREENWEST AND LOTTERYWEST

Production financed with the assistance of
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and
ROBYN KERSHAW PRODUCTIONS

Principal Investor
Screen Australia

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