

PRESS KIT

Queen of the Desert



Directed by Alex Kelly
Produced by Josephine Wright

 **360**
Degree FILMS
www.360degreefilms.com.au

Queen of the Desert



PUBLICITY CONTACTS

Josephine Wright

Producer

Mob: + 61 402 086 341

info@josephinewright.com

Sally Ingleton

Executive Producer

360 Degree Films

Tel: +61 3 8669 0540

sally@360degreefilms.com.au

Alex Kelly

Director

Mob: +61 422 777 590

alex@echotango.org

Starlady Nungari –Queen of the Desert

Mob: + 61 438 799 471

Duration: 27.14 mins

Language: English

ISAN # 0000-0003-4A5E-0000-0-0000-0000-3



INTERNATIONAL SALES

360 Degree Films

Tel: +61 3 8669 0540

sally@360degreefilms.com.au



ABC
Australian Broadcasting Corporation
Television



Australian Government



www.360degreefilms.com.au



Queen of the Desert

SYNOPSIS

One Line

Starlady is not your ordinary youth worker – with fabulous hair and outrageous outfits she is training young indigenous people in the art of hairdressing.

One Paragraph

Not only has she got pink hair extensions, painted on eyebrows and superman hotpants, Starlady's a youth worker in some of Australia's most remote places. Using an unusual set of tools this flamboyant hairdresser spends her time travelling thousands of kilometres across the desert. This time she's heading to Areyonga, an indigenous community in Central Australia, to work with isolated and sometimes shy teenagers. She'll use a bit of bleach and a whole lot of colour in the hope of spreading confidence and pride. But in this makeshift salon Starlady also finds acceptance and friendship in what some might see as an unlikely place.





One Page Synopsis

Queen of the Desert takes us on the road with the flamboyant hairdresser trainer and youth worker Starlady Nungari.

Starlady's hair salons began in the indigenous community of Kintore in 2002. Armed with only a bottle of bleach and a pair of clippers, it was a big success. No wonder – hair has always been important in Aboriginal culture. This first renegade salon sparked an idea - what if Starlady started hairdresser training for young people in remote communities right across the Central Desert? Starlady spent five years in Melbourne studying hairdressing and make up then returned to Alice Springs with just a few hundred dollars and a dream. It was a big gamble. The desert is harsh and cultural traditions stand strong; not everyone lasts long out here.

Initially some employers were skeptical about how Starlady might fit in. Having proved them wrong she now drives thousands of kilometers across the desert taking her mobile hair workshops to some of Australia's most isolated teenagers.

This time Starlady's travelling to Areyonga, a remote Pitjantjatjara community, 230 kilometers west of Alice Springs. Upon arrival Starlady discovers that many of the adults are away on cultural business and so she's left to run the salon with less support than usual – wrangling kids and dogs in the summer heat. It's tough and there are tantrums. Many of the teenagers have their own troubles. There is only one primary school and few job opportunities in the community. Depression and drug abuse worries elders like Judy Brumby who says 'Suicide is the biggest problem in Central Australia'.

Starlady knows she will need more than a cut and colour to keep the kids attention. Can the real 'Queen of the Desert' pull off the community's first ever fashion parade?



PERSONAL STATEMENT FROM STARLADY

I am Starlady Nungari “Queen of the Desert” and I want to tell you a story. I hope that it may offer you a glimpse into another world where indigenous and non indigenous Australians are coming together. Sharing, learning and working together as equals so that we can find a new way forth.

Before I begin this story I need to be very clear in dispelling the great Australian myth that indigenous communities need to be helped or saved. We are living through another age of paternalism that personally brings me great shame. A type of racism permeates our culture that comes under the guise of charity. I am not here to “make a difference” for healing and transformation is a personal journey that can only come from within.

I am often sitting down and talking story with the people here, both young and old. We are learning from each other. Listening is a powerful tool. I find sometimes that it is more about what people don’t say rather than what they do. I reflect and adapt my practices so that I may “keep on the right track”.

It is a great honour to have been offered a place within these communities just to be myself. I feel a sense of acceptance and love that has been elusive within my own culture. It is amazing what you can achieve when you are shown respect.

Hairdressing is an amazing medium for creativity and self expression. I work with the people to create spaces that are nurturing and empowering. There is a natural talent and great love for hairdressing here that I sense is not new but comes from ancient traditions. I aim to provide the tools and skills necessary to develop that talent.



DIRECTOR'S STATEMENT



I have lived and worked in Central Australia for the last ten years. I am deeply passionate about this part of the world and often confronted by the way in which it is misrepresented in the media. I was drawn to Starlady's story as she is both flamboyant and fabulous, as well as being a successful and popular community development worker. Her program is cleverly designed. Her salons look like simple fun but they create a sophisticated training space where Starlady can build authentic relationships with her participants.



Filming in remote indigenous communities is unique. There are cultural protocols to understand and respect as well as people, places and events that can be out of bounds. These restrictions are negotiated with senior representatives of the community before, during and after filming.



Working cross culturally with 'camera shy' young people for whom English is a second, third or fourth language is a challenge. Starlady worked hard to help us bring the young women out of their shells for the film, but even so they were very aware of the cameras and avoided speaking much on film.

Filming in a remote location was challenging. There was no 3g telephone or internet and it was incredibly hot in February. There were quite a few walks up Helicopter Hill for interviews, sunset/sunrise shots (and a fire!) which, whilst incredibly beautiful, were a bit of a slog after long days in the salon.

In the end the film follows the transformation of Starlady and her acceptance by the communities she visits. I am very interested in stories of cross cultural collaboration and exchange and I think 'Queen of the Desert' has gently captured through Starlady's story some of the nuances of working in remote Australia.



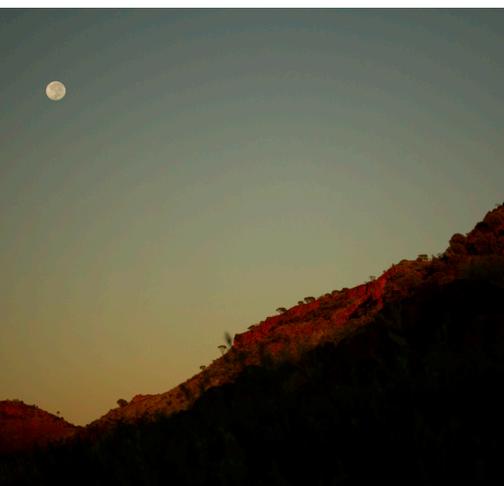
PRODUCER'S STATEMENT



At the age of 31 I was one of the many Australians who had never worked in a remote indigenous community. So when director Alex Kelly first brought the project to 360 Degree Films I was both excited and apprehensive about taking this on as my first Producer credit.



Producing 'Queen of the Desert' has been a steep but rewarding learning curve. First up the logistics of filming in a remote desert community were challenging. With a crew of just four our 4WD was packed to it's limit with equipment, enough food and water to last us for the entire two week shoot. With no phone reception in Areyonga the only way to communicate was by using the phones in the local Shire Office. Alice Springs is nearly a three hour drive away, so if something goes wrong you're pretty much on your own.



As we settled into our first day of filming it was clear that this was going to be a unique experience. Areyonga is a breathtakingly beautiful landscape and the community really embraced our film crew. Initially we were disappointed to learn that a lot of the men were away on cultural business. But this meant Starlady had more time to focus on working with the shy teenage girls. It also meant that the salon became largely a female space leading to some wonderful moments with the women of the community.

One highlight was when the local women asked the crew and Starlady to a special waterhole for a dinner of kangaroo tails. It was a really lovely illustration of Starlady's own gender journey being born out of the acceptance of she feels when in this community. After sunset when the cameras were turned off, we sat around eating roo tails with the women. They showed us how to tell a story with milpatjunanyi (a device of telling stories in the sand) and we each took a turn. It was a really rare moment where as a film crew we were able to also share our own story with those that were generously sharing theirs with us.



AREYONGA

Areyonga, also known as Utju is located in a spectacular valley, about 220 kms west of Alice Springs. With a population of around 300 people the community was founded in the 1940s when Pitjantjatjara people were forced to leave the Docker River area by long running drought, moving first to Hermannsburg, and then to the Utju area partly due to the water available via natural springs located in the area and the Lutheran Church founded a settlement at Utju.

The Lutherans closed the mission in 1990, with the remaining local people reclaiming control of the community as part of the Haasts Bluff Aboriginal Land Trust. Areyonga also has a number of Arrernte and Walpiri residents.

Despite a relatively small population, it is a thriving community with an arts centre, swimming pool, community hall, weekly air service and the very popular Areyonga Tigers Football team.

HAIR STYLING IN CENTRAL AUSTRALIA

Head hair has always played an important role in aboriginal culture. In the local language, Pitjantjatjara, spoken in Areyonga, hair is known as mangka. In central Australia hair was adorned and decorated with flowers, gumnuts, emu fat, ochre and charcoal.

Human hair was also spun together to make puturu 'hair string'. The hair was rolled on the thigh to make strands and plaited to make a stronger string. These hair strings were worn as belts, aprons and hair ties for day to day use as well as being used in more sacred rituals and ceremonies. When a loved one or relative passes away family members often cut their hair to let other people know about their loss.





YOUTH PROGRAMS IN CENTRAL AUSTRALIA

In Central Australia half of the population in remote communities is under the age of 25 so it's vital that positive programs are available for their personal development.

The programs offered to young people are diverse and include sporting activities from football, basketball and softball through to creative activities such as animation, film, circus and now, hairdressing. Most of these programs are funded through community councils, youth diversion programs or local shire councils. Sometimes the programs are run as 'school holiday programs' and are coordinated by a range of organisations based in Alice Springs including Central Australian Youth Link Up Service, NPY Women's Council and the McDonnell Shire Council.

In the documentary Queen of the Desert it is clear that indigenous teenagers-especially girls can be shy. Program like the hair salons give young people confidence and this can be important in reducing rates of drug abuse, depression and even crime

STARLADY'S HAIR SALONS



In 2002 Starlady first travelled to the central desert to run youth workshops with Sonic Boom Circus in Kintore. She was struck by the amazing hair styles the young people were sporting. She had some bleach and clippers and offered to run a "renegade salon" to vary their styles. It was a hit. The local elders asked her to come back and run it professionally. Encouraged by its success she decided to become a qualified hairdresser. Starlady moved to Melbourne and studied at Biba Academy as well as

undertaking makeup and costume design training. She returned to Alice Springs to run her salons full time in 2009. The first community she visited was Areyonga and once again the workshops were a roaring success. Over the past three years Starlady has visited over 30 remote communities. Her long term vision is for communities to run the salons themselves with her providing extra support and training where necessary.





PUBLICITY ANGLES

The rise of creative youth work and community development programs; hairdressing, circus, multi media, drumming, skate boarding etc

From its more traditional welfare based roots youth work is diversifying to encompass more and more varied approaches. In Central Australia Starlady's is not the only creative program. Also based in Alice Springs are Circosis Circus; a duo who tour remote communities teaching unicycle, juggling and acrobatics, the Boom Boom Girls who teach African and Brazilian drumming techniques and many more creative projects including film and media trainers.

<http://www.circosis.com.au/>

<http://ba-boom.com.au/>

Contemporary youth fashion and culture in remote indigenous Australia

Young people in central Australia express themselves based on diverse influences from hip hop, r'n'b, reggae and surf music to their own traditional culture.

Education opportunities in remote Australia

Many remote schools only run up until grade 6 which means that young people are forced to move to boarding school in Alice, Darwin or interstate if they want to complete their education.

Bilingual education in the Northern Territory

Areyonga has a bilingual school which teaches in both Pitjantjatjara and English from grades 1 to 6 and has done so since 1978.

Bilingual education started in schools in the Northern Territory in the 1970s. It has remained a controversial program; whilst it is internationally recognized that literacy is often gained faster when you learn in your own language first, some policy makers believe that schools should teach English only. Creating relevant curriculum and having teachers who are trained to be able to teach in a bilingual environment is an added challenge. In 2005 the NT Government decided that schools in indigenous communities must teach the first 4 hours of each day in English. In response the Areyonga community lodged a complaint with the Human Rights and Equal Opportunity Commission. They successfully argued this policy was a breach of the United Nations Declaration of the Rights of Indigenous People to not be able to learn in their own language.



Gender and sexual identity in regional Australia

Most people would expect to meet someone like Starlady in inner city Sydney rather than driving her 4WD in outback Australia. It is common for young lesbian, gay, bisexual and transgender (LGBT) people living in rural Australia to experience extreme isolation living, discrimination, and violence. Studies have found a general shift and that young LGBT people are remaining in rural, regional and remote communities rather than moving to the city and more of these rural communities are moving towards an acknowledgment of this trend.

There are a wide range of initiatives and support systems that have been set up especially for LGBT people living in rural Australia including BEYOND 'THAT'S SO GAY' (<http://thatsogay.com.au>).

Combatting youth suicide and depression in indigenous communities

Youth suicide is a grave issue in Central Australia. The most recent Australian Bureau of Statistics data for 2008 indicates that the rate of suicide in the Northern Territory was 20.4 per 100,000 people compared to a national rate of 9.8. This is the highest rate of any State or Territory in Australia. There are complex reasons behind rates of suicide but there are close links between poverty, disadvantage and suicide.

INTERESTING WEB LINKS

Central Australian Organisations:
Indigitube Great collection of indigenous films
<http://www.indigitube.com.au>

Ngapartji Ngapartji Ninti Site: Learn Pitjantjatjara online
<https://vimeo.com/channels/ngapartji>

CAAMA: Central Australian Aboriginal Media Association
<http://caama.com.au/>

McDonnell Shire
<http://www.macdonnell.nt.gov.au/>

CAYLUS – Central Australian Youth Link Up Service
http://www.tangentyere.org.au/services/family_youth/caylus/



QUOTES FROM THE FILM



I have seen the movie Priscilla and I think – Starlady is the real Queen of the Desert and not Priscilla, Priscilla came here to act but Starlady is for real and we loved her!

JUDY BRUMBY, Local Elder

Being out on communities it's so – are you men's business or women's business. One of the ladies came up to me and she was like 'Starlady, you're not tjungari, you're tjungari ngungari, you're mixed up one, you've got, you've got two skins names, man's one and ladies one and as I went along sort of over the years I guess I left more of that masculine side behind.

STARLADY



I was so used to being abused I had people spitting on me, I had people throwing stuff at me... fights everyday on public transport and I was just being abused so much and then I went to this place where people gave me lots of love and I could be this, be something special and do some really positive things.

STARLADY

Suicide is the biggest problem in Central Australia. Since they brought in that ganja. Hairdressing is helping young people to get off the ganja and to take care of themselves and each other.

JUDY BRUMBY, Local Elder

There's been so many name changes the first name change was to Star Power. And then, after Star Power, it became Star Power Superhero and then that morphed into Supreme Commander Star Power, ... after Supreme Commander Star Power, it was Starlight Laser Force, saviour of the Universe, doer of the impossible.

STARLADY

RACHAEL MAZA – NARRATOR



Narrator of the first production of the 'murundak' live performances as well as a vocalist with The Black Arm Band, Rachael Maza comes from a family of actors that spans three generations.

Originally from the Torres Strait Islands and from the Yidinji mob, Rachael has starred in the film RADIANCE, COSI, BLOOD AND ASH as well as SEA CHANGE and STINGERS. Rachael has also narrated ABC Radio National's recording of RABBIT PROOF FENCE by Doris Pilkington (Nugi Garimara). In 1994 she was nominated for the Corner Award by the Sydney Theatre Critics' Circle, for Best Performance in RADIANCE, and in 2002 she was awarded a Green Room Award for Best Performance by an Actress in a Leading Role for her role in Andrea Bovell's play HOLY DAY.

With sister Lisa, Rachael performs widely as The Maza Sisters, weaving songs and stories that reflect their background as proud women of Mer, Pidinji & Dutch ancestry. Rachael is currently artistic director Ilbjerri Theatre in Melbourne.

KEY CREATIVES ON PRODUCTION



DIRECTOR – ALEX KELLY Alex started making films with Melbourne indymedia and SKATV in 1998. She co-directed and produced a number of films during her time in Melbourne including 'Globalisation 101' (SKATV) which now features in various university curriculum. She has been working in Central Australia since 2003. Based in Alice Springs she most recently was Producer of 'Nothing Rhymes with Ngapartji' (ABC 2010) and Creative Producer of the award winning media arts project 'Ngapartji Ngapartji' (Big hART). In 2008 Alex was awarded the Australia Council for the Arts Kirk Robson Awards and was invited to become a YouthActionNet fellow. In 2010 Alex undertook an Australian Council residency at Cite International des Arts in Paris. Alex is currently a recipient of the NT Film Office Bob Plasto Fellowship.



PRODUCER - JOSEPHINE WRIGHT Jo has been working for Melbourne based documentary company 360 Degree Films since October 2008. Recently Jo was the Associate Producer for 'Australia's Great Flood' (2011, National Geographic Television) and Line Producer for the one hour natural history documentary 'Kangaroo Mob' (2011, ABC, RTBF, SVT,YLE). Her credits as Development Producer are the 6 part natural history series 'Devil Island' (ABC, ITV, FRANCE5 2012), 'Possum Wars (ABC, SVT 2012) 'Kangaroo Mob' (2011, ABC, RTBF, SVT,YLE) and 'Charles Bean's Great War' (2010, The History Channel). Previously Jo worked as part of the production team for both 'Penguin Island' (2010, ABC, BBC, Arte France) and 'Tibet: Murder In The Snow' (2008, SBS, BBC, RTBF, TSR, YLE). Jo has represented the Australian Film Industry as a Youth Ambassador in China, and undertook an internship in development with feature film producer Amy Kaufman ('Sin Nombre', 'The Whistle Blower').



DIRECTOR OF PHOTOGRAPHY - ANNA CADDEN Anna is based in Central Australia and has been working with media in remote aboriginal communities since 2001. Anna was the cinematographer for documentaries "Strong and Smart" (2003) and "Aboriginal Rules" (2007) broadcast on ABC's Message Stick program. Recently she has shot and produced films for the Central Land Council, Tropic Productions and the Tjanpi Desert Weavers and currently has a comedy TV series in development. Anna works with community members as a media trainer facilitating the production of local videos across Central Australia, the NPY Lands, the Kimberleys and Queensland. These films screen regularly on Indigenous Community Television (ICTV).





EXECUTIVE PRODUCER - SALLY INGLETON Sally is one of Australia's most successful documentary producers. She began her documentary career working in Darwin and is a regular visitor to the Territory. In 2010 and 2011 she coordinated the REALISATOR workshops for Screen Territory which is where she met Alex Kelly.

She is currently producing the 6-part DEVIL ISLAND (ABC, ITV, FRANCE TV) about Tasmanian devils. In 2011 she produced KANGAROO MOB (ABC1, RTBF, YLE, SVT nominated Best Science and Nature Documentary ATOM) and produced and co directed AUSTRALIA'S GREAT FLOOD for National Geographic Channel USA which recently won Most Outstanding Documentary at the 2012 ASTRA Awards. Other credits include the nature soap series PENGUIN ISLAND (2010 ABC1, BBC1, Arte France) which achieved great critical and ratings success on BBC1 and was nominated for Best Wildlife Series at the ROSCAR Awards at Wild Talk South Africa; the multi award science winner SEED HUNTER (ABC/Arte France/SVT/RTE) winning a Gold Panda at the Sichuan TV Festival (Grand Prize Nature) and awards in Japan at both the Earth Vision and Japanese Wildlife Film Festivals 2009; Best Conservation and Environment South Africa WILD TALK 2009; Nominee Rockie Award Banff TV Festival 2009; ATOM Award Best Science and Environment Documentary; plus awards at festivals in Finland and China; contemporary current affairs TIBET: MURDER IN THE SNOW for SBS/BBC2/RTBF/TSR/YLE and arts documentary EYE FOR ARCHITECTURE (SBS/AVRO) which won the National Institute of Australian Architects Award for Best Architecture in the Media. Other award winners include WELCOME 2 MY DEAF WORLD (AFI Best Documentary nominee 2006) and 2 MUMS AND A DAD (Best Documentary Dendy Award and ATOM Awards 2007).

CO-EDITOR - ROSIE JONES Rosie Jones is an award-winning filmmaker with more than 20 years of experience editing and directing factual and documentary projects. Her most recent credit as director and editor is the feature doc, THE TRIANGLE WARS (Best Australian Documentary, Antenna Festival 2011, MIFF, World Cinema Showcase 2012). Previous documentaries she has directed and edited include WESTALL '66: A SUBURBAN UFO MYSTERY and OBSESSED WITH WALKING. Editing credits include MY BROTHER VINNIE, WEDDING SARI SHOWDOWN 1 & 2, ROADS LESS TRAVELLED, THE MASCOT and THE FAMILY FOIBLES SERIES.

CO-EDITOR - SIMON WRIGHT Simon has been freelance editing Australian and international Factual and Reality content for over fifteen years. His work on television commercials, music videos and short films have won numerous awards, and his debut feature film BITTER & TWISTED became a sleeper hit when it premiered at Tribeca Film Festival in 2008. BITTER & TWISTED was also nominated for fourteen awards across eighteen international festivals, including two AFI awards, and it won Best Actress at the Australian Film Critic Circle Awards. Simon's recent work includes the feature documentary ROLLERBOY about world champion roller skater Jayson Suttcliffe that premiered at the Sydney Film Festival in 2011, and the television documentary AUSTRALIA'S GREAT FLOOD for 360 Degree Films and National Geographic Channel that aired in early 2012.



COMPOSER - DALE CORNELIUS Dale Cornelius has received many nominations and awards for his unique style of music composition for over 100 hours of feature films, documentaries and television shows & series. Composing credits include: TILL HUMAN VOICES WAKE US (winner The Age 'Critic's Choice' for Best Australian Film Score 2002), MARY AND MAX (Nominated Best Music for a Feature Film - IF Awards 2009), CHARLIE AND BOOTS, FOOTY LEGENDS, STRANGE BEDFELLOWS, THE 10 CONDITIONS OF LOVE and AT WORLD'S END (Nominated Danish Film Academy Awards Best Music for a Feature Film). Documentary credits include PENGUIN ISLAND (Nominated Best Music Wild Talk Africa Roscar Awards 2011); ONCE BITTEN (Nominated Best Drama Series AFI Awards 2009); JOHN GOLLINGS: EYE FOR ARCHITECTURE; TRIPLE ZERO HEROES; THE EXTRAORDINARY TALE OF WILLIAM BUCKLEY; FAMILY FOOTSTEPS - Series I & II; TIBET: MURDER IN THE SNOW; CASSOWARIES and REVEALING GALLIPOLI.

TRISTAN MEREDITH – SOUND DESIGNER. Tristan Meredith is an accomplished sound designer, mixer, narration recording specialist and musician. Over the last 10 years he has worked on a variety of award-winning programs as sound mixer/designer. Just a few of his recent documentary credits include PENGUIN ISLAND, IMMORTAL, JOHN GOLLINGS: EYE FOR ARCHITECTURE, TIBET: MURDER IN THE SNOW, 10 CONDITIONS OF LOVE, INSIDE THE FIRESTORM (AFI Award Best Sound 2010), THE EXTRAORDINARY TALE OF WILLIAM BUCKLEY, CATCHING CANCER and feature credits include BLIND COMPANY, PREY and DAMMED BY DAWN.

'OPENING SHOT' INITIATIVE

Opening Shot is an initiative funded by Screen Australia and ABC Television that aims to give voice to a younger point of view on contemporary Australian life and to advance the careers of a new generation of program makers. The directors of the projects must be aged 35 years and under.

"Queen of the Desert" was selected to be part of the first Opening Shot series of five documentaries that will be aired in prime time on ABC2. ABC2 is a channel that aims to surprise, enthuse and provoke.

The other documentaries selected as part of the first series are 'Dating the H-Bomb' (Producer Andrew Arbuthnot; Director Jay Court), 'The Disassembly Line' (Producer Daniel Joyce; Director Madeleine Parry), 'Future Radicals' (Producer Kate Pappas; Director/Writer Ben Eriksen) and 'Project Baby' (Producer Katrina Lucas; Director/Writer Shalom Almond).

For more information on the Opening Shot Initiative visit:

<http://www.screenaustralia.gov.au/funding/documentary/OpeningShot.aspx>.

Credits

Director
ALEX KELLY

Producer
JOSEPHINE WRIGHT

Executive Producer
SALLY INGLETON

Narrator
RACHAEL MAZA

Director of Photography
ANNA CADDEN

Editors
ROSIE JONES
SIMON WRIGHT

Original Music
DALE CORNELIUS

Sound Designer
TRISTAN MEREDITH

ABC Development Producer
EDWINA WADDY

Writers
SALLY INGLETON
ALEX KELLY
JOSEPHINE WRIGHT

Script Advisors
KATE FIELDING
RHIAN SKIRVING
SIMON TARGET

Sound Recordist
WILL SHERIDAN

Music recorded & mixed
SCORE STUDIOS

Mixing Engineer
CHRISTIAN SCALLAN

Guitar
TRISTAN MEREDITH

Percussion
DALE CORNELIUS

Edit Assistant
OLIVIA APPLEBY

Production Assistants
EMMA BARNETT
NATALIE WARSZEVIK

Additional Camera
DAVID BATTY

Production Accountant
NOGA MIZRAHI

Post Producer
HALEY GILLIES

Colourist
DEIDRE McCLELLAND

Online Editor
JOHN KERRON

Transcripts/Post Production Script
EMILY BREHAS

Archive
NT TOURISM
SOUTH AUSTRALIAN MUSEUM ARCHIVES
VANESSA FRANZ

Archive Stills
LOU BOLT
ISABELLA BROWN
JOHANNA FAIRLEY
WENDY SANDERS

FREE SERVICES
Australian Air Express

SPECIAL THANKS
Araluen Cultural Precinct – Araluen Arts Centre, Beth Sometimes,
David Nixon, Liz Stevens, Kira Tapps, MacDonnell Shire,
Marni Cordel, Penelope McDonald, Sam Griffin,
Sam Hoffman, Suzy Bates, Scott Rankin, Shannon Owen

Made with the co-operation of the
AREYONGA COMMUNITY

Developed with the assistance of



Produced with the Assistance of



Director PENELOPE MCDONALD

Developed and Produced in Association with



Commissioning Editor
ALAN ERSON

Financed with the Assistance of



360
Degree FILMS

© 2012 360 Degree Films Pty Ltd

ISAN # 0000-0003-4A5E-0000-0-0000-0000-3