



OFFICIAL SELECTION
UN CERTAIN REGARD
FESTIVAL DE CANNES

CHARLIE'S COUNTRY



A film by Rolf de Heer

2014 / Australia / English and Yolngu / Drama
108 min / 2K / Anamorphic 2.35 / Dolby 7.1

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Contents

| | |
|-----------------------------|---------|
| GLOSSARY AND EXPLANATIONS | Page 3 |
| SYNOPSES | Page 4 |
| BACKGROUND | Page 5 |
| DIRECTOR'S STATEMENT | Page 6 |
| SHOOTING LOCATIONS | Page 8 |
| THE CAST: | |
| David Gulpilil | Page 9 |
| Peter Djigirr | Page 9 |
| Luke Ford | Page 10 |
| Jennifer Budukpuduk | Page 10 |
| Peter Minygululu | Page 11 |
| THE FILMMAKERS: | |
| The director | Page 12 |
| The writers | Page 13 |
| The producers | Page 13 |
| The director of photography | Page 14 |
| The production designer | Page 14 |
| The editor | Page 14 |
| The composer | Page 15 |
| The sound designers | Page 15 |
| PRINCIPAL CREDITS | Page 16 |
| COMPLETE END CREDITS | Page 17 |

TECHNICAL DETAILS

| | |
|------------------------|-----------------------|
| Shooting Format: | Arri Alexi 2K Digital |
| Finishing Format: | 2K DCP |
| Screen ratio: | 1:2.35 |
| Country of Production: | Australia |
| Duration: | 107'52" |
| Sound: | Dolby Digital 7.1 |

GLOSSARY AND EXPLANATIONS

Below are a number of terms, places and processes that may be helpful to know about when reading the press kit or writing about the film.

Humpy: A small, occupant-built shelter, usually of corrugated iron, that can serve as an indefinite temporary home for one or more people.

Ganja: Marijuana.

Yolngu: The literal translation of Yolngu is simply, "person" or "people", but it is used nowadays as a term to describe the group of Australian Indigenous or Aboriginal people living in or originating from north east Arnhem Land in Australia's Northern Territory.

Balanda: A word meaning "white person(s)", coming from the word "Hollander". The Dutch were the first white people to come into contact with the Yolngu.

Arnhem Land: the northeastern part of the Northern Territory of Australia, around 100,000 square kilometres, an area larger than that of Belgium and the Netherlands put together.

Ramingining: A town of about 800 Yolngu people in the northern part of central Arnhem Land. The town was created in the early 1970s when Yolngu from different areas were brought to live together, some quite a long distance from their traditional lands. There are fifteen or sixteen clans represented in Ramingining and about 8 different language groups.

Arafura Swamp: A large area of freshwater wetlands just south and east of Ramingining. The swamp extends to 130,000 hectares during the wet season, and is home to an incredible variety of bird, plant and animal life, including possibly the largest biomass of crocodiles in the world.

The Intervention: On 21 June 2007, the then Australian Government announced a 'national emergency response to protect Aboriginal children in the Northern Territory' from sexual abuse and family violence. This became known as the 'NT intervention', or more commonly, 'The Intervention'. In the weeks that followed, the Intervention grew significantly in scope, with changes to welfare provision, law enforcement, land tenure and other measures. Though supported by numbers of Aboriginal people, not a single prosecution for child abuse arose from the Intervention. It has since been replaced by the very similar 'Stronger Futures Policy'.

Dry Community: In the past, some remote Aboriginal communities themselves chose to ban the sale and consumption of alcohol within them. Since the Intervention, many Aboriginal communities have had an enforced alcohol-free status.

Long Grasser: an alternative culture of Aboriginal people who choose to live homeless in the city and surrounds (particularly in Darwin), in a perceived parallel style to how they used to live before white people came.

LOGLINE

With no way to live a traditional lifestyle in his Aboriginal community, aging Charlie struggles to make his own way in life.

SHORT SYNOPSIS

Living in a remote Aboriginal community in the northern part of Australia, Charlie is a warrior past his prime. As the government increases its stronghold over the community's traditional way of life, Charlie becomes lost between two cultures...his new modern life offers him a way to survive but, ultimately, it is one he has no power over. Finally fed up when his gun, his newly crafted spear and his best friend's jeep are confiscated, Charlie heads into the wild on his own, to live the old way. However Charlie hadn't reckoned on where he might end up, nor on how much life has changed since the old ways...

LONG SYNOPSIS

Living in his humpy on a remote Aboriginal community, Charlie is a warrior past his prime. He wants to live freely, hunting for food like his ancestors did, but that's no longer possible. The government, in the form of Luke the policeman, has upended the community's traditional way of life and made them conform to their way of thinking, which means properly registered cars, gun licenses and no carrying weapons around town.

Charlie becomes increasingly frustrated and uneasy about where things are headed. A hunting trip with Black Pete ends up in the police compound, Fat Albert confesses that diabetes has his days numbered while Old Lulu seems only able to talk about teaching the kids to dance the proper way. And all there is to eat is junk food.

Charlie is pushed to the edge. His gun confiscated, he makes a hunting spear. When Luke confiscates that too, on the grounds that it is a dangerous weapon when it's not even a battle spear, Charlie has finally had enough. He "borrows" the police admin car and heads for the bush, to live the old way.

In the bush, Charlie slowly re-connects with his ancestral life. He hunts, he gathers, he can carry spears and do what he wants. He laughs in triumph at his success. And then it begins to rain.

Wet, cold and miserable, Charlie tries to escape the rain. A cave high on the escarpment offers temporary solace, but the ancestors hold the cave as special. Charlie stumbles back down to his old campsite, feverish and rapidly declining. He's on the verge of death when Black Pete finds him.

In the city hospital, Charlie recovers somewhat until he finds Fat Albert in very bad shape, hooked up to a dialysis machine. Charlie can't take it and leaves, falling in with Faith and a mob of homeless Aborigines, the long grassers. They spend their days and nights drinking and smoking ganja, until an altercation with Luke, now posted to the city, sees Charlie arrested, and jailed.

With his freedom completely gone, Charlie can do nothing but obey, living the monotonous life of a prisoner. When it's time for Charlie to be released, he has nowhere to go but back to his community. After learning that Bobby's been taken to the city with lung cancer, Charlie finally decides to teach the kids how to dance the proper way.

BACKGROUND

Aboriginal people in different parts of Australia experienced the incursions of colonialism in very different ways, though the consequence was almost always dispossession.

The first white settlement started in 1788 and rapidly expanded throughout the early 1800's. In some places there were genuine attempts at co-existence, but they were usually unsuccessful due to the expansionary needs of the incoming culture. The breakdown of goodwill would often lead to violence, resulting in the dispossession or extermination of the

original inhabitants. For the rest of the settlements, the process of colonization would start with the violence and only end up with co-existence once dispossession was complete.

More remote and inhospitable regions were initially spared the worst of these excesses, though the eventual result of cultural dispossession has not been much better.

Massacres of Aboriginal people were recorded well into the 1930's. As late as the mid-1950's in some parts of Australia, Aboriginal people who were detained were still routinely placed in neck-chains for extended periods of time.

Though the history between black and white in Arnhem Land (where much of the film is set) is not pretty either, it is unusual in that the region's indigenous people were never fully vanquished nor dispossessed. From the 1890's on, white pastoralists made a number of attempts to take over traditional Aboriginal lands there for the purposes of cattle ranching, but each such foray was fought in wars of attrition that were very costly to the Aboriginal inhabitants but resulted in the expulsion of the cattlemen.

At the urging of the National Missionary Council of Australia and others, the whole of Arnhem Land was proclaimed Aboriginal Reserve in 1931, affording significant protection to its people before dispossession had occurred. Consequently more of its people's traditional culture and languages remain than in most parts of Australia.

DIRECTOR'S STATEMENT



The story of *Charlie's Country* is rooted in the Aboriginal people of Australia - their culture, their way of life, their history - but the core of the film comes from my friend, David Gulpilil. The story of Charlie the character starts with the story of David the person.

When I learned in 2011 that David was in jail, my first thought was that an impending tragedy had been averted. Whatever the rights or wrongs of his imprisonment, whatever the reason, I was grateful for it. It had probably saved David's life. My second thought was, yes, tragedy averted, but for how long?

From a young age, David had battled with the demon of drink and, to a lesser extent, other substances that came his way. It all started for him when as a naïve sixteen-year-old on his first film, *Walkabout*, David was taught how to get drunk, then how to act sober whilst being drunk. By the time he was twenty-two, he was mixing it with the best of them, so much so that David and hell-raising, substance-abusing American actor Dennis Hopper were together locked up in jail at one point during the making of *Mad Dog Morgan*.

For much of his adult life, David had lived in Ramingining, a "dry" community that helped him control the worst of his predilections. Because of a tribal dispute I was never quite allowed to know the details of, David had left the community in 2004 to become a long grasser in Darwin. David was supposed to come back to Ramingining and co-direct with me, and star in, the film *Ten Canoes*, but his fear of returning prevented him. With nothing in Darwin to hold him back, David went into slow decline. I saw less and less of him. I heard this and I heard that, and none of it sounded very good. Then jail.

I went to visit him, 3,800 kilometers away. I had no idea what state he might be in, what he might want or what could be done for him, by anybody. On my first visit I found him to be fragile, depressed, his expression almost lifeless (David is one of the most fiercely alive people I've met). But there was one thing he wanted, which was to make another film...with me. And I realized that it was the only thing I might be able to do for him. It might give him a renewed sense of purpose, of belief in himself. It might just help set him on a different road, be useful as a transition to a more ordered life. It'd give him something to look forward to.

For David to find any sort of rehabilitation out of this, the strength of the film had to come through him. David clearly had to be the lead, and he had to dominate the film in a way he had never done in any film before. I decided that there would be no formal written dialogue, with David able to speak either his own language or English as it came to him. I also knew that I had to make the character personal to David, so he could improvise more easily and understand the who, where, and why of the character at any point in the story.

We began meeting together, first at the jail and later at a live-in drug and alcohol rehabilitation center for Aboriginal people. David eventually began to talk, disjointed and fragmented but with some life coming back into his delivery. Using index cards and a pencil, I began to make notes, sifting David's words for ideas, scenes, dialogue, anything. The more we talked, the more excited David became about the project. For me, different elements were starting to coalesce: David's sensibility existing within the content; giving David personal access to the material; David's natural enthusiasm for anything that might have something to do with him ("This is my film, about me!" is how he often enough describes it, though the 'about me' mostly means, 'authentic to my experience of these things'). David has strong political ideas, passions about race and culture and about the effect on his people of cultural dislocation caused by white colonization. It was in this direction that he wanted to go with the film, make it something political and meaningful, and I was only too happy to oblige.

Having successfully given up alcohol, David was free on parole. After an emotional location survey together in the wilds of Kakadu National Park, his first time back in the bush since before his incarceration, we faced the last great test of whether the film was really possible – returning to the community from which he'd been exiled. I knew the people in Ramingining had no problems...it was David who had to overcome his. And he did, when he could see that the community welcomed him back with open arms. I rarely saw him over those days as he spent all his time with his people, feeling that he was home.

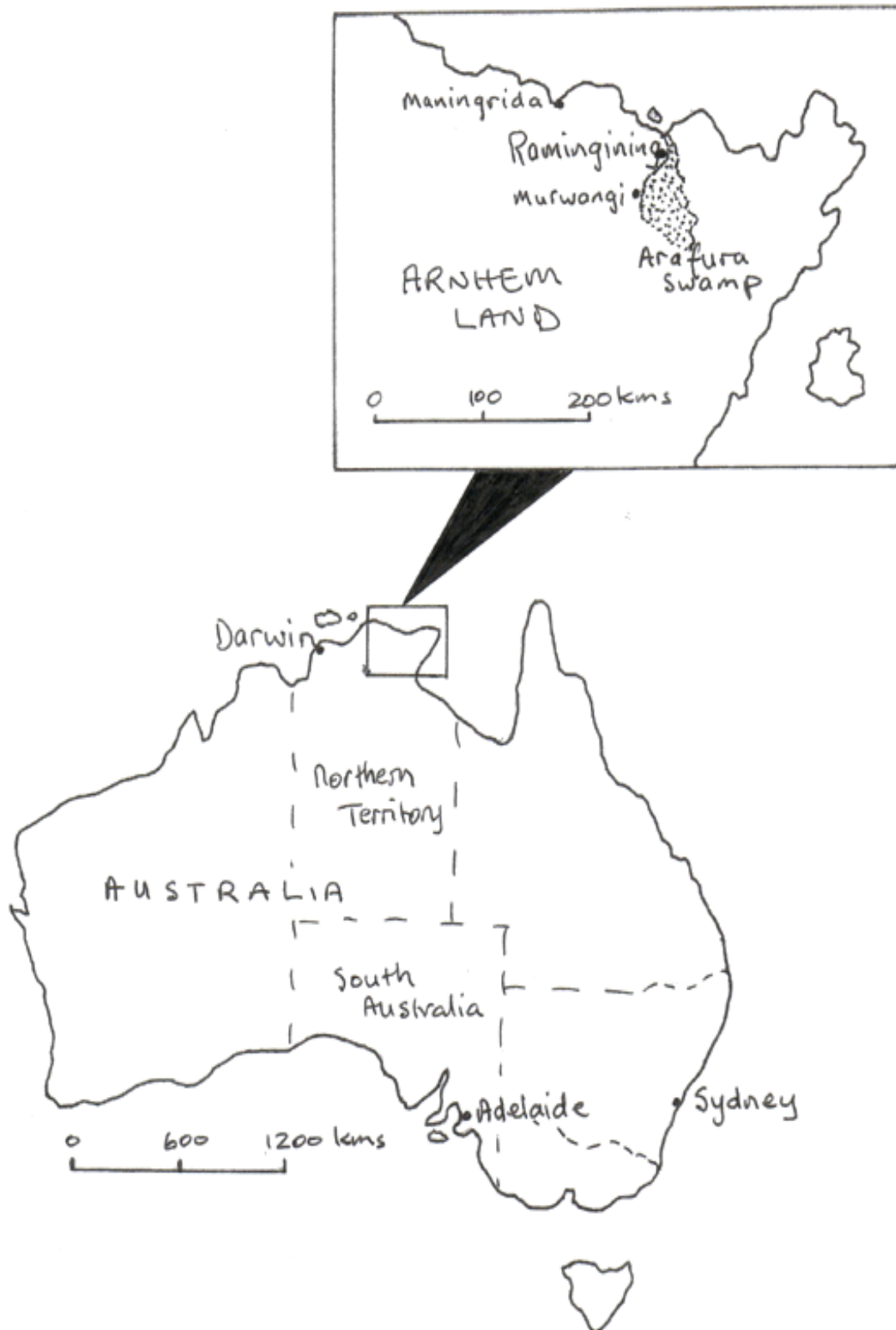
Towards the end of the trip, we took a boat to Gulparil, David's country in the Arafura Swamp and the place of his birth. At one point David jumped off the boat and ran off, yelling at me to follow. We headed to a grove of trees and there David's excitement turned into an intense focus as he acted out his birth story. There was the tree under which he'd been born, there was the rock where his father had sat waiting for him. It was his beginning, sixty years before. In that moment, I understood more about my troubled friend David than I had in all the previous twelve years of knowing him.

Some months later we struggled through a shoot, as one does, and we made a film called *Charlie's Country*, in which David is as exceptional as I'd hoped he'd be. Remarkably though, it's a film that speaks as loudly for David the man as it does for David the actor. He goes through deep emotion when watching it...he laughs, he trembles on the brink of crying, and the politics of it make him angry with the world.

For me, the film is certainly about David, but not at all in the sense that it depicts his life. It doesn't. David never lived in Ramingining during the Australian Government's "Intervention", he's never gone bush to live the old way, he's never been in hospital in Darwin or attacked a police car or gone back home and taught the young kids to dance. Although he may do any of those things in the future, for now, those things are all Charlie.

But the film is about David nevertheless. It is about his journey, his journey towards redeeming himself. "It's my movie! It's about me!"

SHOOTING LOCATIONS – Ramingining and Darwin



CAST BIOGRAPHIES



Charlie – DAVID GULPILIL, OAM

When, as a seventeen year-old, David Gulpilil lit up the cinema screen in Nicholas Roeg's *Walkabout*, he did more than play a role. The performance was so strong, so imbued with a new type of graceful naturalism, that it re-defined perceptions of Aboriginality, especially in the field of screen acting.

Over the next decade, David became the iconic Aboriginal actor of his generation, paving the way in the resurgence of the Australian film industry for more parts to be written for Aboriginal people, for more Aboriginal stories to be told. His charismatic, engaging and unforgettable performances in films like *Storm Boy*, *The Last Wave* and *Crocodile Dundee* helped bring Aboriginality into the mainstream of the screen arts.

In his later work, including *Rabbit-Proof Fence*, *The Tracker*, *Australia* and *Satellite Boy*, David has brought tremendous dignity to the depiction of what it is to be Aboriginal. Through his performances he has brought an incalculable amount of self-esteem to his community.

David is not just a screen actor, however. He was a peerless dancer, for a time perhaps the most renowned traditional dancer in Australia. He has written the text for two volumes of children's stories based on his people's beliefs. He has performed a one-man autobiographical show to great acclaim on the stages of the Adelaide Festival of Arts and Sydney's Belvoir Street Theatre. And he paints, in his own distinct but traditionally evolved style. The paintings convey his reverence for the landscape, people and traditional culture of his homeland.



Black Pete – PETER DJIGIRR

Peter Djigirr is a man of many talents. He's a Gurruwiling Ranger for the South-East Arfura Catchment, close to his traditional tribal lands. He's also the primary crocodile egg collector for Ramingining, earning his people significant royalties. He's a hunter, a guide and a fisherman.

In 2003 he became involved in *Ten Canoes*, initially as an actor in a minor part. He showed such aptitude for film making that he was soon appointed co-director. Djigirr's role as one of the ten canoeists in that film was small, but with his gift for improvisation and rapid understanding of the needs of cinema, he was an influential performer, often being the one with the drive to make a scene work.

Charlie's Country provided the opportunity to write a much more substantial role for Djigirr. Playing the character of Black Pete required a much more formal approach to acting, and Djigirr's intelligence as an actor is shown to full effect. He was also co-producer of the film.



Policeman Luke – LUKE FORD

Luke Ford throws himself into varied roles with an enthusiasm and intensity that bring just reward. Some such roles have been the autistic Charlie Mollison in *Black Balloon*, which won him an AFI Award for Best Supporting Actor, and the gangster Darren Cody in the much-lauded *Animal Kingdom*.

Director Rolf de Heer first worked with Luke in 2011, when Luke played the part of Shrek, the neighbour-from-hell's bad friend in *The King Is Dead!* Rolf enjoyed the process so much, from working on set with Luke to editing Luke's footage, that when *Charlie's Country* began to form he saw the opportunity to do it again, and wrote the part of the community policeman specifically for Luke.

The process was good the second time as well, but on this occasion it was more the David and Luke show. David Gulpilil and Luke took to each other like magnets and drove each other's performances to greater and greater levels. On set, the fight between Policeman Luke and Charlie was something to behold.



Faith – JENNIFER BUDUKPUDUK GAYKAMANGU

The role of long-grasser Faith in *Charlie's Country* is Jennifer Budukpuduk's first performance as an actor. She was cast on instinct by director/co-writer Rolf de Heer and co-writer/lead actor David Gulpilil, and it can surely be said that their instinct didn't fail them.

Jennifer had been, at one stage of her life, a 'long grasser' such as she depicts in the film, but what helped her most was her innate ability as an actor. According to director de Heer, "Jennifer inhabits her character with such grace that I wonder, knowing her now, where it comes from. She seems to just know precisely what to do next, and how to do it."

Jennifer is also a mother, a grandmother, and a fluent artist in the style of Johnny Daingangan, her father.



Old Lulu – PETER MINYGULULU

Minygululu is an intensely traditional Yolngu man born and brought up in the bush. He speaks almost no English (although he speaks numbers of tribal languages) and, for him, a spear is still the best weapon. He cares enormously about the culture of his birth, and sees himself as one of the guardians of it, which is how he came to be involved in *Ten Canoes*. He was a swamp canoe expert, possibly the only one left at the time, and it was a combination of his knowledge and anthropologist Donald Thomson's photographs that enabled ten swamp canoes to be correctly made.

This talent led into a significant acting job on that film. When original choice David Gulpilil was no longer available to play the dual lead characters, Minygululu proudly stepped into his place...and promptly regretted it. Though performing credibly, it was all "Too much humbug!" for him and partway through filming, he disappeared into the bush for three days. Upon his emergence therefrom, director Rolf de Heer managed to convince him to complete work on one of the roles, and he was replaced, to his delight, on the other of the two characters he was meant to be playing.

It was, therefore, to everyone's surprise that Minygululu volunteered to be available for *Charlie's Country*. A part was promptly written to suit his not inconsiderable talent. He played that part with great sensitivity, notwithstanding his denial that any of it was any good.

He was also chief cultural advisor on the film.

DIRECTOR'S BIOGRAPHY



ROLF DE HEER

Director Rolf de Heer has been making feature films for thirty years now, and in that time he's managed to complete fourteen of them (there are numbers of others that haven't been completed, one way or the other). The films are usually low of budget but high in impact; they generally have something to say about the human condition, despite conventional wisdom that it's wiser to the contrary; and, more often than not, each succeeding film is quite, quite different from the previous.

With those fourteen films, however, Rolf has had some measure of success...four different films in Official Selection at the Cannes Film Festival (including the Jury Prize for *Ten Canoes* in Un Certain Regard); two films in Competition at the Venice Film Festival (including *Bad Boy Bubby*, which won both the Jury Prize and the Critics' Prize there); films selected for Berlin, Toronto, Telluride, London...the list goes on.

He's also had a measure of failure with some of them, the odd one or two disappearing without trace, even though for someone, somewhere, they're their favorite film of all time...and some of all these films have in fact turned a small profit, a rare thing in the film world.

WRITERS' BIOGRAPHIES



ROLF DE HEER and DAVID GULPILIL

Rolf de Heer is a classically educated (French, Latin, German, English, Philosophy etc) writer who generally doesn't much collaborate on the screenplays he writes since, as the producer/director of said screenplays, he has a fair sense of what it is the producer and the director might want.

David Gulpilil is a classically uneducated (a little bit of schooling in Maningrida in a language he couldn't really speak) non-writer who is full of ideas for all sorts of screenplays, from Westerns to action movies to thrillers, but who is without the proper means of expressing those ideas.

It seemed like a fair basis for collaborating, which is precisely what they decided to do. David talked a lot, Rolf listened, talked a little and wrote a lot, and then they talked some more. *Charlie's Country* is the result. They're both happy with the result, and they're still friends.

PRODUCER'S BIOGRAPHIES

NILS ERIK NIELSEN and PETER DJIGIRR

Producers of *Charlie's Country* are Nils Erik Nielsen and Peter Djigirr. Two more different people, culturally and physically, are hard to imagine, Nils Erik being a tall Norwegian and Djigirr being a much less tall traditional Indigenous Australian. About their only similarities are that their hair is silvery white and that for both of them, English is very much a second language.

Long before *Charlie's Country* took over his life, Nils Erik ran a steamship company in Norway and had interests there in trade, real estate and import/export businesses. After moving to Australia, he became involved with Vertigo Productions as Financial Controller and Company Secretary. Djigirr became involved in *Ten Canoes*, initially as an actor in a minor part. He showed extraordinary aptitude for film making and was soon so indispensable to the production that he was elevated to the position of co-director, being deeply involved in many levels of the film, especially casting, locations, art department, script and translation. He was a natural co-producer for *Charlie's Country*.

Each managed very different parts of the production. Nils Erik, who came to producing through commerce, worked at the pointy end of the finance, its distribution and governance. Djigirr, who came to producing through the bush, was a solid foundation to the interface between the two main cultures involved, and a wise head in ensuring a relatively smooth shoot. Producing the film along with Nils Erik Nielsen and Peter Djigirr were writer/director Rolf de Heer and line producer Julie Byrne.

CREW BIOGRAPHIES

Director of Photography – IAN JONES

Inventive, passionate, considered, compassionate and occasionally cantankerous, Ian Jones is a director of photography who combines the best of old school methodology with everything the modern field has to offer. That makes him seem a luddite to some, a genius to others. In truth he is probably neither, just a wonderful Director of Photography for most every occasion.

Having worked on big films, small films, foreign films, local films and international films, Ian has worked on a lot of different sorts of films, films with markedly different budgets and resources. It makes him especially qualified to shoot films with restricted budgets, knowing all the tricks that he does know (which is not to say that he isn't especially qualified to shoot higher budget films, knowing all the tricks that he knows).

Charlie's Country is the seventh time Ian and Rolf de Heer have worked together. Something must be going right.

Production Designer – BEVERLEY FREEMAN

The title of Production Designer is really a rather inadequate description for the range of activities undertaken by the ever-effervescent Beverley Freeman. She might well have earned additional credits such as art director, chief set dresser, construction manager, costume designer, standby wardrobe, makeup artist and hairdresser to name just some.

Beverley's talents have been honed over many years and on many productions. Early in her career she was awarded a Churchill Fellowship to study with selected Opera and Film companies in the USA, Germany and England, and has been able to put the knowledge thus gained to good use on more than twenty feature films, the entire Ring Cycle of Wagner Operas and countless commercials and TV films.

Charlie's Country is Beverley's tenth film with director Rolf de Heer.

Editor – TANIA NEHME

The editor of the picture is Tania Nehme, another long time collaborator with writer/director Rolf de Heer. *Charlie's Country* is the tenth consecutive feature film of his, over a period of twenty years, on which Tania has been the film editor. In the course of this collaboration she has seen her work travel to the major festivals of Cannes, Berlin and Venice; she has worked in places as diverse as the jungles of South America and the remote communities of Arnhem Land in the Northern Territory of Australia; and has spent the best part of 16,000 hours inside a cutting room (equivalent to a two year prison sentence).

Of course, this is not all Tania has done for the past twenty years, and de Heer is not the only director she works with. She's also been out winning awards for the splendid work she

does editing documentaries, documentary series and short films, works such as *First Footprints*, *Kamay Botany Bay*, *Contact*, *Jacob*, *Twelve Canoes* and many others.

Music – GRAHAM TARDIF

There are only two films directed by Rolf de Heer since 1979 that Graham Tardif has not composed the music for, which is yet another case of a longtime collaboration and yet another case of things must be going right along the way. Graham in fact doesn't compose music for anyone else's films, because Graham is too busy to do so. Graham's choice between music and doing great deeds for mankind ended up with a decision to do great deeds for mankind. This leaves his music for de Heer films as a welcome (or sometimes unwelcome) respite to his other duties.

On *Bad Boy Bubby*, for example, Graham emerged from the jungles of Burma and his role as a humanitarian worker for the Karen guerillas there to come back to Australia to compose the music for the film. On *Dr Plonk*, a silent film with 85 minutes of non-stop music, Graham composed only at night, and at a distance: his day job was to supervise 800 workers engaged in tsunami reconstruction in Thailand. But de Heer works with Graham for his music, not for his humanitarian deeds. "I owe a good deal of my success as a film maker to Graham and what he brings to each of the films", says de Heer. "The purity of his work for *Charlie's Country* is different to anything we've done before, but it is Graham at his best."

Sound – JAMES CURRIE and TOM HEUZENROEDER

James Currie first worked with Rolf de Heer more than a quarter of a century ago. Tom Heuzenroeder's association dates back only twenty. Both are still the vital components of a team that has pioneered some extraordinary sound innovations. *Bad Boy Bubby* was the first film to be recorded in binaural sound (try listening to the binaural track on the DVD with headphones). The dialogue of *Ten Canoes*, being largely improvised in a large group, was recorded on specially adapted MP3 players secreted in the hair of the mostly naked actors. And parts of *Charlie's Country* were recorded directly in 5.1.

Fearless and innovative might be two words to describe the approach of James to location recording, and fearless and innovative and sensitive and artistic might be four words to describe the approach of James and Tom in post-production sound. Theirs is cinema sound at its best, and according to director de Heer, sound carries 60% of the emotional content of the film, and should never be underestimated. With James and Tom, it isn't.

PRINCIPAL CAST (in order of appearance)

| | |
|------------------------|--------------------------------|
| CHARLIE | David Gulpilil |
| BLACK PETE | Peter Djigirr |
| POLICEMAN LUKE | Luke Ford |
| ERROL | Paul Blackwell |
| OLD LULU | Peter Minygululu |
| POLICEMAN BRUM | John Brumpton |
| GAZ | Gary Waddell |
| COMMUNITY DOCTOR | Dan Wyllie |
| FAT ALBERT | Richard Birrin Birrin |
| DARWIN HOSPITAL DOCTOR | Ritchie Singer |
| DARWIN HOSPITAL NURSE | Damon Gameau |
| FAITH | Jennifer Budukpuduk Gaykamangu |
| BOTTLESHOP ATTENDANT | Gary Sweet |
| THE MAGISTRATE | Wayne Anthoney |
| PAROLE OFFICER | Bojana Novakovic |

PRINCIPAL CREDITS

| | |
|-------------------------------|--|
| Presented by | Screen Australia and Domenico Procacci |
| Written by | Rolf de Heer and David Gulpilil |
| Directed by | Rolf de Heer |
| Produced by | Nils Erik Nielsen and Peter Djigirr and Rolf de Heer |
| Line Producer | Julie Byrne |
| Executive Producers | Domenico Procacci, Bryce Menzies and Sue Murray; Troy Lum, Peter McMahon |
| Associate Producer | Frances Djulibing |
| Director of Photography | Ian Jones ACS |
| Production and Costume Design | Beverley Freeman |
| Film Editor | Tania Nehme |
| Sound Design | James Currie and Tom Heuzenroeder |
| Music by | Graham Tardif |

A co-production between Vertigo Productions Pty Ltd and Bula'bula Arts Aboriginal Corporation
Produced with the assistance of Adelaide Film Festival
Financed with the assistance of South Australian Film Corporation
Financed with the assistance of Screen Australia

with
David Gulpilil
Peter Djigirr
Luke Ford
Jennifer Budukpuduk Gaykamangu
Peter Minygululu

Written by
Rolf de Heer and David Gulpilil

Directed by
Rolf de Heer

Produced by
Nils Erik Nielsen and Peter Djigirr
And Rolf de Heer

Line Producer
Julie Byrne

Executive Producers
Domenico Procacci
Bryce Menzies and Sue Murray
Troy Lum, Peter McMahon

Associate Producer
Frances Djulibing

Director of Photography
Ian Jones ACS

Production and Costume Design
Beverley Freeman

Film Editor
Tania Nehme

Sound Design
James Currie and Tom Heuzenroeder

Music by
Graham Tardif

CAST
(in order of appearance)

| | |
|-------------------|-------------------|
| CHARLIE | David Gulpilil |
| BLACK PETE | Peter Djigirr |
| POLICEMAN LUKE | Luke Ford |
| BANK TELLER | Lizzie Durrurrnga |
| BOBBY | Bobby Bununggurr |
| SUPERMARKET WOMAN | Frances Djulibing |
| MICKY | Michael Dawu |
| ERROL | Paul Blackwell |
| OLD LULU | Peter Minygululu |
| POLICEMAN BRUM | John Brumpton |
| TRAINEE PC | Jamie Gulpilil |
| GAZ | Gary Waddell |
| GAZ'S SIDEKICK | Josh Williams |
| COOL DUDE | Johnny Buniyira |
| PC MONICA | Fiona Lanyon |

| | |
|---------------------------------|---------------------------------|
| COMMUNITY DOCTOR | Dan Wyllie |
| COMMUNITY NURSE | Gladys Womati |
| FAT ALBERT | Richard Birrin Birrin |
| KID #1 | Terrance Malibirr |
| KID #2 | Jayden Malibirr |
| KID #3 | Jordan Malibirr |
| FAT ALBERT'S CARER | Barry Yanarrarra |
| DARWIN HOSPITAL DOCTOR | Ritchie Singer |
| DARWIN HOSPITAL NURSE | Damon Gameau |
| FAITH | Jennifer Budukupuduk Gaykamangu |
| BOTTLESHOP ATTENDANT | Gary Sweet |
| JOGGER | Belle Kha |
| DARWIN POLICE | Kyal Elliott-Wilson |
| | John Clark |
| | Mark Gray |
| | Kadek Hobman |
| | Coryn Tambling |
| | Wayne Anthoney |
| THE MAGISTRATE | Eric Cartright |
| PRISON GUARD | Charlie Kasetzis |
| PRISON HAIRDRESSER | Bojana Novakovic |
| PAROLE OFFICER | Kevin Yirrawuri |
| 2 ND DANCING TEACHER | Dray Thompson |
| DANCING KIDS | Jathson Ngalmi |
| | Eric Kerr |
| | Kyle Murrungun |
| | Dellax Barra |
| SINGER AND CLAPSTICKS | Jimmy Djamanba |
| CLAPSTICKS | Dick Fisher |
| DIDGERIDU | Kevin Yirrawuri |
| | AND WITH |
| | Long Grassers |
| David Asera | Wilfred Harris |
| Sambo Danaso | Rachel McDinny |
| Brian Datuirri | Christine Morris |
| Dorothy G Fejo | Paul Puruntatameri |
| Vincent Garrwarr | Andrew Thompson |
| Elva Gela | Sonda Nampijmpa Turner |
| Peter Gunner | Ricky White |
| Loretta Gurruwiwi | Jessie Wilson |
| Rebecca Girrinyipuru Gurruwiwi | Vincent Wirrkthun |
| Sammy Guyula | |
| | Courtroom |
| Stuart Jolly | Ella Watson-Russell |
| Peter Lami Lami | Vaughan Williams |
| Gemma Theatre | Samantha Young |
| | Prisoners |
| Rodney James Butler | Jason Piotipiloura |
| Caleb Campion | Charlton Richards |
| Rodney Chapman | Darren (Jack) Roe |
| Edwin Fernando | Edward Tipungwuti |
| Miya Gumurdul | Glenn Tozer |
| Paul Mow | Ben Wallace |
| | Prison Visitors |
| Robina Ali | Sandy Japanardi Walker |
| Charles Brian | Jill Wright |
| Sandra Richards | |
| | Additional Voices |
| Craig Behenna | Patrick Graham |
| Helen Pereira | Adam Schneider |
| Anja Holz | |

CREW

| | |
|--------------------------------|-------------------------|
| Production Manager | Fiona Lanyon |
| First Assistant Director | Karen Mahood |
| Production Accountant | Mark Kraus |
| Steadicam, Camera Operator | Greg Mango Gilbert |
| Darwin Location Manager | Dixi Joy Bankier |
| Location Sound Recordist | James Currie |
| Boom Swinger | Josh Williams |
| Focus Puller | Geoff Skilbeck |
| Assistant Camera/Data Wrangler | Dale Woodrow |
| Gaffer/Grip | Jack Kenneally |
| Grip, Darwin | Mark Brownie Brown |
| Best Boy, Darwin | Tim Wood |
| Electrix, Darwin | Leigh Nemeth |
| Additional 1st AD | Vicki Sugars |
| 3rd AD/Unit Assist/PA | Gemma Salomon |
| Mechanic/Vehicles | Dennis Presello |
| Set Dresser/Standby Props | Rod Ho'vell |
| Makeup | Beverley Freeman |
| Graphic Design | Jordan Koutroumanidis |
| Art Department Assistants | Paul Spencer |
| | Airlie Thomas |
| | Dennis Presello |
| Humpy Builders | Mary Dhapalany |
| | Yvonne Burmumba |
| | Elaine |
| | Elizabeth Djakuru |
| | Margie Milkirinji |
| | Samantha Gowango |
| Unit Manager | Paul Spencer |
| Unit Nurse | Airlie Thomas |
| Safety Supervisor, Darwin | Vic Wilson |
| Extras Casting, Darwin | Vaughan Williams |
| | Dixi Joy Bankier |
| | Anna Weeks |
| Kakadu Location Scout | Genda Campbell |
| Caterers | Andy Davies |
| | Belle Kha |
| Editing Assistance | Cleland Jones |
| Technical Assistance | Jon Armstrong |
| Translations | Joseph Smith Gaykamangu |
| | Peter Djigirr |
| Data Wrangling Assistance | Mark Kraus |
| | Leigh Bramall |
| Production Stills, EPK | Matt Nettheim |
| Foley | Park Road Post |
| Foley Artist | Adrian Medhurst |
| Foley Recording | James Carroll |
| ADR Recording | Russell Alexander, SAFC |
| | Diego Ruiz, Soundfirm |
| Audio System Support | Victor Ivchenko |
| Mixed at | Adelaide Studios |
| Assistant Sound Mixer | Duncan Campbell |
| Grading | Rising Sun Pictures |
| Colourist | Alex Meddick |
| Producer for RSP | Richard Thwaites |
| Mastering and Delivery | Alexandra Blue |
| | Dale Roberts |
| | Kate Butler |
| | Kojo Productions |
| Publicist | Cathy Gallagher |

| | |
|-------------------------|------------------------------|
| Legals | Bryce Menzies |
| Insurance | Marshalls & Dent |
| | Dave McEwan |
| | HW Wood |
| Completion Guarantor | Anni Browning |
| | Film Finances |
| Producer Offset Finance | Rod Styles |
| | Bendigo Bank Private Banking |
| Development Finance | David Blewett |
| Project Manager, SA | Sally Regan |
| Project Manager, SAFC | Viron Papadopoulos |
| Camera Equipment | Malcolm Richards |
| | Cameraquip |
| Lenses | Vantage Films GMBH |
| Lighting Equipment | Adam Williams |
| | Film Lighting Pty Ltd |
| Grip Equipment | Richard Allardice |
| | RDA Gripping Services |
| Travel | Ashleigh Broadleigh |
| | Travel Beyond |

The producers wish to thank

| | | |
|---------------------|---------------------|-------------------|
| Paul Alard & Mark | Peter van Heusden | James Murphy |
| The ALPA Team | Maureen van Heusden | Marie Neenan |
| Cameron Arnott | Matt Highland | Robin Ness |
| Richard Bandalil | Mary Hood | Malika Okeil |
| Yakov Bar-Lev | Andrew Hutcheon | Christine Pointon |
| Mark Beverley | Peter Jones | Damien Pree |
| David Birrell | Sharon Jones | Mary Rodwell |
| Billy Black | Larry Kavanagh | Kirsty Reid |
| Peter Brown | Louise Kean | Robert Schlenther |
| Peter Carew | Penelope McDonald | Laura Sewell |
| Ilana Eldridge | Ricci McDonald | Kathy Tomazo |
| Dino George | Ruttiya McElroy | Anna Weekes |
| Chris Glab | Ross Matthews | Bridget Wild |
| Heather Gleeson | Natalie Menz | Cindy Williams |
| Stephanie Gridgeman | Sid Mitchell | Peter Wilson |
| David Harris | Chris Moon | Garry Wise |
| Richard Harris | John Mousellie | |
| Caroline Hendra | Tommy Mujara | |

and

| | |
|------------------------------|----------------------------|
| ABC Adelaide | Fresenius Medical Care |
| ABC Darwin | H.E.A.L Program, Darwin |
| ALPA Store, Ramingining | Just Looking |
| Bagot Community, Darwin | Kakadu Air |
| Blundstone Boots | Larrakia Men's Shelter |
| Budget Car Rentals | The Larrakia People |
| Casa on Gregory Motel | O'Brien Glass Industries |
| CDEP Ramingining | The People of Ramingining |
| Darwin Correctional Services | Ramingining Rangers Office |
| Dermalogica | Redback Books |
| East Arnhem Shire Council | Traditional Credit Union |

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Screen Australia

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