

PUTUPARRI and the Rainmakers



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PUTUPARRI and the Rainmakers

With

Putuparri Tom Lawford • Nyilpirr Ngalyaku Spider Snell
Jukuja Dolly Snell • Sylvester L Rangie

Director Nicole Ma

Producers John Moore & Nicole Ma

Co-Producer Jodie Bell

DOP Paul Elliott

Editors Paul Elliott, Uri Mizrahi and Steve Robinson ASE

Sound Paul Elliott

Music David Bridie

Sound Edit Brendan Croxon

Sound Mix Doron Kipen

Production Managers Lisa Horler & Andrea Foxworthy

Produced by Sensible Films

www.sensiblefilms.com.au

Running time: **97 minutes**

16X9

PUTUPARRI and the Rainmakers

Putuparri and the Rainmakers takes audiences on a rare and emotional journey to meet the traditional rainmakers of Australia's Great Sandy Desert.

Short Synopsis

Ten years in the making, the film is an extraordinary eyewitness account of the living traditions of Putuparri's people.

The film spans 20 transformative years in the life of Tom "Putuparri" Lawford as he navigates the deep chasm between his Western upbringing and his determination to keep his traditional culture alive. Director Nicole Ma documents Putuparri's journey, travelling with him and his family on numerous occasions to Kurtal, a sacred waterhole in the Great Sandy Desert where they ritually make rain. Kurtal is a site of deep spiritual significance for Putuparri and his family and the subject of a long term native title claim over the area.

Tom "Putuparri" Lawford is a man caught between two worlds: his future as a leader of his people, reconnecting with his ancestral lands and shouldering his responsibility to pass this knowledge on to the next generation; and both his past and present in modern society, where he battles with alcoholism and domestic violence.

Set against the backdrop of this long fight for ownership of traditional lands Putuparri and the Rainmakers is an emotional, visually breathtaking story of love, hope and the survival of Aboriginal law and culture against all odds.

Dolly, Japeth, Spider, Putuparri and Nicole



PUTUPARRI and the Rainmakers

Long Synopsis

Putuparri's people have lived in the desert of Western Australia for over forty thousand years. They lived a nomadic life knowing they could always retreat to their sacred waterholes when times were hard. Kurtal is one of the most important of these waterholes in the heart of the Great Sandy Desert. It is the site where underground artisan water known as 'jila' or 'living water' comes to the surface and it is where the spirits of Putuparri's people return to when they die.

When Europeans arrived, their cattle and horses fouled the water holes and forced Aboriginal people off their land. Many of them worked on cattle stations where they retained a physical link to their Country. But in the late 1960s when the courts introduced equal pay, many Aboriginal people were forced off the stations into towns like Fitzroy Crossing.

Tom 'Putuparri' Lawford grew up in Fitzroy Crossing as part of an activist family. He was ten years old when he joined the picket line at Noonkanbah Station to fight oil-drilling on sacred land. His grandfather, 'Spider', grew up in the desert and taught Putuparri bush knowledge and the dreamtime myths. But Putuparri struggles with being singled out to care for his law and culture. The expectations of passing on 40,000 years of cultural tradition are a heavy burden and the party lifestyle in Fitzroy Crossing doesn't help.

A trip back to Spider's homeland in the desert begins the process of cultural awakening. Putuparri is shocked to learn that the dreamtime myths are not just stories, that there is a Country called Kurtal and a snake spirit that is the subject of an elaborate rainmaking ritual.

The film spans ten transformative years in Putuparri's life as he navigates the deep chasm between his Western upbringing and his traditional culture. He and Spider go on a series of epic journeys to their family's Country. Each trip marks a different stage in his passage from rebellious young man to inspirational leader.

Set against the backdrop of the long fight to reclaim their traditional lands, Putuparri is a story of love, hope and the survival of Aboriginal law and culture against all odds.

Putuparri and the mob at Kaningara



PUTUPARRI and the Rainmakers

*Putuparri at
Bohemia Downs*



Background - 'remote' communities

Fitzroy Crossing, where Putuparri lives, is the principal town in the Fitzroy valley in the Kimberley region of north-western Australia. It is the centre of a network of nearly fifty Aboriginal communities that house Indigenous people on or close to their ancestral land. Some of these communities are threatened by cutbacks in Government funding.

In March 2015, the Western Australian and Federal governments announced funding cuts to 150 remote communities in the Kimberley region. These cutbacks place some Aboriginal people in a difficult position. Encouraged by the requirements of the Land Rights Act to demonstrate continuing occupation of their traditional land, many Aboriginal people have moved back into the bush establishing communities as close as possible to their ancestral country.

With basic services to many of these communities being slashed, access to traditional lands will be severely hampered and the physical connection to sacred sites that is so important to the preservation of Aboriginal culture will be lost to future generations of Indigenous people. In effect, Aboriginal people will once again face a forced displacement from their homes.

As Tom sees it, 'remote community closures are a deep-rooted threat to our fundamental spiritual connection to land, and it is this spiritual connection that makes us Aboriginal people. If people are forced off their land and away from their communities, they will lose their identity.'

The Kimberley Aboriginal Law and Culture Centre, where Tom works as a cultural officer, vehemently condemns the closures as a reversion to Australia's shadowy bygone era. In a statement released by KALACC, the 'forced relocations of our people are assimilationist echoes of the colonial past, and have no place in the modern world. People were forced off their lands in the late 60s and many still remember the experience. Hundreds of people lived literally in shacks and shanty towns. How can a repeat of that even be contemplated?'

European settlement of Western Australia forced Aboriginal people – who had been living on the land for forty thousand years – out of their deserts and river valleys. Many displaced Aboriginal people were forced to work as stockmen and farmhands by white agriculturalists as their sacred plains, hills and waterholes were plundered to raise sheep and cattle. As Tom laments in the film, the development of wealth and industry in the Kimberley was 'off the backs of Aboriginal people.'

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Even though life on the cattle stations was tough, Aboriginal people were still able to maintain a connection with their 'country' and their sacred sites. However, when equal pay for Indigenous workers was mandated by the courts in 1968, whole Aboriginal communities were uprooted from the cattle stations they helped to establish and dumped on the banks of the Fitzroy River. With little warning and forethought, the Indigenous communities were rounded up and discarded out of reach of their traditional lands.

Fitzroy Crossing, where Tom was raised and resides today, sprang up. The living conditions were horrendous, with little work, no running water and very little prospects for the future. Social and health problems like alcoholism, domestic violence, lack of formal education and high suicide rates were quickly entrenched in everyday life.

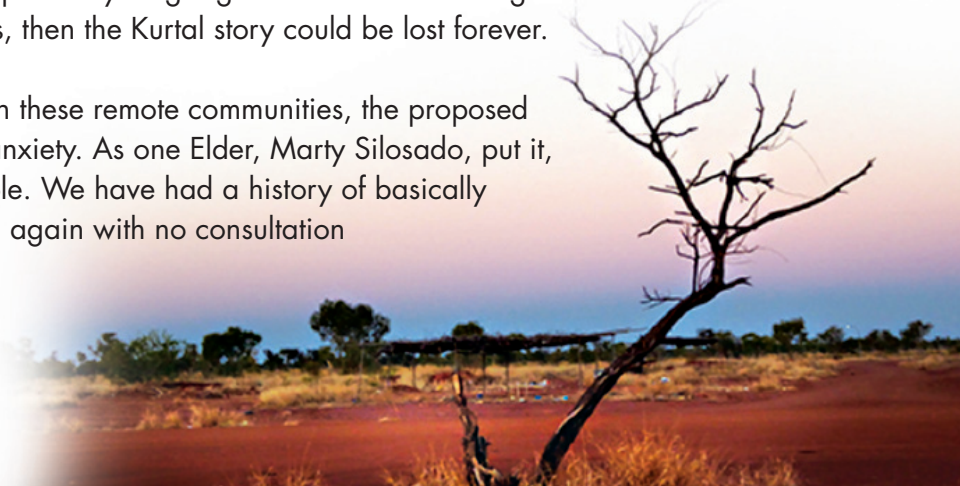
Over the last ten years, substantial work has been done to solve some of these problems. Restrictions on the sale of alcohol, better quality housing, education and work programs have all helped to stabilise the situation. However, it's still far from ideal and the forced closure of remote Aboriginal communities threatens to create a whole new generation of refugees.

In April and May 2015, marches held in Australian capital cities brought thousands of people into the CBDs to demonstrate against the closures. And through grassroots movements on social media, groups like SOSBlakAustralia have organised protest marches to take place in the cities of the United States, France, Germany and the United Kingdom.

For others, recognition and change is long overdue. Recognise Australia is one organisation that has garnered high profile support in its bid to change Australia's Constitution. Australian of the Year Adam Goodes, former Prime Ministers Bob Hawke and Julia Gillard, and sporting bodies like the AFL and Cricket Australia are all supporting the Recognise campaign. As RA points out, the country's constitution still fails to recognise Aboriginal and Torres Strait Islanders as the "First Australians". And in Section 25 of the document, it includes a law that allows people to be excluded from voting based on their race.

For Putuparri, time is running out to safeguard his family's culture. His elderly grandfather 'Spider' Snell is in ill health and is no longer able to pass on the songs and dances that constitute his cultural heritage. If the closures prevent younger generations from visiting sacred sites like Kurtal and learning about its traditions, then the Kurtal story could be lost forever.

And for those that directly live in these remote communities, the proposed closures are causing immense anxiety. As one Elder, Marty Silosado, put it, 'My biggest fear is for my people. We have had a history of basically being removed off the land and again with no consultation and no involvement. I just ask, in 2015, how can this happen in Australia?'



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PUTUPARRI

Tom '**Putuparri**' Lawford is a Wangkajunga man living in Fitzroy Crossing. He works as a cultural advisor, translator, workshop facilitator and artist. Learning the spiritual and ceremonial traditions from his grandfathers, Putuparri is a cultural leader determined to keep his community's traditions alive.



SPIDER

Nyirpirr '**Spider**' Snell is a Wangkajunga ceremonial leader, dancer and visual artist. Spider was born at Yurramaral, an important permanent waterhole on the southeastern side of the Canning Stock Route in the Great Sandy Desert. A custodian of the Kurtal Waterhole and guardian of his people's ancient traditions, Spider knows that the spirit of his country will die unless young people learn to perform the life-giving ceremonies necessary for its survival.



DOLLY

Jukuja Dolly Snell was born at Kurtal around 1933. She is a Wangkajunga singer and visual artist. When her father passed away she travelled with her mother to Balgo, then Louisa Downs and Kupartiya (Bohemia Downs) stations where she worked and eventually married her childhood sweetheart Spider Snell. She is a leader of Wangkajunka women's ceremonial law.

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Production Notes

My first experience of Fitzroy Crossing was in 2001, landing on a red dirt runway and thinking 'where am I?' I had never met an Aboriginal person and was here to address the assembled Elders at Fitzroy Crossing about participating in a documentary I was making. My pitch did not go down well. Instead, they told me that I could go with them on an upcoming desert trip and that I could film that.

After the trip Daniel Vachon, an anthropologist, gave me his thesis about rainmakers in the Great Sandy Desert. He cited Kurtal as a main ceremonial waterhole where rainmaking ceremonies were conducted and Spider was one of the custodians. He also gave me a VHS videotape of their first trip to Kurtal in 1994. I didn't look at it thinking 'I've been there, shot that, I don't need ugly VHS footage' and put it away in a drawer.

I continued to return to Fitzroy Crossing over the years working with the Kimberley Aboriginal Law and Culture Centre (KALACC), Marninwarntikura Fitzroy Women's Resource Centre and Nindilingarri Cultural Health Services making films for the community and new media for exhibitions curated by Mangkaja Arts. I established on-going relationships with these Aboriginal NGOs, and befriended many of the old women, in particular Dolly Snell who took me under her wing and instructed me.

During this period I was writing film outlines experimenting with different approaches to a possible film. I applied for funding support but was unsuccessful. I was however finding myself in Fitzroy Crossing with opportunities to film and because Spider and Dolly are prominent Elders my archive about them and their family continued to grow.

In 2006 I was in Fitzroy Crossing making a film about alcohol and domestic violence. I interviewed many men on this subject and one of them was Putuparri. He was very open about his alcohol abuse and the cycle of violence that it propagated. That interview became one of the pivotal moments in the film.

In 2007, I started work on Yiwarra Kuju: the Canning Stock Route, a blockbuster exhibition co-produced by FORM and the National Museum of Australia. The Canning Stock Route is a place where Indigenous and non-Indigenous histories intersect. First surveyed in 1906, and running almost 2,000 kilometres across Western Australia, it dramatically affected the lives of the Aboriginal people who lived in the region. The project gave Aboriginal people who grew up in the desert the opportunity to tell the story of their 'country' and how the wells that Alfred Canning constructed were based on traditional Aboriginal waterholes called jilas. Putuparri was the project's cultural advisor. I brought on Paul Elliott as my cinematographer and his images took the filming to another level.

PUTUPARRI

and the Rainmakers

As with all projects in the Kimberley, Yiwarra Kuju spanned many years. It enabled Paul and me to be in the region as key events were taking place. The Land Claim Determination was about to be announced and Putuparri's family were organising another trip out to their homeland in the desert. Paul and I wanted the upcoming shoots to have a cinematic look in order to frame the many formats and styles that would need to be combined in the telling of the story. We started to work together while on the road cutting the main scenes that became the first assembly of Putuparri.

While I was preparing for the shoot, I found the old VHS videotape of the first trip out into the desert in 1994 that Daniel Vachon had given me. At the time Putuparri had shot it as evidence for their land claim. It was an amazing experience watching it for the first time as it showed the entirety of a rainmaking ceremony involving a mythical snake spirit and ending with a dramatic thunderstorm. I had seen fragments of this rainmaking ceremony performed on our trips to Kurtal in 2002 and 2008. It all started to make sense, the desert people making rain, underground waterholes that could sustain the tribe during the dry season, the meaning of the headdresses and the old people's paintings.

Back in Melbourne, I started preparing a pitch for the project and received some development support from Screen Australia in the form of an invitation to attend their 'Think Big Documentary Lab'. It was for cinematic feature documentaries and the workshop helped to focus the story.

AIDC 2013 selected Putuparri for their inaugural Pozible crowd funding campaign and we raised \$20,000 for four weeks of intensive editing, resulting in a rough-cut with the focus now more squarely centered on Putuparri and his evolution from defiant alcoholic to inspiring leader.

During this time, John Moore came on board as Producer. His experience with long-form historical documentary, as well as his experience in producing docs on Indigenous subjects, has been invaluable to the project.

In October 2013, we were able to do some more focused interviews for the film and by the end of the year the film was fully financed. The key partners are NITV, Screen Australia, Film Victoria, Ronin Films and the Melbourne International Film Festival Premiere Fund.

It has been a long process but one which I feel very privileged to be involved with. And of course the journey isn't over yet.

Nicole Ma (Director)

Spider at Kurtal



Director's Notes **Nicole Ma (Director)**

PUTUPARRI **and the Rainmakers**

In 2001 an old friend, who was the Mangkaja Arts coordinator at the time, introduced me to the Fitzroy Crossing community artists. Most of them were 'old people' who recalled with a mixture of joy and sadness, their traditional life in the desert. My friend's endorsement was the key to my acceptance as a filmmaker and the reason why I was continually called back to work in the Kimberley over the years.

While there are major issues in Fitzroy Crossing - isolation, lack of meaningful work, alcohol and drugs, dependence on government funding – I experienced the 'living culture' that holds a deep respect for the old people whose knowledge is embedded in their songs and dances and their unique connection to Country. But, their time is coming to a critical endpoint as they are passing away and the following generations who were born in town are left with the question 'can young people brought up in the modern world learn to keep the traditional culture alive?'

Putuparri is a man who straddles these two worlds. Brought up by the old people on a cattle station on the edge of the Great Sandy Desert, he moved to Fitzroy Crossing as a young man and succumbed to the vagaries of alcohol and domestic violence. His grandparents Spider and Dolly, believe in him and despite the setbacks, Putuparri continues his traditional training. He works as a cultural officer for the Kimberley Aboriginal Law and Culture Centre, supervising men's business ('lawtime') during the wet season and the singing and dancing during festivals. These responsibilities ensure his continued development as a cultural leader.

At the heart of Putuparri is the story of a man caught between two worlds who finds redemption through the discovery of his traditional culture and the acceptance of his responsibility for passing it on. The underlying cultural philosophy, 'if you take care of country it will take care of you,' is made manifest through the rituals and ceremonies that 'Spider', Putuparri's grandfather, performs. Central to their culture are the rainmaking ceremonies performed at Kurtal. These ceremonies are intended to influence the weather through a complex belief system about the spiritual inhabitants of the landscape, one that interweaves family, ancestors and the environment into a holistic cosmology.

As town life takes precedence over traditional life for the young people of Putuparri's community, the passing away of the old people further undermines the transmission of their culture. For his culture to survive, Putuparri must learn to take care of 'country' and pass this knowledge on to the next generation.

Years of filming with Putuparri and his family allowed me to compile a body of material that charts their lives over the last ten years. The family's relationship with their people's sacred waterhole and spiritual home, Kurtal, adds another layer of depth to the story as the battle for ownership of traditional Aboriginal land is compounded by the contemporary threat posed by mining interests and the threatened closure of 'remote' communities. The survival of Putuparri's traditional land and culture is questioned as we follow his journey to accepting his role as custodian of his ancestral tradition.

The greatest challenge has been to do justice to Putuparri's extraordinary story and to the culture of the desert people that he is increasingly coming to represent. It has been a privilege to witness their journey and work with Putuparri and his community to create this film.

Producer's Notes
John Moore (Producer)

PUTUPARRI
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Putuparri is a complex work involving the history of the desert people, their battle for land rights and the problems they face in retaining their culture. The director has spent many years recording this story and the footage she has gathered provides a longitudinal story that has significant depth and narrative complexity.

What I find exciting about the film is the way it depicts the deep connection between Aboriginal ceremony and country. Watching Indigenous ceremonies is an engaging but often opaque experience for a European audience. Language is a barrier as is lack of knowledge of the symbols and dance moves used to tell a story. Nearly ten years ago, I was privileged to witness a ceremony in north-east Arnhem Land standing next to the legendary anthropologist and Indigenous art historian, Howard Morphy. He was able to explain the details of the ceremony as it happened, transforming what would otherwise have been just a colourful dance into a powerful insight into the way Aboriginal story-telling and spiritual life is integrated into ceremony.

Nicole's film takes the audience beyond this experience by taking them on a journey into the bush where we become witness to the intricate interplay between ceremony and the 'country' it represents. We see the connection between Spider and Dolly and their ancestral water hole - Kurtal - their spiritual home. We see how these rituals reinforce their role as caretakers and custodians.

This process of connecting to country assumes almost epic proportions as we witness Spider roaming through the burning spinifex with the fire roaring and the crash of lightning exploding all around him. His pride in his rainmaking skills are there for all to see as we realise the association between the rain storm and the ceremony he has just conducted by the sacred water hole.

Putuparri poses the question of how the connection between the life-giving force of the Jila (living water) and the spiritual and ceremonial life of the desert Aboriginal people can be maintained once the old people pass on. What will happen when the young people who have grown up in Fitzroy Crossing become the Elders in their community. Putuparri, who has now taken on a cultural leadership role, faces a daunting task. Not only does he have to find a way to preserve these historic ceremonies, he has to deal with the spectre of fracking in the Canning Basin and its potentially devastating impact on the "living waters" and the ancestral spirits who live below.

Putuparri takes the viewer on an epic journey into a strange but exciting world. It brings to life the spiritual beliefs of Aboriginal people in a way that makes them comprehensible, engaging and ultimately inspiring.

The Filmmakers

PUTUPARRI and the Rainmakers



Writer/Director Nicole Ma

is an award-winning director/producer of new media for Yiwarra Kuju: Canning Stock Route Project and the inaugural exhibitions for the National Museum of Australia; and documentaries *Dances of Ecstasy*, *Kurtal Snake Spirit* and *Be Happy Be Strong*. Nicole began her filmmaking career in New York producing music videos for *Whitney Houston*, *Sonic Youth* and long-form concert films for *Annie Lennox*, *Michael Bolton* and *Newport Jazz Festival*. Her New York-based independent film company produced feature films *Combination Platter* (Sundance screenwriting award) and *My Father is Coming*. She worked as location manager on *Malcom X* (Spike Lee) and production manager on *Haitian Corner* (Raoul Peck). While based in New York, Nicole wrote and directed the experimental short *Living Rooms* funded by the New York State Council of the Arts. *Putuparri and the Rainmakers* is her first feature length documentary.



Producer John Moore

is one of Australia's leading documentary producers. His many film awards include best documentary at the Melbourne and Sydney Film Festivals for *Black Man's Houses* (1993) and the NSW Premier's History Award for *Thomson of Arnhem Land* in 2001. *Abortion, Corruption & Cops* was nominated for the Sydney Film Festival Dendy Awards in 2006 and the docu-dramas *Menzies & Churchill at War* and *Monash* were ratings winners on ABC TV in 2008. His most recent program *Gallipoli From Above* screened on ABC TV on the Centenary of Anzac Day in April 2015 and feature documentary *Putuparri and the Rainmakers* will premiere at MIFF in 2015 and be broadcast on NITV. He is currently working on *Sperm Donors Anonymous* for ABC TV.



DOP/Editor Paul Elliott

Paul Elliott is a film director, writer, cinematographer and editor. After studying at Swinburne and AFTRS, Paul founded the film companies Blast Furnace and Light Corporation, directing videos for *Warumpi Band*, *Midnight Oil*, *Yothu Yindi*, *Hunters and Collectors*, *Crowded House*, *Paul Kelly*, *Christine Anu* and *Kasey Chambers*. Writing and directing highlights include the action feature film, *Resistance and Circa*, a video installation in a permanent gallery at the National Museum of Australia. Paul's recent projects include *Waiting*, *I Am Eora*, *Art of Travelling Laos* and *Yiwarra Kuju*. Paul's original feature screenplays in development include the horror films *Red Car*, *The Swampies Trilogy* and *Strange Objects*.

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Editor Uri Mizrahi

is one of Melbourne's most sought after and highly regarded film editors, whose work includes feature dramas, television series and documentaries. His work on some of Melbourne's best-known documentaries has garnered him numerous nominations and awards including the Best Editing AFI Award for *Rainbow Bird* and *Monster Man* (Dennis K Smith, 2002) and the AFI Award For Best Visual Design with John Hughes for *After Mabo* (1998). Uri's recent work includes the feature tele-movie *Parer's War* (2013) directed by Alister Grierson), the documentary *Tempest at the Drop In* (2013) directed by Sue Thomson, the documentary *Road to Freedom Peak* (2012) directed by Max Pugh, *Freedom Stories* (2015) directed by Steve Thomas, and *Putuparri and the Rainmakers* (2015) directed by Nicole Ma.

Editor Steven Robinson ASE

is an award-winning editor who divides his time between documentary and drama, features and television. He won the AFI in 2010 for Best Editing on *Inside the Firestorm* and has been nominated four times for Best Documentary Editing at the Australian Screen Editing Awards, winning in 2008 for *Choir of Hard Knocks*. Some of the films he has edited include *Kath & Kimberella*, *Dirty Business* (Documentary series SBS), *MDA* (Winner Best Drama AFI 2003), *Gallipoli from Above* (doco-drama), *Bed of Roses Series 2 & 3* (drama series), *The Trial* also co-writer (documentary), *Monash the Forgotten Anzac* (doco-drama), *Menzies & Churchill at War* (doco-drama), *Kath & Kim* (AFI winning series), *Eye of the Storm: Monsoon* (Winner Chicago International Television Festival), *Charles Bean's Great War* (doco-drama), *Outback House* (documentary series), *Something in the Air* (Winner Best Episode in a Drama Series), *Silver Sun* (children's drama series), *Bushfire Summer* (documentary), *Dusty: Little By Little* also associate producer (documentary series) and *The Art of Bill Henson*.

From the left
Paul Elliott, Tom Lawford,
Nicole Ma, John Moore and
Spider Robinson



Production Credits

PUTUPARRI and the Rainmakers

DIRECTOR _____ **Nicole Ma**

PRODUCERS _____ **John Moore, Nicole Ma**

CO-PRODUCER _____ **Jodie Bell**

CINEMATOGRAPHER _____ **Paul Elliott**

WRITERS _____ **Nicole Ma, Paul Elliott**

EDITORS _____ **Paul Elliott, Uri Mizrahi, Steven Robinson**

COMPOSER _____ **David Bridie © Mushroom Music Pty Ltd**

MUSICIANS _____ **Frank Yamma, Helen Mountfort, Tim Cole, Phil Wales,
John Phillips, Jida Gulpilil, Hope Csutoros, Pius Wasi**

ENGINEERS _____ **Nao Anzai, Richard Puttnam**

SOUND RECORDIST _____ **Paul Elliott**

ADDITIONAL SOUND _____ **Cam McGrath, Nicole Ma**

ADDITIONAL CAMERA _____ **Putuparri Tom Lawford, Nicole Ma, Cam McGrath,
Michelle Mahrer, Warwick Thornton, David Batty,
Daniel Vachon, Clint Dixon, Curtis Taylor,
Joanne Parker, John Moore**

CULTURAL ADVISOR/TRANSLATIONS _____ **Putuparri Tom Lawford**

RESEARCH ASSISTANCE _____ **John Hellard, Natalie Cunningham**

ACCOUNTING _____ **Noga Mizrahi**

PRODUCTION MANAGER _____ **Lisa Horler**

POST PRODUCTION SUPERVISOR _____ **Andrea Foxworthy**

ASSISTANT EDITORS _____ **Olivia Appleby, Alan Bennett**

PUBLICITY _____ **Tracey Mair**

COMPLETION BOND _____ **FACB David Noakes**

POST PRODUCTION FACILITIES _____ **DELUXE**

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Colourist _____ **Deidre McClelland**

Online Editor _____ **John Kerron**

DCP Mastering _____ **Joel O'Brien**

Conform Editor _____ **Laurie Meade**

M & E

Sound FX Editor _____ **Brendan Croxon**

Dialogue Editor _____ **Doron Kipen**

Sound Mixer _____ **Doron Kipen**

SCRIPT EDITOR _____ **Karin Altmann**

**A VERY SPECIAL THANKS TO
Putuparri Tom Lawford**

PUTUPARRI and the Rainmakers

Nyilpirr Ngalyaku Spider Snell
Jukuja Dolly Snell
Sylvester L. Rangie
Ngarralja Tommy May
Ningali Lawford Wolf
Tamara Lawford

The Walmajarri, Mangala, Juwaliny, Wangkajunga, Kukatja and Manjilarra peoples
of the Great Sandy Desert and all the people of the Fitzroy Valley

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Donald Thomson film footage, courtesy of the Thomson Family and Museum Victoria
National Film and Sound Archive of Australia's Film Australia Collection
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Jody Brown - Cinematographer
The Lawford Family
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Agreements, Treaties and Negotiated Settlements Project Website
National Native Title Tribunal

SONGS

'The Old Rugged Cross'
written by George Bennard
Performed by Kevin and Delores Smiler © 2015

'Why Carry Your Load'
written and performed by Kankawa Nagarra (Olive Knight)
Recording by Patrick Davies; Nindilingarri Cultural Health Services, Spiritual Health Program.
Licensed through Desert Feet Records

'Nyaku Marnanta Nyuntu Mipa Lord'
written and performed by Kankawa Nagarra (Olive Knight)
Produced by Ivan Zar; Recorded by Bob Patient
Licensed through Desert Feet Records

'Ngurra Parngurr'
Performed by Parngurr Band
Composed by Parngurr Band & Monkey Marc © 2010
with thanks to Kanyirninpa Jukurrpa

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'Woma Wanti'
by Areyonga Desert Tigers
Produced by CAAMA Music

'Bennelong'
Written & performed by Marty Hailey © 2012

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Ngurrara Rangers

Guwardi Ngadu Frail Aged Hostel, Fitzroy Crossing

Ngiyali Roadhouse

Fitzroy Crossing Hospital

Central Desert Native Title Services

South Australian Museum

Mayarn Julia Lawford, Lorin Lawford, Caitlin Lawford, Chloe Lawford, Kayiesha Lawford, Lilly Darkie, Katie Darkie, the Lawford Family, Paddy Downs, the James Family, the Carter Family, the Forrest Family, the O'Meara Family, the Nargoodah Family, Peter Murray, Kingston Rangie, Anselm van Rood, Jacqueline Johnson, Victor Ma, Amanda Ma, Mitzi McMillan, Carly Davenport Acker, Tim Acker, Mick Cummins, Lesley Garton, Martin Wood, Shannon Owen, Simon Chinn, Julia Peters, Jude and Barrie Lepley, Andrew Pike, Chris Mytrea
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