

Screen Australia Presents a
Jonnie & Kate Films
Madman Production Company
Production

In Association with
Melbourne International Film Festival Premiere Fund

Film Victoria
Screen Territory &
National Indigenous Television



Directed by **Ben Strunin**

Produced by **Kate Pappas, Virginia Whitwell, Nick Batzias,**
Ben Pederick & Ben Strunin

westwindthefilm.com

Running time: 86 Mins @ 24FPS

Language: English

Aspect ratio: 16.9

Year of Production: 2017

ANZ Distributor: Madman Entertainment

PRODUCTION COMPANY (AUS)

Jonnie & Kate Films

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ONE LINER

Ancient knowledge. A way forward. A legacy shared. An Old Man, Djalú Gurruwiwi warrior, shaman, and father, must find a way to bring two worlds together to save his sons and his culture.

ONE PARAGRAPH SYNOPSIS

Djalú Gurruwiwi is an aging elder in a line 60,000 years long who is running out of time to pass on the Yidaki Songlines entrusted to him for the future of his people, before it dies with him. His sons and community, struggling to come to terms with the consequences of colonisation, are lost. When Djalú breaks with tradition to try and save it, world famous musician Gotye becomes an unexpected family member and helps heal Djalú's sons and amplify his songs to the world.

ONE PAGE SYNOPSIS

Djalú Gurruwiwi, an aging Elder in a line 60,000 years long, is running out of time to pass on the Yidaki Songlines entrusted to him for the future of his people, before they die with him. He is respected and feared in Indigenous circles across 'the top-end', and world famous to people who know and love the Yidaki, aka didgeridoo. Djalú is a wise leader, master craftsman and Yidaki player, and custodian of the ancient Songlines that store all Knowledge, Culture, and Country for his Galpu clan since the birth of time.

But now Djalú faces a dilemma. The act of passing on the Songlines from father to son, which has preserved Yolngu knowledge for countless generations, has broken down. The social and psychological wounds of colonisation, and influence of western culture, are drowning out Djalú's song. His son Larry, the rightful heir to Djalú's Lore, is lost in a world which has no place for the old ways, where nothing but consumerism and inebriation are offered in place of ancestral beliefs. When Djalú's contemporaries begin to die around him, the brightest lights in Yolngu culture cut down by an early death, Djalú takes a revolutionary step to save his Songlines. He applies ancient Yolngu Lore to find a balance with the modern world. For many Yolngu people Djalú's engagement with western culture, and sharing of Songlines is sacrilegious. But for Djalú it reflects the oldest teachings of his "Wititj" aka the Rainbow Serpent Creation stories: the Serpent must move forward in a renewed cycle or it will wither and perish.

Djalú takes a bold step to force the meeting of the two opposites of his world, he travels to Europe for a 'lightning' tour. Djalú knows this trip could show to his sons, and the generations to come that Yolngu culture is respected and celebrated by non-Indigenous people, Balanda. But at the last moment, Larry withdraws from the trip and Djalú is left to travel without him. Far from the shores of Australia he finds the respect and audience that does not exist at home. But on Djalú's return, death and dissolution greet him, and for a long while it seems that the forces of history will frustrate Djalú's sacred duty to save his sons from their aimlessness and pass the Songlines on. Then, just when it seems all is lost, a new kind of son comes to Djalú from the most unlikely place. A famous Balanda, one of the biggest pop stars on Earth hears about Djalú's European trip, and travels to Djalú's home to learn about the Yidaki Songlines. Against the wishes of some in his community Djalú steps outside the normal paradigms of Indigenous tradition, and brings a non-Indigenous man, world famous musician Gotye, into the fold of sacred knowledge. When it seems that Djalú has lost the way or that he could even sell his precious legacy cheaply to outsiders, something happens - lightning strikes and Djalú proves himself as the wise old man that he always was.

CHARACTERS

Djalu Gurruwiwi

At 70 plus years old Djalu was born before clothes were necessary, but as a child experienced the Japanese invasion WW2 firsthand. He life has shifted from the 'Dreamtime' to stages in front of thousands, but as Auntie his sister says, '*We Yolngu we live on a spiritual plane.*'

Larrtjanga Larry Gurruwiwi

Djalu's eldest son, quiet and gentle, loves playing football, and making music, he goes from being unwilling, afraid, shy and staying at home when Djalu goes out to do cultural business, to a confident mature musician on stage with Gotye.

Gurruwiwi Family

The most of the time the people who we spend time with will be the gregarious members of family and community. Their individual, wonderful wit and intelligences will fill the screen:

Dholpyia - Djalu's wife

Zelda - Djalu's daughter

Vernon – Djalu's Son

Kevin – Djalu's Grandson

"Auntie" – Djalu's Sister

Gotye

Wally De Backer is a Melbourne boy with his roots in Belgium, is a musical phenomenon, and at the same time extremely generous and grounded person. He is researching sound and music, but finds something else - family.

Barra

Vernon, Andrew, Dion, Adrian, PJ – super talented charismatic having fun, explaining culture, translating it, dancing and performing in front of thousands of people

Monyu

Djalu's father, raised his son on the Wessels Islands, Djalu has dramatic memories of his father having been an imposing and respected leader.

Director's Statement

This film began many years ago and has evolved organically into a larger story than I believe neither myself or Djalu ever anticipated.

In 2009 I was introduced to Djalu by a British Didjeridoo collector called Colin Goring. He wanted me to make a documentary about Djalu's European tour and connected me to his tour manager Jeremy Cloake, who later became a cultural advisor on the film. Jeremy explained that as is custom I would be expected to greet Djalu at the airport so he could look me in the eyes before he would consider letting me tell his story. We met at 5am at Heathrow and took a stretched limo to East London whilst Djalu explained he wanted a film made that would inspire the next generation back home a film that would reflect to the Yolngu youth how their culture was revered around the world by millions of Balanda (non-Indigenous people). And so the film began in the most unlikely of places.

Balanda around the world have a thirst for Yolngu knowledge and Djalu's response is to actively bridge the gap between black and white societies, to shine a light on a world that is

usually hidden from the outsiders. I've watched him do this with relentless drive over the years, and have been truly inspired.

I was initially fascinated by how Djalú engaged with people all over the world, considering his broken English and often cryptic Wizardly ways of talking, everyone seemed to hang on his every word and gesture. Charmed by his generosity of spirit and willingness to share knowledge and stories, it was a steep, intense learning curve to consider the world from his perspective.

I soon realized Djalú's technique of transmitting understanding to Balanda embraced the power of the songlines and sounds that he delivered through his Yidaki. It's a universal power and musical language that transcends culturally imposed boundaries and speaks to the core of human experience. It was in synergy with my style of filmmaking, I have always endeavored to manifest the powers of music and art to transmit stories, hereby transcending language barriers and specific cultural experience. Consequently, we named the film after the sound known as Westwind or in Yolngu 'Barra' which we felt would resonate with audiences long after they left the cinema.

Whilst watching Transformers 3 with 'Old Man' on his flat screen TV, it became more and more apparent that Djalú is beyond "au fait" with the modern media landscape. It has been an inspiration to work with a man that is the embodiment of an ancient culture yet is so open to new ways. I've always been encouraged by his guidance, yet he gave me the freedom and confidence to explore the complexities of his story and ultimately share it with the world.

Gotye, David Booth and Soren Solkaer all contributed to this film with their own distinctive skillsets and willingness to participate in the journey. Gotye in particular risked a certain kind of scrutiny with his openness and trust in the film project that you would rarely expect from any other celebrity of his stature. I think we all shared the feeling of privilege to be learning from Djalú in his sacred homeland.

Across the board every potential collaborator we approached seemed to instantaneously connect with and understand Djalú's importance and that they could, in their own way, help amplify his story by offering their own unique talent.

Like many before me I was brought into the family fold and my education on Yolngu ways intensified, they showed me the same generosity of spirit and patience as Djalú and never belittled us for our ignorance. Djalú's sister "Aunty" was possibly the greatest of all the teachers; her straight to the point manner, articulate explanations and wicked sense of humor complemented Djalú's more esoteric teachings. I was beginning to understand the years of challenges and hardships the Galpu clan had faced.

It is Aunty who crystallized Djalú's anxieties in dealing with Larry's depression and failure to rise to the task set before him to become a worthy successor. Over time it was Aunty who also helped inspire Larry to come out of his shell, to work more with his dad, and with us the film crew. We would later enjoy the process of refining the story together. The dedicated producers Kate Pappas and Ben Pederick who came to Arnhem Land and were also brought into the family can both testify to Aunty's profound impact on our collective understanding of the Galpu world. If I could change anything, it would be that everyone involved with the film could've shared time with Djalú in his home. I've felt privileged to be surrounded by so many people that believed in this story including Paul Wiegard, Virginia Whitwell, Nick Batzias and Suzanne Walker from Madman and all at Screen Australia, Film Victoria, Melbourne International Film Festival, NITV and Sandrew, crowd funders and the generous support of

Ingrid and Tom Beazley. I hope that everyone who watches this film will listen and learn like we did from Aunty and to feel the warmth of her spirit now that she has passed.

I know that through his work and spirit Djalú's voice will carry into the future, and I am happy that this film will help to amplify his intent in the way he first explained to me long ago now, in the back of a limousine. I hope that this film will empower Larry's resolve to carry his father's legacy, as that he knows he has been instrumental in our realization of Djalú's wish to have it made. It's been an incredibly difficult and long journey to get to this point, but we are stronger together for the intense collaboration. I hope the audience will not only be entertained and moved, but that they can understand the tangible connection between our worlds and see that it is possible to work together the way we have.

Ben Strunin- June 2017

Reflections from Leila Gurruwiwi

I believe there are many untold stories in Australia that need to be told and this is definitely one of them. As a Yolngu woman and being a part of the Galpu clan, this story sits very close to my heart. The importance of acknowledging the amazing knowledge that our old people have to share is integral to keeping our culture and lore strong for generations to come. It is also about understanding that culture is something we should share with those who want to know more, who want to understand more whether they are Yolngu or not.

Djalú is my mari (through our kinship system I call him Granddad) and is probably not acknowledged as much as he should be in the community.

Connecting with him and my late mari (Miss Gurruwiwi) made my connection to my fathers Galpu clan stronger and in turn made me stronger in my identity as a Yolngu woman. This is a story of keeping culture and lore strong but also the struggle that comes with trying to balance cultural responsibilities and living in a western world, something I am fully aware of.

I hope you get as much out of this movie as I have and that it will want to make you want to know more, learn more, explore more of the amazing culture that is still living and strong here in Australia.

Leila Gurruwiwi- June 2017

Key Crew Biographies

Ben Strunin – Director

Ben Strunin has been making documentaries as a director, producer, editor and DOP for over 15 years. He has also made various music videos, TVCs, and short films that have been screened internationally. He has been commissioned to create documentary series for channels including Vice, VNA, Vogue and Babelgum. Ben's films often explore creative dialogues seeking to act as a conduit between seemingly opposed cultures connected by the universal languages of music and art. Ben's films have been produced in various countries around the world including; Argentina, Brazil, France, US, UK, Morocco, Arnhem Land, Italy, Cameroon, Spain, Holland, The Maldives, Wales and others.

Kate Pappas- Producer

Kate has worked in Factual programming for over 16 years and solidified her love of documentary through working on an award-winning slate including **INSIDE THE FIRESTORM**; **IMMIGRATION NATION**; **DIRTY BUSINESS: HOW MINING MADE AUSTRALIA** and **URANIUM TWISTING THE DRAGON'S TAIL**. Kate's first solo producing project, which she also co-wrote and directed, **FUTURE RADICALS** was nominated for Best Short Documentary at the 2013 **ATOM Awards**. In 2013, Kate was selected as part of the SPA "Ones To Watch" mentoring initiative and in 2014 she teamed up with Writer/Director Jonnie Morris to form **Jonnie & Kate Films**. Kate's recent work has included Producing ABC Arts documentary **DECEPTION BY DESIGN**; Co-Producing with Madman Production Company **WESTWIND: DJALU'S LEGACY** a MIFF Premier Fund Feature Documentary for NiTV and Melbourne International Film Festival. Kate is currently at WildBear Entertainment Series Producing 10 hours of wildlife programming for Blue Ant Media and **DINO BIRD** for Nat Geo.

Virginia Whitwell- Producer

Hailing from a production background both in the UK and Australia, Virginia Whitwell brings over 20 years industry experience to her role as Head of Production at Madman Production Company. Most recently she has co-produced projects including **A MONTH OF SUNDAYS**, **THAT SUGAR FILM** and **SAVE YOUR LEGS!** She recently produced three feature documentaries **FAIRLESS**, **WESTWIND** (2017) and **SPOOKERS** (2017) an NZ/Australian co-production while continuing to develop projects across the company slate.

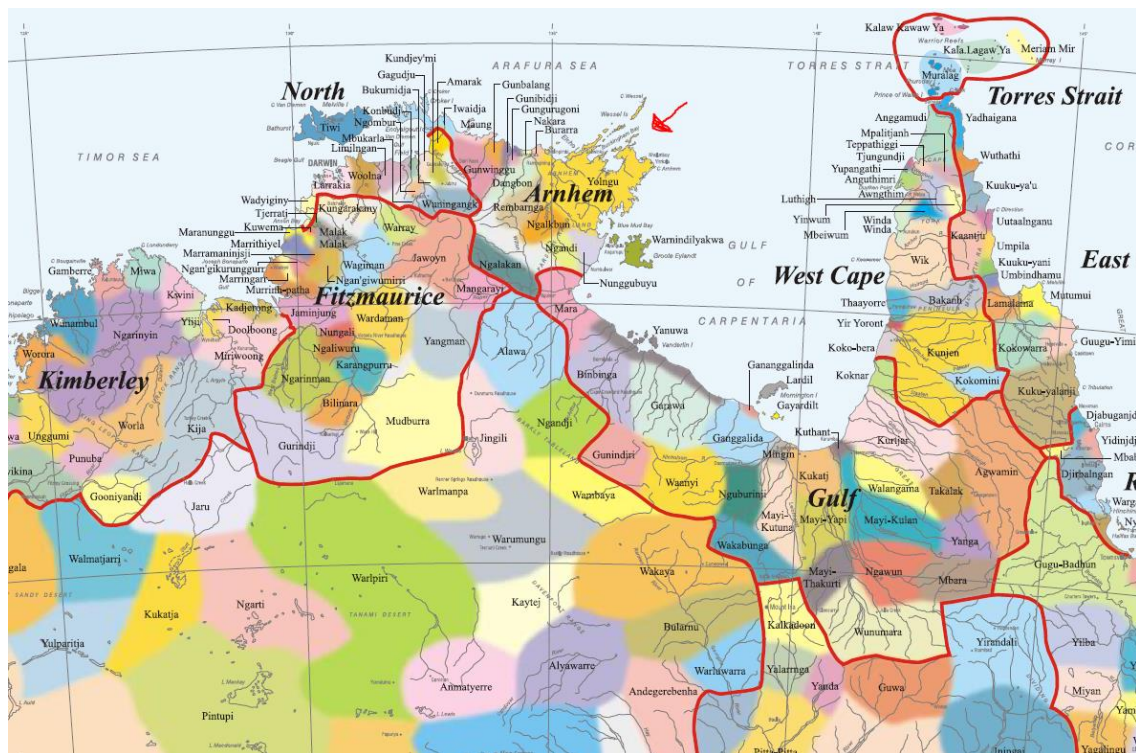
Nick Batzias- Producer

Nick heads up Madman Production Company, bringing fourteen years of acquisition, distribution and production experience to the role. He has worked on the release of hundreds of feature and documentary films across various rights exploitation. A key part of his role is assessing hundreds of scripts, treatments and rough cuts with a view to acquiring the films for distribution in Australia and New Zealand. Nick produced the feature film **SAVE YOUR LEGS!** (2011), multi-platform series **WASTELANDER PANDA** (2014), Australia's highest grossing documentary of all time **THAT SUGAR FILM** (2015) and most recently the dark comedy feature **A MONTH OF SUNDAYS** (2016). His latest feature documentary **SPOOKERS** is an Australia-New Zealand co-production directed by Florian Habicht that is slated for release in 2017.

Ben Pederick- Producer & Story Producer

Ben documentary work spans nearly 20 years and a lot of the world. After discovering agitprop tendencies, he tempered it with camera and producing for extreme sports and the world surfing tour. Moving to China and then Cambodia he made films with indigenous tribes and minorities, about rights and resources. He was Series Director for National Geographic's first digital expedition, Expedition Blue Planet, water crisis globally, with a second series on North America. He directed expeditions for Radio Free Asia, including 'Travelling Down the Mekong' (2009) and 'Modern Day Slavery' (2011). Then in 2013 came home to make 'Ringbalin, River Stories', a multi-platform documentary with the Indigenous Nations of the Murray Darling River. Recently in Australia Ben has shot and produced for SBS, Discovery, ABC and Foxtel, including as Story Producer for 'Demolition Man' (Foxtel). He is currently directing a SBS Untold Australia's documentary

Map of Yolngu territory



Key Credits

EDITOR

Zac Grant

ASSOCIATE PRODUCER

Djalu Gurruwiwi

PRODUCERS

Kate Pappas

Virginia Whitwell

Nick Batzias

Ben Pederick

Ben Strunin

DIRECTOR

Ben Strunin

WRITERS

Ben Strunin

Larry Larrtjanna Gurruwiwi

Zac Grant

STORY PRODUCER

Ben Pederick

STORY CONSULTANT

Veronica Gleeson

COMPOSER

Tommy Spender

ANIMATION EXECUTIVE PRODUCER

Katie Mackin

ANIMATION PRODUCER

Niamh Lines

EXECUTIVE PRODUCER

Paul Wiegard

The Gurruwiwi Family (in
alphabetical order)

Adrian Gurruwiwi

Andrew Gurruwiwi

Balpatji Gurruwiwi

Djalu Gurruwiwi

Dion Gurruwiwi

(Aunty) Gurruwiwi

Jason Gurruwiwi

Jimmy Gurruwiwi
Kevin Gurruwiwi
Larry Larrtjanḡa Gurruwiwi
Leilani Gurruwiwi
Leanna Gurruwiwi
Monyu Gurruwiwi
Selma Gurruwiwi
Vernon Gurruwiwi
Zelda Gurruwiwi
Dopiya Yunupingu

Narrator
Mungul

Other interviewees and
subjects (in alphabetical
order)

Walter De Backer
David Booth
Stephen Gadlabarti
Goldsmith
Paul 'Ava' Hayes
Janos Kerekes
Djambawa Marawili
Søren Solkaer
PJ White

Yolḡu Cultural Consultants

THE MULKA PROJECT
JOSEPH BRADY
(AUNTY) GURRUWIWI
**MERRKIYAWUY GANAMBARR-
STUBBS**
LEILA GURRUWIWI
ISHMAEL MARIKA
WILL STUBBS
WUKUN WANAMBI

NITV Commissioning Editor

MARY-ELLEN MULLANE

Development Writers

PENNY CHAI
DENIS K SMITH
DAVID VADIVELOO

Translators

(AUNTY) GURRUWIWI
LEILA GURRUWIWI
JASON GUWANBAL GURRUWIWI
PJ WHITE
WAYALWAḡA MARIKA

Translation Coordinators		HANNAH HARPER JOSEPHINE BAKER DANZEL BAKER HANNAH HARPER GAIA OSBORNE
Camera Operators		SAMUEL FREDERICK BEN PEDERICK BEN STRUNIN DALE COCHRANE VIV MADAGAN
Additional Camera		LEE GINGOLD IVAN MASIC DAVID BOOTH
Drone / Camera Operator Drone/VR Cameraman		DALE COCHRANE BEN SMITH
Sound Recordists		TOM SPENDER PAUL DALEY
Production Manager Accountant Stock Footage Researcher Production Coordinator Production Assistants Screen Territory Attachment		KATE PAPPAS TRISH MULHALL KYLIE BRYANT SUZANNE WALKER JANINE KAISER ISHMAEL MARIKA
	WOMAD support crew	
Production Manager WOMAD Band Tour manager WOMAD Production Assistant WOMAD		ALI SANDERSON PAUL AHVA HAYES LAUREN MILLS
	Raragala Support crew	
Boat Charter Production Assistants		SS CHARTERS ALI AZZOPARDI FRIEDA MUNZ JOHN GROOVER KENNEDY
Catering		
	Europe support crew	
UK Tour Production Manager		BEAR LOVE

Europe Tour Manager	JEREMY CLOAKE
Co - Producer	ROSIE BRYANT
Tour Production Assistant	MICHEL TEIJGELER
Editor	SAMSON DAR ORENUGA
Camera operators	JIM PHILPOTT, NEIL CHESTER, BEN STRUNIN
Production Assistant	JEMMA DESAI
Crowdfunding campaign team	GEMMA WHITE, HECTOR MACPHERSON
Driver	CASPER TEIJGELER
Post Production Supervisor	VIRGINIA WHITWELL
Additional Editing	LUCY McCALLUM
	LUCA CAPELLI
Assistant Editors	JONNIE MORRIS
	NATALIE NALEYSNIK
	BEN STRUNIN
	NICK SCOTT
	DANIEL YENCKEN
Teaser Editor	CHRIS BROWN, THE TRACE HOUSE
Narration Producer	EMMA MASTERS
Narration Sound Engineers	ARIAN PEARSON
	ANDREW GRIMES
Narration Recording Venue	BUKU-LARNNGGAY MULKA CENTRE
Stills photography	SØREN SOLKAER
Picture Post Production	BLUE POST
Post Production Producer	PETER MILLINGTON
Colourist	MARCUS HOPTON SMITH
Online Editor	PETER PILLEY
Digital Operations	KA-YIN KWOK
DCP Mastering	JAMES GARDINER
DCP Facility	THE FINISHING ROOM
Roller design	NIK LEUTHOLD
Sound Post Production	SOUNDWAVES
Sound Mixer and Editor	ANDREW McGRATH
Sound Designer	ERIN McKIMM
Sound Editors	JUSTIN LLOYD
	FRANK LIPSON
Foley Facility	FEETnFRAMES, JOHN SIMPSON
Animation Production Company	PASSION PICTURES
Contributing Artists	HIROYASU TSURI

JAMES REKA
ADAM PARATA
DAVID BOOTH (GHOSTPATROL)
RICHARD SAYER FRENCH
MATT ADNATE
ANTHONY LISTER
REGAN TAMANUI AKA HAHA
CONOR HARRINGTON
DSCREET

SYLVIA UGGA

CG Artist
2D Animation
2D Animation Assistant

ROB NUNN
SUREN PERERA
GIORGIA FICHERA
TOMMY LI

Compositors

LEE GINGOLD
JAMIE CLENNETT

Additional Animators

JAMES REKA
ANDREW ONORATO
BEN STRUNIN

Legal Services

JEN LALOR

Travel

TRAVEL BEYOND

Northern Territory Flights

AIR NORTH

Northern Territory Car Hire

MANNY'S CAR RENTALS

Insurance

PSC INSURANCE BROKERS
DENIS WALSH
KENNY LIM

Completion Guarantor

FILM FINANCES
JENNY WOODS

Auditor

SEAN DENHAM & ASSOCIATES

Accountancy Services

DARKWAVE CONSULTING
MEREDITH FANNING

Music

Music composed by
Additional Composers
Producer for Electric Dreams

TOMMY SPENDER
PASCAL BABARE, MARK MITCHELL
LEYLA VARELA

Barra West Wind Mixer

MARLY LUSKE

Licensed
Music

"Once Upon A Time"
Perfomed by Barrä West Wind

Composed by Andrew Minyapa
Gurruwiwi and Andrew Grimes
©Barrä West Wind

"Somebody That I Used to Know"
Performed by Gotye featuring
Kimbra
Composed by Luiz Bonfa and Walter
De Backer
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"Healing"
Perfomed by Djalü Gurruwiwi
Composed by Djalü Gurruwiwi
©Barrä West Wind

"Barrä"
Perfomed by Djalü Gurruwiwi
Composed by Djalü Gurruwiwi
©Barrä West Wind

"Bronte"
Live performance by Gotye and
Barrä West Wind
Composed by Walter De Backer

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"Balypalay"
Perfomed by Barrä West Wind

Composed by Larry Larrtjanja
Gurruwiwi
©Barrä West Wind

"Yolju (Crying For The Land)"
Perfomed by Barrä West Wind
Composed by Larry Larrtjanja
Gurruwiwi
©Barrä West Wind

"Wurrumba"
Perfomed by Barrä West Wind
Composed by Larry Larrtjanja
Gurruwiwi
©Barrä West Wind

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The Gurruwiwi Family

Yalmay and Yunupingu family

The Munyarryun family

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SANDREW

Buku-Larrnggay Mulka Art Centre

Andrew Grimes

Jeni McMahon

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Viktor Legin, Jeremy Taylor, Dhinawan AKA Mick Baker, Uncle Jack Charles

Nick Cave, Rachel Willis, Christos Tsiolkas, Nicole Ma, Stu Calloway, Paul Daley

Simeon Rose, Anne Hopkins, Aaron Cupples, Brigitte Hart, Joe Epstein, Darren John, SS Charters

Leila Moss, Tim Heath, Joe Stella, Nick and Judy Stella, Dean Sunshine, Rick Mereki,

Caroline Poon, Sarah Ranken, Danni Colgan, Danny Rogers, Kade Mcdonald

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Alan Strunin, Lys Stevens, Sylvia Ugga
Ali Sanderson, Wolf Pederick
Katie, Fred and George Batzias
Duncan, Davida and Sarah Whitwell

**

The film is dedicated to Sandra (Aunty) Gurruwiwi and Jonathan Munyarryun

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