

Satellite Films presents
in association with
Screen Australia, Screen NSW, Screen West and ABC TV

SATELLITE BOY



**Courage will lead you away from home.
Love can bring you back.**

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as at 2.7.12



S A T E L L I T E B O Y

Where life is fragile and people struggle to survive, one small Aboriginal boy shows us how courage can conquer even the greatest odds.



Abandoned by his mother, 10-year-old Pete (*Cameron Wallaby*), lives with his elderly grandfather, Jagamarra (*David Gulpilil*), in a deserted outdoor cinema of outback town Wyndham.

When his Grandfather's home is threatened with demolition, Pete sees his world in jeopardy and with his best friend, Kalmain (*Joseph Pedley*), sets off for the city.

Together the boys travel through epic Kimberley country and when they get lost in the bush, Pete and Kalmain find true friendship.

Starving and thirsty, Pete must remember some of the traditional bush skills his grandfather has taught him to survive.

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ABOUT THE PRODUCTION

Culturally specific - yet a universal story - and set in the wild and unspoilt 'Kimberley' of North Western Australia, **Satellite Boy** is a special film from a special place.

Writer/director **Catriona McKenzie** developed the screenplay, supported by the *Aurora Screenplay Development Program* with producer and former Commissioning Editor of Documentaries at the Australian Broadcasting Corporation (ABC TV), **David Jowsey**.

Steeped in Aboriginal law and culture, the Kimberley was the perfect setting for **Satellite Boy** - to highlight the immense value and beauty of Australia's ancient Indigenous heritage, whilst showcasing the stunning and spiritual country around Wyndham and the Bungle Bungles.

The picture is the first feature to be given permission to film in the world heritage listed area and for producer **David Jowsey**, consulting with the traditional owners of the Bungle Bungles was a long but ultimately rewarding and important process. Realising that the value of traditional Aboriginal culture was innate to the story, the film garnered support from the owners.



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Shooting in remote Aboriginal communities, it was of utmost importance to be culturally correct. Out of respect for the communities the production was deemed a 'dry-shoot' for the duration, and in order to minimise impact on their surroundings, the crew lived in tents. Despite being very 'lo-fi' there was never a complaint - a testament to both the calibre of people who worked on the film, and the support the filmmakers had from the community.

"It was rewarding at the end of the filming to be stopped in the street by strangers who thanked me for showing respect to the traditional owners, and the community" said McKenzie.

The desert, however, was not always the easiest of locations to shoot in. Members of the crew regale stories of driving over 200km in search of a pack of screws to assemble the abandoned cinema in which Jagamarra (*David Gulpilil*) lives. With motor vehicles not allowed within 2 kilometres of the Bungle Bungles, the team had to carry all the equipment in on canvas stretchers, with the camera department alone having six stretchers and twelve people to carry all the camera pieces, steadicam, sound equipment and water.

Shot on the ARRI Alexa by award-winning director of photography **Geoffrey Simpson ASC** – director Catriona McKenzie wanted his classic formal eye over what would be a shoot with mostly first time actors. Internationally renowned for his work on films such as *Sleeping Beauty*, *Under the Tuscan Sun* and *Romulus My Father*, Simpson captured not only the unspoilt beauty of the land but the emotion and life within it – which is so important to Aboriginal culture and so important to the story of **Satellite Boy**.

Sam Hobbs (*September* and as Art Director: *The Bet*, *Beneath Hill 60*) production designed the film, and his ingenuity and tenacity saved the day on many occasions, having to build some of the film's major sets, including the outdoor cinema and satellite dish, on a literal shoe string.

"Crewing up for a film is like putting a great dinner party together – you want to be with great talent but have a good time too" says McKenzie.

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AFI Award-winner **David Gulpilil** returns from his traditional Aboriginal lifestyle in North Eastern Arnhem Land with an intuitive performance. Growing up in the tribal lifestyle environment of Marwuyu in an area north east of the world famous Kakadu National Park, David learned the traditional ways of a warrior in the Mandalpingu Tribe of North East Arnhem Land where his ancestors lived for thousands of years. David's unique upbringing and cultural heritage is central to each of his roles from *Walkabout* and *Crocodile Dundee*, to Philip Noyce's *Rabbit Proof Fence* and his AFI Award-winning role in *The Tracker*, and now to his role as *Jagamara* in **Satellite Boy**.

Just like his character *Jagamara*, David's wisdom and guidance was instrumental to the outstanding performances given by the two lead boys. Both first time actors, they were cast from an Australia wide search, with director **Catriona McKenzie** and casting director **Jub Clerc**, spending months driving from remote community to remote community looking for the right boys to play the lead roles of *Pete* and *Kalmain*. From Balgo to Broome, Fitzroy Crossing and Halls Creek, to Kununurra and Wyndham they drove across the vast country "camped with our swags by the side of the road at night with a fire and sparks sailing up to the Milky Way, it was easy to feel the film that was about to be made" says McKenzie.

The lead role of *Pete* is played by 10 year old **Cameron Wallaby** from the remote Kimberley Aboriginal community of Yiyili and his best buddy *Kalmain* is played by **Joseph Pedley**. Joseph shares a special connection with the **Satellite Boy** story having grown up in the small Kimberley town of Wyndham, featured in the film.

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Filmed entirely on location in the Kimberley region of North Western Australia. **Satellite Boy** was made in consultation with Ballangarra Aboriginal Corporation and the Yawoorroong Miriwung Gajerrong Yirrgeb Noong Dawang Aboriginal Corporation.

Starring Australian living legend **David Gulpilil** (*Walkabout, The Tracker, The Man from Snowy River, Rabbit Proof Fence, Crocodile Dundee*) and newcomers **Cameron Wallaby** and **Joseph Pedley**, the film assembles some of Australia's finest filmmakers. Written and directed by **Catriona McKenzie** (*Redfern Now, Dance Academy, Satisfaction, The Circuit, RAN*), produced by **David Jowsey** (*Mad Bastards, Toomelah*) and **Julie Ryan** (*Red Dog, The Old Man Who Read Love Stories*) and executive produced by **Colin McCumstie** and **Troy Lum**, the film exhibits beautiful work from director of photography **Geoffrey Simpson ACS** (*Sleeping Beauty, Under the Tuscan Sun, Romulus my Father*), production designer **Sam Hobbs** (*September*) AFI Award-winning editor **Henry Dangar ASE** (*The Crossing, Bangkok Hilton, Kiss or Kill*) and composer **David Bridie** (*In a Savage Land, Proof, Bran Nue Dae, The Straits*).

SCREEN AUSTRALIA, AUSTRALIAN BROADCASTING CORPORATION in association with SCREEN NSW and SCREENWEST and LOTTERYWEST present
a SATELLITE FILMS production a CATRIONA MCKENZIE film
DAVID GULPILIL and introducing CAMERON WALLABY and JOSEPH PEDLEY in "SATELLITE BOY"
Sound Designer LIAM EGAN Sound Supervisor PHIL JUDD Editor HENRY DANGAR Composer DAVID BRIDIE
Hair & Makeup Designer CAROL CAMERON Costume Designer MARIA PATTISON Casting Director FAITH MARTIN
Production Designer SAM HOBBS Director of Photography GEOFFREY SIMPSON, ACS
Associate Producer JUB CLERC Executive Producers COLIN MCCUMSTIE TROY LUM Producers JULIE RYAN CATRIONA MCKENZIE
Produced by DAVID JOWSEY Written & Directed by CATRIONA MCKENZIE



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S A T E L L I T E B O Y

From the Director

“Under a vast night sky a little boy looks up. From the darkness a lullaby is sung in language: ‘Twinkle twinkle little star, how I wonder what you are’.

The eternal and universal question: Who am I? What is this all about, this world and how do I make sense of it all?

I sat down in a boat in 2007 and wrote the first draft of **Satellite Boy** after throwing previous concepts away – much to David Jowsey’s chagrin - as he’d been waiting for me to finish the script. Instead I threw everything away and started again!

I wanted a most simple story.

Satellite Boy is a sculpture, à la Brancusi, a bird in flight. It’s the essence of a thing. It needs to be viewed with space around it - so familiar, yet with enough surrounding space to allow it to take on the highest stakes possible. It needs to be familiar, yet simple so we can feel!

I’ve directed television and feel blessed to understand what it is to direct, tell stories, to write. There are commonplace assumptions that anger and violence are used to push a story forward. It can be used to rev a story up. As a narrative, plot point device. I wanted to try something different. What if violence wasn’t used to make the story move? What if a different logic was running through the film?

I wanted to make a story about love and courage. Family - one’s ancestral connection to country. And I wanted the narrative logic to follow the theme of the film.

Pete, our little boy, is just beginning his journey in life. His grandfather is a traditional man. His Mother has left for a different life in the city. But what does *Pete* want? He is pulled between two worlds - between the poles of his heart: his Mother or his grandfather? Cultural way or a city life?

Jub Clerc and I drove thousands of kilometres across the Kimberley looking for the two leads. We camped in our swags at the side of the road, looking up at the stars. This process of pre-production informed the film. I’d go to sleep re-writing scenes in my head. After a countrywide search for the boys to play the two leads, we cast Indigenous first time actors Cameron Wallaby as *Pete* and Joseph Pedley as *Kalmain*. It was amazing to see their performances develop each day on set. Together they had a tremendous energy, which infused the tone of the whole production.

S A T E L L I T E B O Y

Directing David Gulpilil, one of Australia's living legends, was an extraordinary privilege. He works on an extremely intuitive level and has a very quick understanding of what's happening not only with his own character, but all the characters in the scene.

One of the reasons I wanted to film in the Kimberley is that the country is strong. It hums with stories. **Satellite Boy** is based on the understanding that one's connection to country is an everyday, intimate relationship that refreshes you. It keeps you strong. This is what the Kimberley 'country' offers us, and the film. You can feel it. You can feel the throb of its energy in your body. And we all have a connection to the stars and to country.



Family relationships hold you close but the message of this film is that, in the end, it is the powerful pull we feel for country that matters most. It transcends archetypal ideas like Mother and Father – it's closer to the idea of Heaven.

The Milky Way is heaven but even then it is just a reflection of what lies below. In the end, the Milky Way and the country, they reflect each other in perfect symmetry – Heaven and Earth.

And it's also very simple: what can be achieved between the two poles of love and courage."

Catriona McKenzie, June 2012

S A T E L L I T E B O Y

Cast

JAGAMARRA	David Gulpilil
PETE	Cameron Wallaby
KALMAIN	Joseph Pedley
LYNELLE	Rohanna Angus
DAVE	Dean Daley-Jones



S A T E L L I T E B O Y

Principal Crew

WRITER/DIRECTOR	Catriona McKenzie
PRODUCERS	David Jowsey Julie Ryan Catriona McKenzie
EXECUTIVE PRODUCERS	Colin McCumstie Troy Lum
DIRECTOR OF PHOTOGRAPHY	Geoffrey Simpson ACS
PRODUCTION DESIGNER	Sam Hobbs
ASSOCIATE PRODUCER/ CASTING DIRECTOR	Jub Clerc
CASTING DIRECTOR	Faith Martin
COSTUME DESIGNER	Maria Pattison
HAIR AND MAKEUP DESIGNER	Carol Cameron
EDITOR	Henry Dangar ASE
SOUND DESIGNER	Liam Egan
SOUND SUPERVISOR	Phil Judd
COMPOSER	David Bridie

S A T E L L I T E B O Y

David Gulpilil



is Jagamarra

Since being chosen for the lead role in British director Nicholas Roeg's 1969 feature film **Walkabout** (filmed on location in Northern Australia), David has led a long and prominent career for which he was recognised in 1987 with the Australia Medal for services to the Arts.

Born in 1953 in Arnhem Land in the Northern Territory of Australia, David grew up in a tribal lifestyle environment called Marwuyu in an area north east of the world famous Kakadu National Park. He learned the traditional ways of a warrior in the Mandalpingu Tribe of north east Arnhem Land where his ancestors lived for thousands of years.

One of Australia's most accomplished exponents of traditional Aboriginal dance and the native wind instrument the Didgeridoo, David has made many national and international tours performing his choreographies with his troupe of dancers in countries such as the United States, Great Britain and France. He and a group of his native dancers also performed at the Australian Pavilion at the World Expo 1985 in Osaka, Japan and in Tokyo.

Since **Walkabout**, David's career as an actor has been extensive, with feature film credits including **Mad Dog Morgan** directed by Phillippe Mora and also starring Dennis Hopper, **The Last Wave** directed by Peter Weir and also starring Richard Chamberlain, Henri Safran's **Storm Boy**, Philip Kaufman's **The Right Stuff**, **Crocodile Dundee** starring Paul Hogan, and for which he choreographed the Aboriginal dance sequences, Arch Nicholson's **Dark Age**, Wim Wenders' **Until the End of the World**, Philip Parsons' **Dead Heart**, **Serenades** produced by Sandra Levy, Philip Noyce's **Rabbit Proof Fence**, **The Tracker** directed by Rolf de Heer, **The Proposition** directed by John Hillcoat, the Narrator in **Ten Canoes** directed by Rolf de Heer and the role of *King George* **Crocodile Dreaming Australia** directed by Baz Luhrmann. He has acted in numerous TV series in Australia including **Kirby's Company**, **Rush**, **Timeless Land**, **Outsiders**, **Young Ramsey**, **Homicide**, **Skyways**, **Boney** (series for television with James Lawrensen), **Naked Under the Capricorn**, **The Man from Snowy River**, **Bird of Paradise** and **Beastmaster**.

Further to his Australia Medal David's awards include *2002 Tudawali Award*, *Deadly Award*, *IF Award* and *AFI Award for Best Actor* for *The Tracker* as well as the *IF Living Legend Award* for his extensive body of work.

David divides his time between the traditional Aboriginal lifestyle of North Eastern Arnhem Land and the pursuit of his career as an actor and performer throughout the world.

S A T E L L I T E B O Y

Cameron Wallaby

is Pete



Making his acting debut, **Satellite Boy** is Cameron's first film.

Born in Broome, Cameron has an innate connection to the Gooniyandi people.

Currently living with his dad, Cameron has 5 brothers and 4 sisters. His childhood was spent mostly in Halls Creek, Fitzroy Crossing and now in Yiyili Community where he attends Yiyili School.

Joseph Pedley

is Kalmain



After encouragement from his mother, Joseph Pedley auditioned for **Satellite Boy**. Having had only a small part in a Qantas commercial, this is Joseph's first real acting experience.

Currently in year 8, Joseph grew up in Wyndham, WA and holds a scholarship at a leading independent boys school in Perth.

S A T E L L I T E B O Y

Catriona McKenzie

Writer/Director

An experienced television drama director, **Satellite Boy** is Catriona McKenzie's first feature film.

Graduating with Honours from the Australian Film Television and Radio School (AFTRS) in 2001, Catriona has an outstanding list of credits including Emmy nominated **Dance Academy**, the TV Week Logie and AFI Award winning **My Place** series 1 and 2 for ABC TV, as well as **Satisfaction** for Showtime. Catriona was also the set up director for the award-winning SBS series' **The Circuit** and **RAN**, as well as **The Alice** for Channel Nine and **Fire Flies** for ABC TV.

With critically acclaimed and award-winning short films including **Box**, **The Third Note**, **Road** and **Redfern Beach**, Catriona also wrote and directed the multi-award winning documentary **Mr Patterns** for ABC TV and directed the half hour drama **Grange** for ABC TV. In 2007 Catriona spent time in the US as a director's attachment on the television series **Prison Break**.

Having commenced her career at multi-award winning commercials house Filmgraphics, Catriona has had her body of work showcased at *The Australian Centre of Moving Image* at Federation Square and has completed video installations for the *National Australian Museum* in Canberra, as well as the *4a Gallery* in Sydney.

In 2006 her script for **Satellite Boy** was accepted into the coveted Screen NSW *Aurora Development Program* (similar to France's *Equinoxe*), which has previously contributed to the development of the scripts for the features *Animal Kingdom*, *The Black Balloon*, *Somersault* and *Little Fish*.

Most recently Catriona was set up director for the anticipated ABC TV series **Redfern Now**, which was developed in collaboration with the award winning and internationally acclaimed creator Jimmy McGovern (*The Street*, *Cracker*, *The Lakes*).

S A T E L L I T E B O Y

David Jowsey

Producer

David has been closely collaborating with director Catriona McKenzie on the development of **Satellite Boy** since 2005. They attended the Aurora workshop in 2006 working with mentors such as Laura Jones, Lone Scherfig and Sue Murray (who is now attached to the project as Marketing Advisor).

Until 2008, David was Commissioning Editor of Documentaries at the Australian Broadcasting Corporation (ABC TV) in Sydney and prior to this an Executive Producer at ABC TV including heading up the Indigenous programs department. There were many outstanding documentaries among the dozens that went into production under his stewardship, including **A Good Man**, **The Life Series** and **Bastardy**. In his 12 years at ABC TV, David developed and oversaw production of many programs, including live entertainment and special events, magazine series, music programs, drama and a large slate of documentaries which have won awards both in Australia and internationally. Before joining the ABC, David was Executive Producer at CAAMA Productions in Alice Springs. This was preceded by a two-year stint as Lecturer in Producing at the Australian Film, Television and Radio School (AFTRS) in Sydney and four years at Television New Zealand in Auckland.

In 2009 he formed BUNYA Productions with award winning filmmaker Ivan Sen. The company is a boutique independent feature film production company focused on digital production and based in Sydney. BUNYA Productions first film was Ivan Sen's ultra low budget digital feature **Dreamland**, which was selected in competition at the 2010 Pusan Film Festival in South Korea. David is also Producer of the 2011 Sundance Film Festival selected feature film **Mad Bastards** directed by Brendan Fletcher. The same year David produced **Toomelah** which focuses on a ten year old boy growing up in an isolated Aboriginal community with Sen directing again. The film was selected for the Cannes Film Festival 2011 in **Un Certain Regard**. The pair are about to go into production with their next film **Mystery Road**.

S A T E L L I T E B O Y

Julie Ryan

Producer

Based at the Adelaide Studios in Adelaide, Julie is currently in post-production on her tenth feature film a comedy horror called **100 Bloody Acre**. Later this year she is scheduled to work as co-producer on the Robyn Davidson story **Tracks**.

In 2010, Julie produced (with Nelson Woss) the feature film **Red Dog**, based on Louis de Bernière's novel of the same name, starring Josh Lucas (*Sweet Home Alabama*), Noah Taylor and Rachael Taylor. It is now included in the top ten Australian films of all time.

In 2007 she formed production company **Cyan Films** with Kate Croser. Their first feature film **My Tehran for Sale** was shot entirely on location in Tehran in August 2008. Prior to setting **Cyan**, Julie produced five feature films with Rolf de Heer including **The Old Man who Read Love Stories** starring Richard Dreyfuss and Hugo Weaving, **The Tracker**, **Alexandra's Project**, **Ten Canoes** (Special Jury Prize, Un Certain Regard, 2006 Cannes Film Festival) and a black and white silent comedy **Dr Plonk**. Julie was also executive producer on Anthony Maras' award winning short film **The Palace** and the Sundance-selected feature documentary **Shut Up Little Man! An Audio Misadventure**.

Jub Clerc

Associate Producer/Casting Director

Associate Producer, Dramaturg and one of the Casting Directors of **Satellite Boy**, Jub also played the minor role of the *TV Journalist*. In 2010 she was Casting Director/Drama Coach/Directors Attachment on the indigenous film **Mad Bastards** also produced by David Jowsey.

In 1997 Jub graduated from WAAPA (Western Australian Academy of Performing Arts) with a Diploma in Performing Arts. Since then she has performed in numerous theatre productions and television series including playing the role of *Ramone* in *The Circuit* directed by Catriona McKenzie. Jub is transitioning from performer to filmmaker synthesising her drama and organisational skills and has written and directed a number of her own short films and documentaries. This year she received development funding from Screen West as the screenwriter of her new feature project **Joona**.

S A T E L L I T E B O Y

Geoffrey Simpson ASC

Director of Photography

One of Australia's most successful cinematographers, Geoffrey has had a prolific career both in Australia and internationally.

With recent films including **The Surrogate**, **Sleeping Beauty** and **The Dragon Pearl**, he has also recently worked as a cinematographer on the US television mini-series **The Starter Wife** with Debra Messing, Judy Davis and Miranda Otto.

Geoffrey's other works includes **The Last Holiday** for director Wayne Wang and starring Gerard Depardieu, **Under the Tuscan Sun** starring Diane Lane and **Romulus My Father** for director Richard Roxburgh, starring Eric Bana.

Throughout his career Geoffrey has worked on prestigious projects such as **Little Women** and **The Last Days of Chez Nous** for director Gillian Armstrong, Peter Weir's **Green Card**, Jon Avnet's **Fried Green Tomatoes**, Anthony Minghella's **Mr Wonderful**, Scott Hick's **Shine**, John Seale's **'Til There was You** and **The Navigator** directed by Vincent Ward and produced by John Maynard.

A recipient of numerous accolades, Simpson has won Australian Film Industry Awards for **Oscar and Lucinda** (1998), **Shine** (1996), **The Navigator** (1988) and was nominated for **The Last Days of Chez Nous** (1992). In 1985 Simpson won the *Golden Tripod ACS Award* and *Milli Award* as Cinematographer of the Year for the feature film **Playing Beattie Bow** and won an *ACS Merit Award* in the same year for Scott Hicks' **Call Me Mr Brown**. **The Shiralee**, an Australian television mini-series, won him the *Silver Tripod ACS Award* in 1987, and in 1988, he won the *Golden Tripod ACS Award* for Kennedy Miller's tele-feature **Riddle of the Stinson**.

S A T E L L I T E B O Y

Sam Hobbs

Production Designer

Perth-born Sam Hobbs is a production designer and art director, and a graduate of the Australian Film, Television & Radio School (MA, 2001). Now based in Sydney, he has worked as production designer, art director and costume designer on many feature and short films, along with television series and tele-movies. His recent production design credits for film include **Wasted on the Young**, **Stone Bros**, **September** and **Monkey Puzzle** and for television the Nine Network's **Rescue**, ABC TV's **The Cut**, and SBS TV's **The Circuit**.

Henry Dangar ASE

Editor

Considered one of the best editors in the country, Henry's career began 35 years ago when he became an editing assistant at the ABC (Australian Broadcasting Corporation). Today he has edited 24 feature films including **Winter Of Our Dreams**, **The Crossing**, **Spider** and **Rose**, **Traveling North** and **Lucky Miles**. His television dramas include **Blackjack**, **The Bangkok Hilton**, **Love My Way** and **Rake** and he has also cut a number of documentaries such as **The Matilda**, **Candidate** and **Raskols**. He won the *AFI Best Achievement in Editing* for **Kiss or Kill** directed by Bill Bennett, and has received nominations for his work from the AFI, IF Awards, Film Critics Circle and the ASE.

In 1995, after rallying his peers to join him in setting up an editing Guild, Henry became the Australian Screen Editors Guild's first President. He quickly set up mentorships to support emerging editors and found ways to champion a better understanding of the role. In 2011 Henry was awarded a *Lifetime Membership of the ASE* for his contribution to the screen industry.

Liam Egan

Sound Designer

Beginning his career in sound at community radio station 2XX in Canberra, Liam has been working freelance in the Australian film industry for just over 20 years. During this time he has been the Sound Designer on over 20 feature films including **Little Fish**, **Suburban Mayhem**, **Babe 2 – Pig in the City**, **Dirty Deeds**, **The Wog Boy** and **Idiot Box** as well as award winning documentaries and short films. Internationally he has been Sound Designer on US films including **Man-Thing** and **George of the Jungle 2**. Over the last couple of years Liam has completed work locally on **Samson and Delilah**, **Beneath Hill 60** and recently **The Hunter**.

He has been nominated for, and won, numerous awards from organisations such as the Australian Film Institute, Inside Film, Flickerfest, The Australian Screen Sound Guild and the US Motion Picture Sound Editors (MPSE).

S A T E L L I T E B O Y

David Bridie

Composer

The quiet achiever of Australian music, seven time ARIA award winning songwriter and composer David Bridie has enjoyed a distinguished career as one of Australia's most innovative musicians. With his repertoire as a recording artist, soundtrack composer, producer, lyricist, uniquely Australian songwriter and singer, as well as a specialist in the music of Melanesia, Bridie has certainly stamped his mark.

A founding member and songwriter of critically acclaimed musical groups Not Drowning Waving and *My Friend The Chocolate Cake* whose success both in Australia and across the world is well documented, Bridie has also released a number of albums under his own moniker with the 2002 **Act of Free Choice** being released in the UK, Canada and America as well as Australia.

It is as a songwriter that Bridie has forged his reputation as one of Australia's best with tracks such as *This Year Is Better Than Last Year* (DB), *The Kiap Song* (NDW), *I've Got A Plan* (MFTCC), *The Koran*, *The Ghan and A Yarn* (DB) and *The Last Great Magician* (MFTCC), all confirming his individual style in painting a mural of the modern world, its geography, its political mores and its dwellers identities.

From mid-2000 Bridie released three solo albums: **Act of Free Choice**, **Hotel Radio** and **Succumb**. These albums see Bridie make a return to the experimental music that his earlier group *Not Drowning Waving* had been noted for, with Bridie's voice and electric piano woven around a universe of found sounds, anything from Papua New Guinea conch shells to Morse code intercepted on short wave radio, with bass and drums added over the top of lyrics that are purely and unmistakably Bridie, a ruthlessly honest musical mirror to Australia's complex national character and wry personal insights to the state of being human.

Over the years Bridie has balanced his career as a live musician with the composition of soundtrack music, with credits for over 16 Feature films including **Proof**, **Bran Nue Dae**, **The Man Who Sued God** and **Gone** several of which received International release. His score for **In a Savage Land** landed Bridie the award for *Best Original Score* at the AFI Awards, *Best Original Soundtrack* by the Film Critics Circle of Australia, and *Best Soundtrack Album* at the 2000 ARIA Awards.

Credits for his 29 television/short films/documentaries' soundtracks include **Remote Area Nurse** for which he won an AFI Award, *Winner Best Independent Release* ARIA Award; The Whitlam Documentary **MABO**, **Life of an island Man**, **The Circuit** and most recently, the feature documentary film **Strange Birds in Paradise** and 10 part ABC TV drama series **The Straits**.

David has always explored his particular passion for Melanesian life, music and history. Now regarded as the world's foremost producer of Melanesian music artists, David has scored, curated and produced many films, concerts and albums in Australia, PNG and The US and has been instrumental in launching the musical careers of many of these artists. Other music producing credits include *Archie Roach's Jamu Dreaming*, *Christine Anu's Stylin Up'* and West Papuan string band *Black Paradise's Spirit Of Mambesak* CDs and Richard Mogu (PNG). His most recent work with Pitjantjatjara man Frank Yamma and the **Countryman** CD has seen Yamma's career take off with UK and Europe tours and festival bookings across Australia and the world including the London Olympic Festival and Womad UK in 2012.

S A T E L L I T E B O Y

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