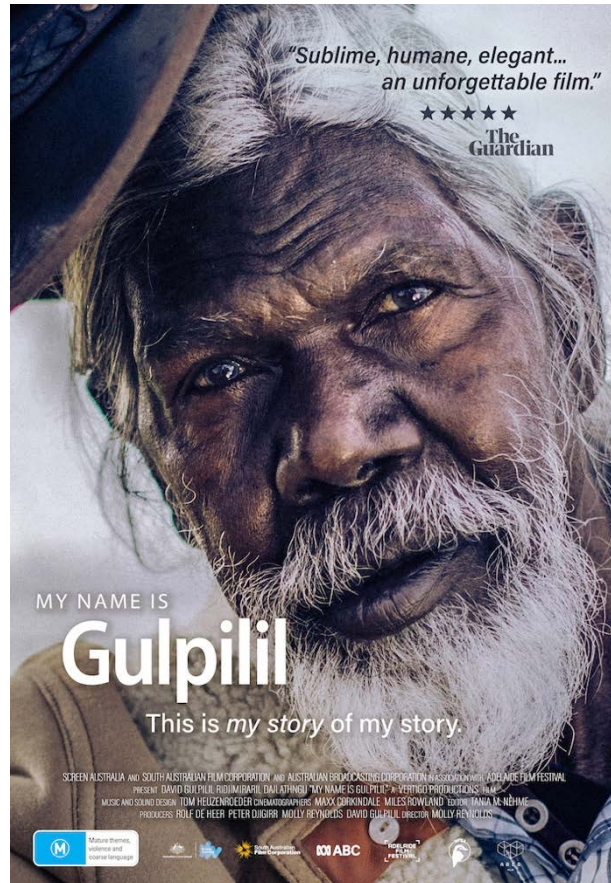




ABC G  
FILM

PRESENTS



## MY NAME IS GULPILIL

### PRODUCTION NOTES

Running time: 102mins  
Language: English, Mandhalpingu  
Classification: M

Produced and Filmed on Ngarrindjeri, Kaurna  
and Andyamathana Lands

### MEDIA CONTACTS

**Distributor: ABCG Film**

Alicia Brescianini & Cathy Gallagher: [abcg@abcgfilm.com](mailto:abcg@abcgfilm.com)

Principal production investment from Screen Australia in association with the Adelaide Film Festival and the South Australian Film Corporation. Financed with support from the ABC. Special thanks to our treasured cultural institution, the National Film and Sound Archive of Australia.



*"I'm an actor, I'm a dancer,  
I'm a singer and also,  
a painter.*

*This film is about me. This  
is my story of my story."*

David Gulpilil Ridjimiraril Dalaithngu

*And this story, it's about me.*

*And no one else can do the life of me, it's  
only me. I can do the life about me.*

David Gulpilil Ridjimiraril Dalaithngu

## **Synopsis**

In what is very likely his final film, the great Australian actor David Gulpilil faces his own mortality: he is dying of lung cancer.

Holding the camera figuratively in the palm of his hand, David performs directly for whoever might be out there in the future looking at him, to what is for him his final audience. He talks about what it is to stare down death, and what it was to live a life such as he did, a dizzying mix of traditional Aboriginal ways and modern Hollywood excess, and everything in between. It is pure, unmediated and unvarnished David Gulpilil, finally able to say in a film exactly what he wants to say.

He reminisces about his films, and his fame, and the effects of both on a tribal boy from Arnhem Land. He talks about acting, and how his dancing in his own culture is really the basis of what made him famous. And now he looks toward going home, to his own funeral, the specifications of which he's very particular about. Visited by his sisters, including his twin Mary, they plan for his passing.

But life interferes with David's march towards his personal end...in his words, "I should have been dead long time ago!" Despite the diagnoses and the prognostications of finality, birthdays pass and David resolutely refuses to die. In this, his final film although it may not be, the great Australian actor David Gulpilil shows what a survivor he is, and how he came to be the living legend we know him to be.

*I'm shivering like a fish from the billabong.  
The cancer is walking around in me  
...it's every-where.*  
David Gulpilil Ridjimiraril Dalaithngu

## **Background**

In 2017, actor David Gulpilil was diagnosed with Stage 4 lung cancer, and given a prognosis of 6 months to live.

But always one to defy the odds, four years later Gulpilil marked 50 years on cinema screens and walked the red carpet at the world premiere of *My Name is Gulpilil*.

Gulpilil is an iconic figure of Australian cinema. His mesmerising, electrifying presence has leapt off the big screen and changed Australian screen representation forever.

The only actor to appear in both of the two highest grossing Australian films of all time, *Crocodile Dundee* (1986) and *Australia* (2008), Gulpilil is known throughout the world for his unforgettable performances - from his breakthrough in *Walkabout* (1971) to films including *Storm Boy* (1976), *Mad Dog Morgan* (1976), *The Last Wave* (1977), *The Tracker* (2002), *Rabbit Proof Fence* (2002), *The Proposition* (2005) and his Cannes Best Actor award winning role in *Charlie's Country* (2013).

Integral to the telling of so many legendary screen stories, Gulpilil, terminally ill, generously shares his own story with us in *My Name is Gulpilil*. The actor, dancer, singer and painter takes us boldly on the journey that is his most extraordinary, culture-clashing life.

*My Name is Gulpilil* is directed by Molly Reynolds and produced by Rolf de Heer, Peter Djigirr, David Gulpilil and Molly Reynolds.

*I'm facing this camera.  
I like to make a film, it's a history. I like it  
because it won't rub it out.  
...this film will remember to generation to generation.  
David Gulpilil Ridjimiraril Dalaithngu*

### **Director's Statement by Molly Reynolds**

David Gulpilil...David Gulpilil...David Gulpilil...where do you begin? With David, of course.

It takes a certain fortitude to work with David. For all his charisma, magnificence and talent, he can still be mercurial, difficult and frustrating. But he is without peer; he was the first of his people to grace the Australian screen who was considered to be an actor, a true thespian.

It was David's culture, his prowess as a hunter, painter, singer and dancer, that gave him his screen allure and made him unique. With the erosion of deep culture in most Indigenous communities, however, the likes of Gulpilil will never exist again.

When I embarked upon this film, I didn't know where it would take us. In retrospect, the key to where it did take us was three decisions. The first was that this would be David's story about his story. The second, that he would speak directly to camera. And the third was that no-one would speak for him or about him. We would try and create his world.

For those who don't know David, he can present as a chaotic storyteller and much inclined to non-sequiturs. What he is actually doing during these seemingly random rambles, is organising his thoughts and weaving them into narratives which accord with his world order. By the end of his story-telling, which can take an hour or so, he usually reaches a perfect and poetic summary.

I was incredibly keen to carry this sensibility of David's into the film, as well as the strange connections he makes and the strange connections he has had in his life. After all, who gets stoned for the first time with Bob Marley?

If I had to describe David's life in a word, the word would be 'surreal'. The nature of his experiences, his encounters and escapades, is surely surreal. David has dined with the Queen and been to prison, more than once. Having this sense of 'surreal' in mind, we were able to enter the realm of magic realism. The subsequent footage we captured really allowed the film to play to this.

David and I would not have had the opportunity to make "My Name is Gulpilil" if it were not for Mary Hood, his carer. Mary is a legend in her own right. David acknowledges he would be dead if it were not for her. Hail Mary! And, while she's no actor like David is, she contributes her own, keen vitality to the film.

For me, the most unexpected part of this journey was the love and affection that formed between David and I. Collaborating with David was a real joy. Yes, he had bad days, but they were few and far between. No longer a drug and alcoholic, David was the true professional, dedicated to his craft, determined to restore his good name and to confirm, once and for all, that he is a king among princes.

### **Production Story**

When David, in 2017, was diagnosed with widespread Stage 4 lung cancer, he was desperate to continue working. It was at this time that David, Rolf (de Heer) and I set upon the idea of making a documentary. For David it was to be his final work, the masterpiece, ending with his death ceremonies and his spirit returning to its waterhole. Amanda Duthie, then at the Adelaide Film Festival, was the first to recognise that such a film ought to exist. It was, after all, David's due. We all owe it to him.

Even as the financing was being put together, we began shooting. 30 shooting days had been budgeted and we rapidly knocked them off. The material was there, especially as David consistently delivered gems. At that point we were ready for the next stage, when David's body would be taken back to his country for ceremony.

But David, being David, defied the odds. 2017 rolled into 2018, and despite often seeming to be at death's door, David just kept going. He would call regularly: "Molly, Molly, my girl, when are we shooting?" We kept shooting. 2018 became 2019. Still we kept shooting. Apart from giving David purpose and focus, the continued shooting allowed us the luxury of crafting increasingly fantastical shots and of accruing the most remarkable footage.

In 2020, with 60 odd shooting days under our belt, Rolf, the producer, said, "Enough Molly, if we don't complete this film, it will bankrupt us". So, with David's approval, we shot just a little more and completed it with David still able to get up on stage instead of being in his cemetery box for the first screening. David's big premiere of his film was realised at the Adelaide Film Festival/Adelaide Festival co-presentation in front of 1,500 people on March 12. David was seriously thrilled.

Me, I became famous myself with my own culture...  
...my father taught me how to dance and how to  
sing and how to communicate with didgeridoo and the  
clapstick, and to listen too.  
The rhythm of the song of culture, song of the ceremony.  
David Gulpilil Ridjimiraril Dalaithngu

## A creative collaboration spanning 20 years



Rolf de Heer, David Gulpilil, Molly Reynolds & Peter Djigirr

One of the leading Australian actors of his time, David Gulpilil is arguably the most iconic Indigenous Australian actor in the history of Australian cinema with a legendary screen career spanning 50 years.

But his first lead role in a feature film didn't come until thirty years after he made his debut in Nicholas Roeg's *Walkabout* (1971).

It was **Rolf de Heer's** *The Tracker* (2002) which finally saw David take the lead. *The Tracker* premiered In Competition at the Venice Film Festival.

A bond of brotherhood was forged between Gulpilil and de Heer which would see them collaborate on many projects over the next 20 years.

It was their next feature collaboration, based on Gulpilil's lifelong wish to make a film on his country about his people, that resulted in **Ten Canoes** (2006) - the first Australian feature film to be made entirely in Australian Indigenous language.

The story within a story, set both a thousand years before the arrival of Europeans and in mythical times, was a turning point in Australian cinema history. *Ten Canoes* won the Special Jury Prize at Cannes, and achieved almost \$4mil at the Australian box office.

Documentary writer/director/producer **Molly Reynolds** became integral to this creative collaboration, making her own parallel projects with Gulpilil and de Heer.

Alongside *Ten Canoes* was the 'making of' feature documentary ***The Balanda and the Bark Canoes*** (2006), directed by Reynolds, de Heer and Tania Nehme, and Reynold's groundbreaking website **12canoes.com.au** and feature documentary ***Twelve Canoes*** (2008)- which invite the world to share in a unique view of the of the art, culture, people and place of the Indigenous Yolngu people of the world-heritage listed Arafura Swamp in central Arnhem Land.

Also central to the collaboration is expert crocodile man and ranger **Peter Djigirr**, who was involved in the making of the Canoes projects as a cultural consultant and also as an actor and the co-director of *Ten Canoes*, for which he was awarded AFI Best Director and a Deadly Award for Outstanding Achievement in Film. Along with the late Peter Minygululu, Djigirr ensured the cultural authority and authenticity of the Canoes projects and was an essential contributor to 12canoes.com.au.

In 2011, at a crossroads in Gulpilil's life while he was in prison, he again collaborated with de Heer to write the story of a man caught between cultures, struggling in the post-Intervention Northern Territory. ***Charlie's Country*** (2014), starring Gulpilil and directed by de Heer, was selected for Cannes *Un Certain Regard* where Gulpilil was awarded Best Actor.

Accepting Gulpilil's award in Cannes was Peter Djigirr, actor in and Producer of *Charlie's Country*.

*Charlie's Country* became one of three projects in the Country 'suite', alongside feature documentaries ***Still Our Country*** (2014), and ***Another Country*** (2015), both directed by Reynolds and featuring Peter Djigirr as Producer.

*Another Country*, written by de Heer, Gulpilil and Reynolds, is voiced by Gulpilil as he tells the tale of 'Another Country', when his people's way of life was interrupted by a new culture. The film speaks to the havoc caused by superimposing a new culture over an old culture and the consequent clashes with all manner of things, such as time, money, garbage and errant kangaroos.

All of the projects mentioned above involved the Aboriginal communities, Traditional Owners, elders and community leaders of the lands where the films were shot, and where the stories came from, ensuring things were done the 'right' way.

For de Heer and Reynolds, their relationship with Gulpilil and Djigirr extends well beyond a creative collaboration, and has brought them deep roots in the Yolngu community.

As Gulpilil was given news of terminal cancer and entered a phase of deep reflection, it was de Heer and Reynolds who he trusted to tell his story, and another, perhaps final, film was born.



*I understand every little movement of the filming,  
and I'm not shy.  
and I like to do the filming,  
because I like to show my face, to remember.*  
David Gulpilil Ridjimiraril Dalaithngu

### **About the filmmakers**



**Molly Reynolds, Director & Producer**

The career in film of Tasmania-based Molly Reynolds got off to an inauspicious start...as a young editing assistant on a program about crocodiles, she was holding a frame of the film, ready to hand it to the editor. When the frame was called for, she found that she'd absent-mindedly eaten it (this is a true story).

Since then she become increasingly successful at avoiding such catastrophes, and has built an impressive body of work as a screen practitioner across different media.

There are many highlights for Molly, but *Twelve Canoes* (2008), her combined website/documentary film project is one of them. The *12 Canoes* website, subject to a recent technical update (much as a significant film might be restored) and now re-launched by the National Film and Sound Archive, was recognised and awarded around the world. The documentary drawn from it, *Twelve Canoes*, played major film festivals (Telluride, IDFA) and was also awarded its share of prizes.

Other highlights include: creation of the innovative Virtual Reality work *The Waiting Room* (Samstag Museum of Art); producer/writer/director of *Still Our Country*, another combined website/feature documentary film project and made as a parallel project to the movie *Charlie's Country*; the third of the Country Suite of projects, feature documentary *Another Country*, David Gulpilil's take on the mayhem that results when an old culture is interrupted by a new culture; and more recently, the covid-inspired feature-length hybrid film, *ShoPaapaa* (Adelaide Film Festival 2020).

With *My Name Is Gulpilil* preparing to play the silver screen, Molly's now auspicious career has taken another step forward, although after nearly four years of being immersed in the film and its subject, she does rather look forward to a rest...after which she'll be looking for new screen challenges to conquer.

*the spirit of the galaxy is waiting for me there  
And the wind, I'll fly...  
Take me to the waterhole.  
Right there in the waterhole where I born...  
David Gulpilil Ridjimiraril Dalaithngu*



**Rolf de Heer, Producer**

Tasmania-based (also?) Rolf de Heer has written or co-written thirteen original or adapted screenplays that have been made into feature films, and probably more than thirteen that haven't. Or perhaps haven't yet.

He has directed (or in one case, co-directed) fourteen and a half feature films of various budgets and genres, mostly from screenplays he has written (or co-written) himself.

With varying degrees of success, de Heer has produced or co-produced fifteen fictional feature films and four feature documentaries, which makes him a more prolific producer than anything else.

Producing highlights include *Dingo* with Colin Friels and Miles Davis; *Bad Boy Bubby*, multi-prize winner at Venice and still an active cult film 27 years later; *The Quiet Room* and *Dance Me To My Song*, both selected for Competition at Cannes; *The Tracker*, another Venice Competition film and de Heer's first collaboration with David Gulpilil; *Ten Canoes*, prize winner at Cannes; *Twelve Canoes*, a documentary that gets better as it gets older; *The King Is Dead!*, voted most popular film at an obscure French film festival, brought back the following year by public demand and again voted most popular film (it doesn't happen very often); *Charlie's Country*, winning David Gulpilil a Best Actor prize at Cannes; *Still Our Country* (a favourite - rarely seen on the big screen but shown at Hobart's famed MONA, who know what is what); and now, *My Name Is Gulpilil*.

That's a lot of highlights for one producer...luckily he generally had co-producers to share the highlights with.

*What a beauty of the land.  
The land stays there forever and ever.  
You sit down here really quiet, the land will be talking to you.  
This land is telling me; here I am.  
David Gulpilil Ridjimiraril Dalaithngu*

### **Peter Djigirr, Producer**

Peter Djigirr is a Djinba man from the Arafura Swamp region near Ramingining in Arnhem Land, Northern Territory.

He came to prominence as one of the real forces behind the creation of the film *Ten Canoes* (2006), driving community support for it, playing one of the ten Canoeists and ultimately ending up as the film's co-director. His capacity to somehow see things cinematically (without ever having been to the movies) contributed enormously to the film's final success and its prize-winning presence (along with Djigirr's presence) at the Cannes Film Festival.

He next played a role in Darlene Johnston's *Crocodile Dreaming* (2007) and worked diligently on the cultural aspects of Molly Reynolds' *Twelve Canoes* and other "Canoes" projects

It was not until 2013 that another substantial involvement with a film presented itself in the form of Rolf de Heer's *Charlie's Country*, which Djigirr co-produced and in which he played the second lead role of Black Pete. It was an expressed and nuanced performance, and consolidated Djigirr's reputation as an actor.



Running parallel to *Charlie's Country* were the feature documentaries by Molly Reynolds, *Still Our Country* and *Another Country*, both of which Djigirr co-produced and on which he was lead cultural advisor.

*Charlie's Country* once again took Djigirr to Cannes, and on this occasion he accepted, on behalf of the winner David Gulpilil, the Best Actor Prize in Un Certain Regard. Djigirr consequently gained enormous attention in the streets of Cannes, as most people thought he was David Gulpilil, something he at no point contradicted. Now Djigirr aims to be back in Cannes once more, maybe this time as the star of a film in his own right.

*I supposed to die pretty long time ago  
but I'm still alive here.  
I'm still in this movie!*  
David Gulpilil Ridjimiraril Dalaithngu



**David Gulpilil AM, Producer**

David Gulpilil is a Mandhalphuy man from the Arafura Swamp region near Ramingining in Arnhem Land, Northern Territory.

Famed as an actor, a dancer, a singer, a painter and ~~a producer~~, David has lived a life of extremes but he has never, ever, until now, produced a film.

It's not for lack of desire or shortage of ideas. For almost fifty years David has been full of ideas for films he wants to make but he has genuinely found it rather difficult to convince anyone to make them with him.

Even *Ten Canoes*, which started from Gulpilil-type thoughts that he had and which eventually did get made, eluded his deeper involvement beyond performance...it's rather difficult to produce a film shot in Ramingining when you're living in the long grass in Darwin.

*Charlie's Country* got closer...an equal collaboration on the script, but still no one trusted him to produce, even though his brother Peter Djigirr was allowed to. Perhaps it was because Gulpilil was just out of jail.

Finally, when hope had almost been extinguished, David resorted to the pleas of a dying man..."Please Brother (Rolf), please, one more film, just one. Please Sister (Molly), can we make this film together?"

The answers were yes and yes, and with *My Name Is Gulpilil*, David Gulpilil has added the title of film producer to the long list of his achievements.

And what a film he's produced.



My name is Gulpilil.

My skin group name Balang.  
My language is Mandhalpingu  
My moiety is Dhuwa.  
My mother is same and my  
father side is same.

My name is Gulpilil, you  
know that mean?  
Kingfisher.

That's my name, that's my  
totem, that's what I sing,  
that's what I believe.

My name is in the tree, in  
the fish, in the sky, in  
the star, in the earth, in  
the storm, day and night.

If I forget, if I give up,  
if I stop,  
what will I have?

Nothing.

*I remember being in the bush, wandering around with  
my father, hunting for kangaroo, hunting for fish.*

David Gulpilil Ridjimiraril Dalaithngu

### David Gulpilil AM, Some Awards

1977	Nominated, Best Actor in a Leading Role - Storm Boy	AFI Awards
1987	Member of the Order of Australia	Queen Elizabeth II
2001	Centenary Medal for contribution to Australian society	Australian Government
2002	Winner, Best Actor in a Leading Role - The Tracker	AFI Awards
2002	Living Legend Award	Inside Film Awards
2002	Winner, Best Actor - The Tracker	Inside Film Awards
2002	Winner, Best Actor - The Tracker	Film Critics Circle of Australia (FCCA) Awards
2002	Nominated, Best Actor in a Supporting Role - Rabbit Proof Fence	AFI Awards
2003	Winner, Best Actor - The Tracker	Cinemania International Film Festival
2003	Winner Inaugural Don Dunstan Award	Adelaide Film Festival
2004	Subject of Craig Ruddy's portrait Gulpilil, Two Worlds Winner, Archibald Prize Winner, People's Choice Award	Archibald Prize
2004	Nominated, Best Male Actor in a Play - Gulpilil	Helpmann Awards
2013	Red Ochre Award	Australia Council for the Arts
2014	Winner, Best Actor Un Certain Regard - Charlie's Country	Cannes Film Festival
2014	Winner, High Commendation - Charlie's Country	Asia Pacific Screen Awards
2015	Winner, Best Actor in a Leading Role - Charlie's Country	AACTA Awards
2015	Nominated, Best Original Screenplay - Charlie's Country (with Rolf de Heer)	AACTA Awards
2015	Winner, Best Actor - Charlie's Country	Australian Film Critics Association (AFCA) Awards
2015	Winner, Best Screenplay - Charlie's Country (with Rolf de Heer)	Australian Film Critics Association (AFCA) Awards
2015	Nominated, Best Actor - Charlie's Country	Film Critics Circle of Australia (FCCA) Awards
2015	Nominated, Best Original Screenplay - Charlie's Country (with Rolf de Heer)	Film Critics Circle of Australia (FCCA) Awards
2017	Nominated, Best Supporting Actor - Goldstone	Australian Film Critics Association (AFCA) Awards
2019	Lifetime Achievement Award	NAIDOC Awards
2019	Premier's Award for Lifetime Achievement	South Australian Ruby Awards
2021	Nominated, Best Documentary My Name is Gulpilil	AACTA Awards

*The film Walkabout, made me the star.  
 Her majesty Queen of England, she introduce me to  
 John Lennon and many more others.  
 I made a lot of film and I remember all the famous  
 people. I shake hand to Bruce Lee.  
 I met Clint Eastwood.  
 Famous people,  
 Jimmy Hendrix.*

David Gulpilil Ridjimiraril Dalaithngu

### **David Gulpilil - Selected Filmography**

1971	Walkabout	Director: Nicholas Roeg
1976	Storm Boy	Director: Henri Safran
1976	Mad Dog Morgan	Director: Philippe Mora
1977	The Last Wave	Director: Peter Weir
1980	Walkabout to Hollywood	Director: Bill Leimbach
1986	Crocodile Dundee	Director: Peter Faiman
1987	Dark Age	Director: Arch Nicholson
1991	Until the End of the World	Director: Win Wenders
2002	Rabbit Proof Fence	Director Phillip Noyce
2002	The Tracker	Director Rolf de Heer
2002	Mimi (short)	Director: Warwick Thornton
2002	Gulpilil: One Red Blood	Director: Darlene Johnson
2005	The Proposition	Director: John Hillcoat
2006	Ten Canoes	Director: Rolf de Heer, Peter Djigirr
2008	Australia	Director: Baz Luhrmann
2012	Satellite Boy	Director: Catriona McKenzie
2013	Charlie's Country	Director: Rolf de Heer
2015	Another Country	Director: Molly Reynolds
2016	Goldstone	Director: Ivan Sen
2017	Cargo	Director: Yolanda Ramke, Ben Howling
2019	Storm Boy (2019)	Director: Shawn Seet
2021	My Name is Gulpilil	Director: Molly Reynolds

**My Name is Gulpilil**

**CREDIT ROLL**

**Produced and Filmed on Ngarrindjeri, Kurna  
and Andyamathana Lands**

**Director**

Molly Reynolds

**Featuring**

David Gulpilil  
and  
Mary Hood

Mary Dhapalany

Evonne Munuyngu

Peter Djigirr

**Producers**

Rolf de Heer  
Peter Djigirr  
David Gulpilil  
Molly Reynolds

**Cinematographers**

Maxx Corkindale  
Miles Rowland

**Editor**

Tania M. Nehme

**Music & Sound Design**

Tom Heuzenroeder

**Production Accountant**

Mark Kraus

**Sound Recordist**

James Currie

**Assistant Editor**

Tayla Kokkinoplitis

**Transcriptions**

Wilson Tran

**Foley Artist**

Adrian Medhurst



**Foley Recordist**

Duncan Campbell

**Additional Sound Recording**

Sarah-Jane Rohrsheim

**Online Facility**

Beyond Content

**Online Editor & Colourist**

Sam Matthews

**Online Producers**

Chloe Gardner

Stephen de Villiers

**Conform**

Alice Yang

**Legals**

Bryce Menzies and Davina Colquhoun  
marshalls+dent+wilmoth lawyers

**Insurance**

Bruce Gayther

Websters

**Archive Producer**

Naomi J. Hall

**Graphic Designer**

Mark Eland

**Publicity**

Alicia Brescianini

Cathy Gallagher

ABCG Film

**The Paintings**

"Marwuyu Waterhole Turtles and Fish"

by David Gulpilil

private collection

"Dreaming of Rainbow Snake and Bream Fish of Marwuyu Gulparil"

by David Gulpilil

private collection

"Rainbow Snake and Water Goannas on Gulparil"

by David Gulpilil

private collection

"King Brown Snake and Blue Tongue Lizard at Gulparil Waterhole"

by David Gulpilil

Collection, Art Gallery of South Australia

## The Films

Footage from "Walkabout" (1971)  
Screenbound International Pictures

Footage from "Walkabout Star in London" (1971)  
Cinesound Movietone Productions  
supplied by the National Film and Sound Archive

Footage from "Showing Melbourne to Maningrida" (1973)  
courtesy David Gulpilil  
supplied by the National Film and Sound Archive

Audio from "David Gulpilil Interviewed" (1975)  
courtesy Australian Music Centre  
supplied by the National Film and Sound Archive

Footage from "Storm Boy" (1976)  
supplied by Umbrella Entertainment

Footage from "Mad Dog Morgan" (1976)  
supplied by Umbrella Entertainment  
and thanks to Philippe Mora and John Webb

Audio from "Kay Mortley David Gulpilil Interview" (1978)  
ABC Radio Adelaide  
supplied by the National Film and Sound Archive

Footage from "3 Dances Gulpilil" (1978)  
supplied by the National Film and Sound Archive  
of Australia's Film Australia Collection

Footage from "The Real Australian -  
Gulpilil: Man of Two Worlds" (1979)  
courtesy Vera Kinnear and Rod Kinnear Productions  
supplied by the National Film and Sound Archive

Footage from "Walkabout to Hollywood" (1980)  
Bill Leimbach and Lucky Country Productions  
supplied by Umbrella Entertainment

Footage from "Crocodile Dundee" (1986)  
with the compliments of Rimfire Films  
in honour of David Gulpilil

Footage from "Kakadu: The Living Park" (1987)  
courtesy of the Estate of Peter Blazey  
with permission Tim Herbert  
supplied by the National Film and Sound Archive

Footage from "Gulpilil - One Red Blood" (2002)  
courtesy of Tom Zubrycki and Jotz Productions  
supplied by Ronin Films

Footage from "Rabbit Proof Fence" (2002)  
courtesy of Phillip Noyce and Rumbalara Films  
supplied by the National Film and Sound Archive

Footage from "The Tracker" (2002)  
courtesy of Rolf de Heer  
and Vertigo Productions

Footage from "The Proposition" (2003)  
courtesy of Charisma Films Ltd & Autonomous Ltd  
and thanks to Chris Brown

Footage from "David Gulpilil in Ramingining" (2003)  
Wayne O'Donovan

GULPILIL One Man Show (2004)  
by Reg Cribb and David Gulpilil  
directed by Neil Armfield  
premiering at Adelaide Festival of Arts  
transferring to Belvoir Street Theatre.  
Footage courtesy Belvoir Street Theatre, Sydney  
and thanks to Peter Rogers and Val Graham

Footage from "Ten Canoes" (2006)  
courtesy of Sue Murray  
and Fandango Australia

Footage and audio from ABC-TV News (2007-2010)  
Australian Broadcasting Corporation Library Sales  
Janine Chrichley, Charlie Sammut, Cyrus Irani

Footage from "Satellite Boy" (2012)  
courtesy of Catriona McKenzie and David Jowsey  
and Bunya Productions  
supplied by National Film and Sound Archive

Footage from "Charlie's Country" (2013)  
courtesy Rolf de Heer  
and Vertigo Productions

Footage from "4th AACTA Awards" (2014)  
courtesy of the Australian Film Institute  
Australian Academy of Cinema and Television Arts

Footage from "Another Country" (2015)  
courtesy Molly Reynolds  
and Vertigo Productions

Footage from "Goldstone" (2016)  
Ivan Sen and Bunya Productions  
supplied by The Gingerbread Man

Footage of "Cloud Formation on Phone" (2016)  
courtesy David Gulpilil

For the National Film and Sound Archive  
Zsuzsi Szucs  
with Naomi Wanner and many others

**Thank you**

Airlie Thomas  
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Sue Murray  
Amanda Duthie

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The Fargher Family at Parachilna  
The Sprigg Family at Arkaroola

Goolwa Boating Experience  
Craig Ruddy and Roberto Carlos Meza Mont  
Joseph and Nairesho Naimodu  
Steven Marshall

Anna, Sam and the Russo Brooks families  
Andy Davies, Belle Kha, Jamie Kha  
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**Royal Adelaide Hospital**

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