

# Another Country

## Press Kit



2015 / Australia / English and Yolngu / Documentary

75 min / 2K DCP / Anamorphic 2.35 / Dolby 5.1

### **Contact:**

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## Logline

*Another Country* is a story about culture, the interruption of old by new and the mayhem that results.



## Synopsis

The great Australian Aboriginal actor David Gulpilil tells the tale of 'Another Country', a story of what happened when his people's way of life was interrupted by ours. This documentary film speaks to the havoc caused by the superimposition of a new culture over an old culture and the consequent problems in diverse areas of daily life, such as time, money, garbage and errant kangaroos.

## Longer Synopsis

At the beginning of last century the Australian Government, along with entrepreneurs, opportunists and do-gooders, made a concerted effort to gain control of the lands of the Yolngu people across northern Arnhem Land, along the central part of northern Australia. While the long succession of would-be cattle barons, missionaries and Government agents failed to dispossess the Yolngu of their lands, the introduction of their new ways and different laws succeeded in eroding the heart of a complex culture that was once strong, defiant and self-sufficient. *Another Country* is a feature-length documentary which considers, from the inside, the ramifications of one culture being dominated by another.

David Gulpilil, Australia's finest indigenous actor, has spent his adult life trying to navigate his way through two very different, opposing cultures; that of his Yolngu people and that of the prevailing Australian culture. As the narrator in *Another Country*, he introduces us to these very different world paradigms and gives us first hand insight on the clashes, confusions and chaos between cultures.





## Background

Along with associated feature film *Charlie's Country* (for which David Gulpilil won the Best Actor award in the Un Certain Regard section at the 2014 Cannes International Film Festival), *Another Country* is one of the *Country* suite of projects. The feature documentary *Still Our Country*, a poetic celebration of the Yolngu people of north east Arnhem Land of Australia, is also part of the *Country* suite.

When Rolf de Heer began to work on the script of *Charlie's Country* with David Gulpilil, he recognised that there was tremendous opportunity to create more than one project. Having collaborated with Molly Reynolds on the hugely successful *Twelve Canoes* website and film, and the documentary *The Balanda and the Bark Canoes*, both of which were made alongside *Ten Canoes*, Rolf sought the opportunity to do so once again. *Still Our Country* and *Another Country* were born, and the *Country* suite of projects became another sterling case-study in cross-platform production.

Each project stands alone without referencing the other, and it is a case of them running parallel to each other more than them being interconnected. All of them are predominantly shot in the Aboriginal community of Ramingining. The projects have separate emphases, individual areas of concern, distinctly different styles and their own unique emotional tone. Together, they paint a detailed and revealing portrait of a culture and a people such as we rarely are privileged to access.



## Shooting Location

Ramingining, North East Arnhem Land, Northern Territory, Australia.

The nearest proper town, Jabiru, is about 400 kilometres away if the roads are open. In the wet season, they are usually closed.





## Director's Statement

Our relationship with the Ramingining mob properly began with the film *Ten Canoes* (along with the related projects *The Balanda and the Bark Canoes* and *Twelve Canoes*). They didn't know us well then but were prepared to take the risk. As *Ten Canoes* co-director Peter Djigirr said early on, 'We have to stand up for our culture and make this film so the world knows who we are or else we are lost'.

What I didn't appreciate at the time was that by creating relationships with the Ramo mob for the *Canoes* projects, we were in fact creating lifelong relationships. With Yolngu people, once connected you are always connected. For them this doesn't mean Christmas cards or an intermittent Facebook poke or the occasional telephone call, it means that there are obligations that exist and can be called upon at any time.

Usually the trigger for this is when the outcome can be of mutual benefit for all of those involved. While I know and understand this much, I still struggle to explain it more satisfactorily. . .there is no suitable example that I can extract from our western paradigm. Perhaps it is the ideal that we seek within our culture also, but it is not the reality. And now it increasingly not the reality within Yolngu culture either, as they adapt to whitefella ways in order to try and find a constructive place in an unknown future.



Most Australians will have sighted an Australian Aboriginal, but most Australians have not met nor spent time with one. Hence there are a lot of misconceptions about the way in which Aboriginal people conduct themselves. Examples of common refrains would go along the lines of "If they care so much about their country, then why are their communities and houses littered with rubbish?" or "We should stop giving them Government money because the lazy bastards just sit around all day drinking and smoking".



Having spent significant time in the Ramo community, I can attest to the place being in fact littered with rubbish, and although alcohol has been banned in Ramingining at their own request for many years now, I can also attest to most of the mob in fact sitting around smoking all day. The reasons for this, however, have far more to do with our interfering hand than it has to do with their traditional ways of being, and it was the opportunity to allow this to be voiced that attracted me to making this documentary, as a way towards deeper understanding.

From the outside looking in, broader Australia can't fathom why a township like Ramingining functions as badly as it does, but for the Yolngu, especially the elders who have experienced the world beyond Ramingining, they understand all too well. People like Bobby Bununggurr, Billy Black, Peter Minygululu, Michael Dawu, Rose Gurrampa and Johnny Buniyira all informed what the documentary had to say. But when it came to crafting the screen narrative of what happened when their culture was interrupted by our culture, then there was no one better to tell us how it is than the legendary David Gulpilil.





## Biographies

### Producer/Director/Writer

Molly Reynolds specialises in screen-based storytelling and digital media production. When she isn't earning a living as a consultant in the digital sphere, she makes documentaries, including *Still Our Country*, *What Makes Me* and *Twelve Canoes*.

### Narrator/Writer

Not only is David Gulpilil Australia's foremost indigenous actor, he is also a great dancer, painter and hunter. His first role was in *Walkabout* in 1971 and he has since made great contribution to Australian cinema with films like *Storm Boy*, *Crocodile Dundee*, *The Tracker* and *Rabbit Proof Fence*. David won a Best Actor award at the 2014 Cannes Film Festival for his performance in *Charlie's Country*.

### Producer/Writer

Rolf de Heer writes, produces and directs feature films. Works include *Ten Canoes*, *Dance Me To My Song*, *The Quiet Room*, *Alexandra's Project*, *The Tracker* and *Bad Boy Bubby* and, most recently, *Charlie's Country*, a film with David Gulpilil which was his fourth Official Selection at Cannes.

### Producer

Peter Djigirr is a man of many talents. He's a Gurruwiling Ranger for the South-East Arafura Catchment, close to his traditional tribal lands. He is an occasional film-maker, being Co-director on *Ten Canoes* and a Producer for *Charlie's Country*. He also co-starred in *Charlie's Country*, playing Black Pete.

### Cinematography

Matt Nettheim is a photographer of renown who has come to specialise and be in demand as an on-set stills photographer. *Another Country* and *Still Our Country* are his first works as a cinematographer and the footage reflects his sensitivity, dedication and artistry.

## Editor

Tania Nehme has received many accolades for the splendid work she does editing feature films, documentaries, and short films including *The Old Man Who Read Love Stories*, *The Tracker*, *Ten Canoes*, *First Footprints*, *Contact*, *Jacob and Twelve Canoes*.

## Sound Design

James Currie and Tom Heuzenroeder are sound designers to whom the word 'innovative' genuinely applies. Individually they are exceptional craftsmen, together they are dynamic. When they are not working on other projects, they both enjoy collaborating with Rolf, their long-standing colleague of two decades.



## Short Credits

Made in collaboration with the people of Ramingining,

Produced by Rolf de Heer, Peter Djigirr and Molly Reynolds.

Written by David Gulpilil, Rolf de Heer and Molly Reynolds.

Directed by Molly Reynolds.

With the participation of Cathy Gallagher, James Currie, Tom Heuzenroeder, Tania Nehme and Matt Nettheim.

## **Full Credits**

### **Opening Credits**

Domenico Procacci presents

a Vertigo Productions  
and  
Bula'Bula Arts Aboriginal Corporation  
Co-Production

Another Country

As told by  
David Gulpilil

### **End Credits**

Made with the generous contribution  
of the Yolngu of Ramingining, in particular:

Bobby Bununggurr, Billy Black, Matthew Dhulumburrka, Dick Yambal, Peter Minygululu, Terry Gurrampa, Michael Dawu Gurrampa, Rose Gurrampa, Judy Malmurrunu, Jimmy Djamanba, Peggy Djamanba, Johnny Buniyira, Frances Djulibing, Jennifer Budukpuduk Gaykamangu, Joseph Smith Gaykamangu, Martin Gaykamanu, Doris Wanybarrangu, Stan Gaykamangu, Otto Campion, Gerald Yawulkpuy, Frances Garrawurra, Ronnie Garrawurra, Mary Dhapalany, Jayden Malibirr, Jordan Malibirr, Robert Yinggerri, Lizzie Durrurrnga, Robyn Djunginy, Clara Malibirr, May, Lisa Gurrampa, Linda Ganyila, Philip Gudthaykudthay, Richard Birrinbirrin, Roy Burnyila, Gladys Womati and the Gurruwiling Rangers.

Written by  
David Gulpilil and Rolf de Heer and Molly Reynolds

Directed by  
Molly Reynolds

Cinematography  
Matt Nettheim

Editor  
Tania Nehme

Sound Design and Recording  
James Currie, Tom Heuzenroeder

Producers  
Peter Djigirr, Rolf de Heer and Molly Reynolds

Associate Producers  
Cathy Gallagher and Alicia Brescianini



Production Accountant  
Mark Kraus

Narration Recording  
Andrew Graue  
Anomaly Media

Additional Sound Recording  
Josh Williams

Online and Finishing  
Jeremy Hill-Brooks  
Merging Media HD

Music composed by

Fuse  
Ack Kinmonth

Let's Do It  
Joff Bush and David Hala'ufia

Upon the Cross of Jesus  
We Are Faithful  
On This Earth  
Joff Bush

Yanguna  
Saltwater Band & Ngulupani Dhurrkay

With acknowledgement to the Yolngu musicians and dancers  
whose talents are infused throughout.

With appreciation:  
Andy Davies, Belle Kha, Airlie Thomas, Sue Murray, Yakov Bar-Lev, Peter and Delmar Jones,  
Ashleigh Meyerson, Ben Wallace and Richard Trudgen.

Bula'bula Arts Centre logo

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