

Mongrel Media
Presents

TRACKS

A film by John Curran
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1028 Queen Street West
Toronto, Ontario, Canada, M6J 1H6
Tel: 416-516-9775 Fax: 416-516-0651
E-mail: info@mongrelmedia.com
www.mongrelmedia.com

Publicity

Bonne Smith
Star PR
Tel: 416-488-4436
Fax: 416-488-8438
E-mail: starpr@sympatico.ca

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Screen Australia

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In association with
South Australian Film Corporation
Adelaide Film Festival
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and
Deluxe

A See-Saw Films production

TRACKS

MIA WASIKOWSKA
ADAM DRIVER
RAINER BOCK
ROLLEY MINTUMA
JOHN FLAUS
ROBERT COLEBY

Directed by	JOHN CURRAN
Produced by	EMILE SHERMAN, IAIN CANNING
Screenplay by	MARION NELSON
Based on the book by	ROBYN DAVIDSON
Executive Producers	ANDREW MACKIE, RICHARD PAYTEN, XAVIER MARCHAND
Co-Producers	ANTONIA BARNARD, JULIE RYAN
Director of Photography	MANDY WALKER ASC ACS
Editor	ALEXANDRE DE FRANCESCHI ASE
Production Designer	MELINDA DORING
Composer	GARTH STEVENSON
Costume Designer	MARIOT KERR
Casting	NIKKI BARRETT
Inspired by the photographs of	RICK SMOLAN

TRACKS – one liner

From director John Curran (*The Painted Veil, We Don't Live Here Anymore*) comes TRACKS, which tells the remarkable true story of Robyn Davidson (*Mia Wasikowska*), a young woman who leaves her life in the city to make a solo trek through almost 2,000 miles of sprawling Australian desert. Accompanied by only her dog and four unpredictable camels, she sets off on a life-changing journey of self-discovery. Along the way, she meets National Geographic photographer Rick Smolan (Adam Driver) who begins to photograph her voyage. The film, adapted from Davidson's own memoirs, was produced by Emile Sherman and Iain Canning (*The King's Speech, Shame*).

TRACKS – short synopsis

Starring Mia Wasikowska (*Jane Eyre, Stoker*) and Adam Driver (*HBO's Girls, Frances Ha, Inside Llewyn Davis*), directed by John Curran (*The Painted Veil, We Don't Live Here Anymore*) and from the Oscar® winning producers of *The King's Speech*, *Tracks* is based on the inspirational and iconic true story of Robyn Davidson. Robyn's phenomenal solo trek from Alice Springs to Uluru and on to the Indian Ocean saw her traverse 2700km of spectacular yet unforgiving Australian desert accompanied only by her loyal dog and four unpredictable camels.

Charismatic young New Yorker and National Geographic photographer Rick Smolan travelled from the other end of the earth to capture, at intervals, this epic and remarkable journey into one of the world's last great wildernesses. Robyn reluctantly agreed to a visiting photographer in return for much needed trip funding and could only see Rick's visits as intruding on her solitude and compromising everything the journey meant to her. However, this uneasy relationship between two very different people would slowly develop into an unlikely and enduring friendship.

Set against one of the wildest, most dangerous and most breathtaking backdrops on the planet, this unprecedented journey pushed Robyn to her physical and emotional limits and taught her that sometimes we have to detach from the world to feel connected to it. In witnessing this extraordinary journey we realise that the impossible is within reach of us all.

TRACKS – one page synopsis

Alice Springs, 1975, one of the remotest towns on earth, with a population hovering around five thousand. A community typical of its time and situation where men are men, women look after them and the aboriginal community moves on the fringes.

Into this somewhat hostile town arrives Robyn (Mia Wasikowska) and her loyal canine companion, Diggity. Having found city life wanting, Robyn, in her mid twenties, is searching for something more, something to replace the emptiness that she feels inside herself. She's not exactly sure what it is, but she plans on finding it in the two and half thousand kilometres between Alice and the ocean.

Robyn doesn't think she needs humans, just Diggity will do, but she knows she needs transport and funds. The former comes in the shape of four wild camels that she earns through months of backbreaking labour first with a hard Austrian émigré and camel breeder, Kurt Posel (Rainer Bock), then with the Afghani camel farmer Sallay Mahomet (John Flaus).

Funds are harder to come by and Robyn is eventually offered a Faustian bargain by Rick Smolan (Adam Driver), a thrill-seeking impossibly charismatic National Geographic photographer from New York, who helps her raise financing for her journey in exchange for a few shoots along the way. Despite her misgivings, Robyn can't wait any longer to start and agrees to the terms.

Regardless of wide concern from her friends and family about the potentially life-threatening journey, Robyn sets off alone on the journey into the unknown – where each day brings new knowledge about the camels, the land around her and ultimately herself. Meeting Rick at prearranged moments along the route, she grows increasingly frustrated by his intrusion into both her physical space, and her emotional one.

A fortunate encounter with a respected Aboriginal Elder, Mr Eddy (Rolley Mintuma), sees Robyn find an invaluable guide to her environment. Despite her very limited knowledge of his language, Pitjantjatjara, Robyn learns a lot from Mr Eddy's expert knowledge of the area and his traditions, and they develop a friendship and a connection which far transcends their language barrier.

Putting every growing distance between herself and civilisation, between the old Robyn and the new one she is moving towards, the camels grow from beasts of burden carrying her gear to trusted friends and confidantes carrying Robyn - literally and figuratively - across the desert. Without warning, in the middle of the Gibson Desert tragedy strikes her beloved dog, Diggity. With no human life for hundreds of miles around, Robyn is irrevocably alone, forced to confront her past and the pain that continues to resonate. She can barely muster the strength to stumble forward to the settlement on the fringe of the desert.

Even though she is so close to the end, with the stunning blue of the Indian Ocean finally a reality, Robyn has lost the will to finish the journey. Further, she is ensnared in a throng of reporters, all feeding off the sensationalism of her trip and failing to understand her real motivation. Robyn, at her lowest point, confesses to Rick her grief and pain. And it falls to Rick who, despite Robyn's own wishes to the contrary, has come to know and understand the prickly and complex young woman, to encourage her onwards. It is Rick who will help Robyn out of her hole and to see the merit in completing what she set out to achieve. In doing so, Robyn finally starts to open up to the world and to connect.

Based on an incredible true story, TRACKS is an iconic tale of self-discovery, set against one of the wildest, most merciless and most breathtaking backdrops on the planet.

ABOUT THE PRODUCTION

In 1975 Robyn Davidson arrived in the remote town of Alice Springs in central Australia. At the time, the town was an unwelcoming place to a 25-year-old woman from the city who planned to travel alone into the harsh and potentially life-threatening conditions of the sparse desert. Knowing nothing about camels, Robyn spent two years in the harsh climate of Alice Springs learning how to train and handle wild camels. During this time Robyn worked with the punishing Austrian camel wrangler Kurt Posel and the more supportive Sallay Mahomet, until she had earned the three camels for her journey. It was in Alice Springs that Robyn met Rick Smolan who was there on a photographic assignment for Time Magazine. Rick was instrumental in initiating Robyn's deal with National Geographic magazine, which saw her receive some much needed trip funding, in return for allowing Rick to meet up with her along the way and chronicle her adventure for the magazine. Robyn set out on foot in early 1977 with her three camels (Bubs, Dookie, Zeleika), and Zeleika's new and unexpected baby camel, Goliath, all in step behind her. Although she didn't keep track of time along the way, Robyn arrived at her destination, the West Australian coast, nine months and an incredible 2700km (1700miles) later, in late 1977.

Shortly after completing her epic journey, Robyn Davidson appeared on the cover of the March 1978 edition of National Geographic. The magazine featured an article about the trip written by Robyn and accompanied by Rick's stunning images, which went on to become one of the most successful National Geographic features of its time. The remarkable and inspiring story of a young woman travelling across the remote Australian deserts alone was a fascinating and unprecedented achievement that captured the imaginations of people around the world. The level of interest that her story had created came as a surprise to Robyn. Given the overwhelming response, she went on to write about the trip in greater detail, entirely from memory, in her book *Tracks*, first published in 1980. Robyn's open and honest account of such a personal journey and the trials she overcame in the process was something that people universally connected with. The book went on to become an international bestseller internationally and was translated into many languages.

It was very soon after publication that Robyn was first approached about a film version of her phenomenal journey, and in the more than thirty years since, there have been many attempts to bring *TRACKS* to the big screen. Oscar®-winning producer of *The King's Speech*, Emile Sherman, tried for a number of years to secure the rights to the book. He explains, '*Tracks is one of those books that pretty much every Australian knows. It's sort of a seminal epic Australian story: it was actually on the school syllabus for many years. I always felt it was one of those big stories that was set in Australia, and being a producer based in Australia I thought, I really want to tell this story. I think it's got a lot to say, it's very pertinent and current to the world today. I tried for a number of years to get the rights to the book but it was tied up, so I waited patiently for a few years in dialogue with Stephen Durbridge who was the agent from the agency in London that represented the novel and Robyn Davidson. Finally when the rights became available Stephen emailed me and we started quite a long negotiation and discussion process. Then we brought Robyn Davidson in.*'

Director John Curran became attached to the project very early on. With the rights obtained, Emile Sherman and his producing partner Iain Canning at See-Saw Films felt that the next step was to attach a director early in the process. Emile very much had John in mind. '*The idea of John came up very quickly and it was obvious to me that he was going to be the right director for this film. John is an incredibly intelligent*

and strong director, a very fine director, and I had wanted to work with him for a long time. He is a beautiful storyteller, and a lot of his films have very strong female characters. He always gets great performances out of female actresses and he's also a beautiful visual director so he was right for that combination of needing to tell a very visual epic story and at the same time a very intimate story about a woman.'

For John Curran, TRACKS was a story he had heard about for many years. As a 24-year-old he had moved to Australia from the US, where he eventually made his first feature in 1998, the now iconic Australian film PRAISE. He recalls *'I was 24 and I decided to come to Australia and I can't really remember a reason why I did that. I did some backpacking around and I was introduced to the book back then. I didn't read it then but I knew what it was about. Then years later Emile approached me and I read the book and it struck me that the book and her journey really captured a time, a place and an experience that I felt like I had a lot of affinity for; the idea of doing something dramatic in your life when you're feeling a bit stuck. It resonated with me because at the same age I'd kind of done the same thing when I decided to come to Australia.'*

Robyn Davidson was very pleased to finally have TRACKS being made into an Australian film. Despite the many offers she had received since the book was published, she hadn't felt any was quite as right as this. She says of the time, *'I was such a purist I just didn't want Hollywood to have it. I thought no, this should be an Australian film. It should have its own values that are close to what the journey itself meant, and what the book meant.'*

Robyn was consulted on the film from the early stages, but was always happy for the film to be its own creative work, *'Obviously I don't think it's going to be a direct rendition of my book, and I think any writer who thinks the film is going to be totally faithful to the book, is naive. It's their vision, and I'm happy with that.'* Robyn was very trusting in the TRACKS production and recalls *'I first talked to Emile Sherman, the producer, and I just liked him, I just thought he was terrific. But the thing that really cinched it for me was Mia Wasikowska. I'd always wanted her and I'd I said to both John and Emile, 'If we can get Mia that would make me very happy,' and I certainly haven't been disappointed, I just think she's a terrific actor, and adorable as well.*

'So I really like everyone involved in the film and I think that makes a huge difference. The whole team, I just think they're great. Adam Driver—gorgeous!'

ADAPTING ROBYN'S STORY

While the filmmakers knew they had such fantastic material in Robyn's book *Tracks*, it was a long adaptation process. As John Curran explains, *'The book is first person and very interior and obviously the film wasn't going to be that: we had to find a voice for the script that wasn't in the book. Around that time I'd met Robyn Davidson who was admirably supportive but didn't want to be too intrusive, like her character in the book, and she talks about herself as a character in the book. She resisted going too deeply into her motivation for doing it and kind of left it up to me to project my own ideas into it.'*

Emile Sherman and Iain Canning agree: *'The book is an incredible character study and an amazing story but in some ways it didn't really have a third act in a traditional sense of a film. So we decided that as candid and open as Robyn, the narrator of the book, is, to a degree we had to distrust her, and look deeper. John Curran went on a very keen sort of detective mission to try and look at the silences in the book and the silences in a lot of the things that Robyn had said in online interviews and found some very interesting interviews that didn't get a lot of attention. So the process of adapting was first and foremost to find the main beats of the story and then to go deeper and deeper into Robyn as a character and her past, and to try to work out how that was going to feed into a really satisfying end to the film.'*

TRACKS FOR A NEW GENERATION

The two important things I did learn were that you are as powerful and strong as you allow yourself to be, and that the most difficult part of any endeavour is taking the first step, making the first decision. ~Robyn Davidson.

At the time Robyn made her journey, she didn't see it as anything extraordinary, but it was a momentous journey that captured imaginations worldwide. In the late 1970s, Alice Springs was not a welcoming place for a young, intelligent, attractive woman from the city who was determined to make a solo journey into a desert that many had perished in. Having already made the decision to embark on her journey, Robyn persevered for two years in Alice Springs planning her trip, despite the somewhat hostile and very masculine environment around her. Her courage and determination to overcome all of the challenges presented to her in Alice Springs—the wild camels who needed to be trained, and then survival in the harsh desert climate—made for an amazing story of remarkable achievement and an epic adventure. After *Tracks* was published, it rapidly became a bestseller, a book of its time for a whole generation of Australians and readers internationally, especially women, who admired Robyn's sense of adventure and ambition.

Because the film adaptation of Robyn's story has taken many years to come to fruition, it will now also be introducing Robyn's journey to a whole new generation. Producers Emile Sherman and Iain Canning feel the story could not be more relevant: *'As producers looking at taking on a film, the real key question you ask yourself is 'Why this story? Why will people be interested in it now?' For us it felt like the story is more interesting and pressing now than it even was back then when it really did capture the world's attention. Robyn wanted to be alone, to work out who she was outside of the chatter of her middle class friends who were all discussing politics and their post university careers. She wanted to get away from that and work out who she actually is. And sometimes to do that you need to put all distractions aside. In many respects that's much harder to do today than it even was then. With technology, satellite phones, smartphones, there's no way that you could actually do this trip today. So in some ways it makes it even more potent. Imagine if you could*

go to a place, at whatever age, and turn everything off and spend time really doing the impossible and working out who you are. This search for authenticity - that's what really captivated us with this film.'

CASTING ROBYN

The casting process for *TRACKS* began early on while the script was in development, as finding the lead actress was key. So the producers began discussing possibilities at an international level, and Australian Mia Wasikowska's name came up very early on. According to Emile Sherman and Iain Canning, *'We always wanted the lead actress to feed into the script development because they really were going to be embodying the heart and soul of this film. Early on in the development process we'd always thought of Mia but at the time she was a little bit too young. Thankfully development always takes longer than one expects and by the time we were ready it felt like Mia had hit the right age for this role. It felt like really there was nobody who was going to exceed Mia in being able to bring the essence of Robyn to the screen and carry the mystery that that character has because she is elusive in many ways. We needed an actress who would be able to hold that sense of mystery and take us on this incredibly inspiring and amazing journey.'*

Robyn Davidson too had suggested Mia, having seen her incredible work in her early role in HBO's *IN TREATMENT*, and was thrilled to have Mia confirmed for the role.

Mia was instantly attracted to the character: *'When I read the script I immediately felt a strange connection to her character. I can't quite explain why, but I was really fascinated by her and felt like I really understood her at that particular time in her life. I think it's an amazing thing to do, in a time when it's increasingly difficult to live in the moment and be in the here and now. Everything we do sort of facilitates the future or addresses the past, with technology and the pace that we go at in a modern society. And to a certain extent it's such a polar opposite thing, sort of being on a film set. Every now and then I'd be like 'Bah—if only the cameras weren't here,' which is similar, I think, to how she felt being documented during her journey.'*

John Curran and Mia Wasikowska had a wonderfully collaborative way of working. As John says, *'Mia was very protective of the character and I like that an actor owns their character, defends it, and can articulate why one of my notes doesn't work for them or suggest a better note, from their point of view. I think that like the character she thought a lot about her choices and a lot about what she would and wouldn't do and I went with that a lot, I deferred to her a lot for decisions because I felt that I wanted to be filming her interpretation of Robyn, not mine. I mean obviously as a director you're trying to manipulate them into your ideas and shots and line readings and what not but I think Mia's smarter than that.'*

For both of them, the key to unlocking the film lay in letting go of the book. As Mia says, *'I think the biggest challenge was just letting go of the book a bit, because we both loved the book and I have a huge amount of respect and love for Robyn the character from the book, so I think the challenge there was sort of letting that go but keeping the essence of it or the core kind of sense of who she was.'*

For Mia this really worked with John's style of directing: *'John's style is quite naturalistic—he likes to set up the things that we need in the scene and then kind of give us the space and the freedom and then capture it as best he can. He's not precious about the material; he's very open to us and our own interpretations.'*

Mia and Robyn met early on in the process when they both travelled to South Australia on a trip to meet the camels, and for Robyn to show Mia her way of working with them, which was a special experience for them both. As Mia remembers, *'It was wonderful to meet Robyn. I was quite anxious to meet her before we started filming because I wasn't sure how she'd feel about a movie being made about her and the person playing her. But then I met her and she was so incredibly warm and kind and really, really open about the experience. We went to South Australia and did this camel camp, so she could give me a female's perspective on how she interacted with camels and how she worked with them. People have a number of different ways of interacting with the camels and hers was quite a tender sort of caring way but also you have to be quite strong with them as well. So that was really wonderful and I was just so relieved when I met her because I was so in awe of her character and her journey and her story and just really loved it. Being able to actually have met her and to now have a friendship is probably one of the greatest things that I've taken away from this film.'*

CASTING RICK SMOLAN & MR EDDY

The next step was to cast the other key role in the film, the character of Rick Smolan, the National Geographic photographer that Robyn agrees to have photograph her along the way, in return for trip funding from the magazine. Despite his charismatic enthusiasm and energy, Rick is initially seen as somewhat of an intrusion for Robyn, who just wants to be alone. Emile Sherman and Iain Canning say, *'We were very keen that the actor we chose had a totally different energy to Robyn. We needed someone who very quickly on screen felt like, wow, this is not going to work. We needed a lot of humour out of it as well because it's a very quiet film in many ways so when Rick comes we wanted it to feel fun and energised. We brought on a casting director out of the US, Laura Rosenthal, to help us with that one role. Nikki Barrett was our casting director for the film as a whole. Then we saw a number of scenes from GIRLS and immediately we just thought 'This is the guy.' He's an incredible improviser, Mia and Adam got on hugely well on set and he just brings a great feel to the role and a great feel to the scenes.'*

John Curran too had a very clear idea of the kind of person they needed to play Rick, *'He needed to have a sort of physical and social awkwardness but be very intelligent and very likeable. He needed to be a fast talker with a lot of energy, the kind of guy that as soon as he comes in the room you see him next to a character like Mia's Robyn and you can see that the idea of these two in the desert together would be a really interesting fascinating thing to watch. There's always pressure to try to find the idealised image of a guy to put into a film as a semi-love interest and the list of names were plenty of well-known actors that I felt were good actors and they're attractive but they just didn't have a sort of idiosyncratic character that I could grab onto. I wanted an American, and I was having discussions with a New York casting agent and I came across this guy Adam Driver who was in this new series that I hadn't seen but I'd been reading about and hearing about—GIRLS. I read a blurb somewhere on a blog that said 'I don't know who this Adam Driver guy is, but he is weird and he's fantastic' and just that really short description just kind of piqued my curiosity, then when I saw his picture I thought 'Wow, this guy looks exactly like the kind of guy I'm looking for.' I did a bit more research and saw how tall he was. By sheer coincidence, our casting director in New York, Laura, knew him and once we arrived at him it was a very quick process.'*

Adam was immediately interested in the role, and jokingly recounts *'I was pretty excited from the beginning to go to Australia. I remember my initial Skype meeting*

with John, I said 'Oh, this is a perfect opportunity to get to camp out and you know, hang out with snakes, and get as filthy as possible,' and he kind of gently said 'Yeah, that could happen, but that's not necessarily your journey.'

John enjoyed working with Adam, who brought exactly what was needed to the role: *'I gave him a lot of freedom and encouraged him to just riff off the script, he'd come and do a scene and just do what he felt like doing. He's the kind of actor that really loves being a little bit out of control like that and he takes his comedy really seriously. That's the other thing I like about Adam, that it's not goofball stuff to him, he knows how to find that fine line between broad farce and intelligent humour. He's always looking for that authentic line, which I think, is really great.'*

Adam Driver also enjoyed the collaborative way of working: *'From day one we seemed to be on the same page on certain things. I came in with some ideas, but I felt I could trust him from the beginning and that I could throw them all away.'*

Adam was able to meet Rick Smolan as well as some of his photographer friends in preparation for the role. Adam says of Rick: *'He's an amazing character and it was fun to get a chance to hang out with him'* Rick too enjoyed the experience: *'I like him a lot and I spent a little time with him. I'm touched and honoured that they spent so much time thinking of the right person.'*

Adam and Mia didn't meet until their first day together on set. Adam remembers he was surprised when he saw Mia transformed into Robyn: *'She's an awesome, ferocious actor. I don't think we talked until the first day we were on set and I had walked on set briefly just to get a costume approved by John, and I saw her in the distance and thought, 'Oh that's what I always imagined that someone representing Robyn would look like.' And just from there she's so present and in the moment and playful and brave and I think you can't really ask for a better scene partner.'*

For Mia the feeling was reciprocal: *'Adam's a lovely person and such a good actor and I learnt quite a bit from him. This ended up being the sort of shoot that was very open to our interpretation and what's amazing and particularly impressive about Adam as an actor is that he is really spontaneous and very impulsive. He appears to find it very easy to just kind of respond to the environment and ad lib and take the character somewhere that isn't initially sort of in the script. I was incredibly impressed by that, it's a real gift for an actor, I think, to have the freedom to just trust yourself in the moment and keep going.'*

Just as Adam Driver was found in New York to play New Yorker Rick Smolan, Rolley Minutma came from the same area of Australia as the real Mr Eddy. Rolley is from the area near Uluru (Ayers Rock), and knows Mr Eddy's family. Like Mr Eddy, Rolley is a respected Elder and his first language is Pitjantjatjara. Long before the film, Rolley had heard stories of Robyn's journey that are still told in many of the indigenous communities that she visited.

Out of great respect to Mr Eddy, who had passed away, both Robyn and the producers were keen to obtain the permission of his family both to have him portrayed in the film and also to be played by Rolley. So the family and the community were consulted and gave permission.

John Curran immediately felt Rolley was perfect for the role and remembers on meeting him he was *'struck by his gentleness and likeability. The way he's scripted and the way he is in the book, he's very quiet, he doesn't say anything. What I got in Rolley was a real chatterbox and I just loved it, I just went with it.'*

Rolley recalls the experience of working with Mia: *'I have enjoyed working with Mia, it's been really good right through. That's what's good about working with people who are nice, it makes you feel really happy.'*

Mia too, enjoyed the experience: *'He's such a kind soul and just a wonderful natural actor.'*

Rolley surprised Mia with a gift on their first day. *Mia tells the story: 'He was always so sweet. He searched all over Alice Springs before they flew out to where we were filming, to find a rock to give me on the first day of filming, which is something that happens in one of the scenes. He wanted to find the right rock for the scene and for me it was really sort of sweet and moving when we shot that scene.'*

Robyn Davidson talks about the extraordinary privilege it was to have Mr Eddy as her guide on the real journey: *'How can I do it justice? Well, I'll start with Eddy the man. He would probably have seen his first whitefella when he was in his forties. He spoke not a word of English. So he'd lived really a pretty much traditional nomadic Aboriginal life. He was a little man. When I first met him he was wearing on one foot this huge Adidas running shoe and on the other foot he had a tiny little pink woman's slipper. He was very stylish!*

'And he was an elder. That means that he is somebody who has gone through levels of knowledge that encompass a sort of body of knowledge called The Dreaming, which deals with absolutely every aspect of life and the cosmos. The Dreaming is an intellectual feat of the highest magnitude.

'He was an important man in his community. And those old people who contain so much knowledge are really on the way out. It's a tragedy beyond measuring really. So I was incredibly lucky, incredibly privileged, not just to be in those communities while there were still those old people there, but for him, for some whim, to decide to travel with me. And he did! He just was, I think, within his own community he was also an eccentric, and it was one eccentric recognising another!

'The next morning it was little Eddy who stepped off with me, and he didn't leave my side for the next, I don't know how long it was. One month, two months, something like that, and he took me through his country. His Dreaming was Dingo, and as we walked along he'd be singing the dreaming stories of his country. It was absolutely extraordinary. But also in another way, totally ordinary, in the sense that we got grumpy with each other.

'Sometimes he'd faff around and I was still in my sort of Western time concept thinking, 'Oh, it's 5 o'clock, we'd better get going,' and he'd be wanting to go up a gully looking for pituri or wanting me to shoot a kangaroo. But being with him really kind of set me up for the next part of the journey which was, I think, this real sort of merging into country that happened to me.'*

This relationship as portrayed in the film is, for Emile Sherman in particular, *'one of the areas of the film that I'm most proud of, I think it's a beautiful section. The relationship that Robyn has with Mr. Eddy feels like a very natural and organic relationship, and Rolley has a natural charm and cheekiness that is infectious and surprising.'*

*Pituri, also known as mingkulpa, is a native Australian desert plant. Often described as a kind of native tobacco plant, it can provide a much needed energy boost on a long day's trek in the desert.

THE LOOK OF TRACKS

John Curran was inspired by the idea of coming back to Australia to shoot a film, and more than anything *'wanted to do a film where the landscape itself was a character in the film. I didn't want to come down and shoot something I could do in a studio somewhere. This project was a big attraction for me in that regard. And also I wanted to shoot on film, I wanted a film that was worth the fight to shoot on film because its not easy anymore, as we all know, it's a dying medium. And I think it deserved the richness of film and I wanted a classical look and I wanted to shoot a lot of wide shots and not all close-ups. I had made a lot of early graphical decisions about my approach to it and I wanted a DP who I felt could work with natural light, had a great eye and could move fast with little equipment. I also like people who make me laugh and are tough at sticking to their guns. I'd worked with Mandy before and I loved that she was really tough about what she wanted, but always in a way that amused me, that I found sort of inspiring, and which made it a fun collaboration. With this film, more than with anything I've ever done, I just had a sense that the script was just a jumping off place. The film was really going to be made out there in the desert; we were really going to find the film. There was going to be stuff happening with animals and with Mia and with Adam and I needed someone that could go with that and not freak out and not feel frustrated and could move with that kind of organised chaos. Mandy had the right personality and the right skill set for that thing. But bottom line is the reason I picked Mandy is that I knew she'd make a beautiful film.'*

DOP Mandy Walker was *'immediately enamoured'* by the script and saw that *'the landscape and locations are such an important part of the story, and that for much of her travel she is alone, so the photography is really important in showing her emotional journey'*. A now rare opportunity to shoot on film, John and Mandy discussed that *'the cinematography was really to be the best quality images we could achieve in varied environments, from beautiful to harsh, different weather and times of day. That's why we shot on anamorphic 35mm film, which still has the most dynamic range and colour rendition, more than any other medium.'*

Initially John Curran and Mandy Walker did a lot of research into the look they were after for both the desert and the period. Mandy explains they began in pre-production by looking *'at many other film references from the '70s, the time Robyn did her trip. Films such as WALKABOUT, and WAKE IN FRIGHT, and some films shot in the desert, like LAWRENCE OF ARABIA. We also looked at paintings by Fred Williams, Sidney Nolan and other Australian landscape painters.'* They also did a lot of research into the locations: *'We went to search for the locations and photographed many options. We then looked at these and other references, such as other films, photographs and paintings. Subsequently we had many meetings to lock down our visual language, and then work out our specific schedule.'*

Their lens choices were also a careful decision, and were chosen to perfectly capture the look they were after, using *'lenses that were older style and not super sharp and defined, it created a more painterly look. The images are all captured in camera, and in our colour timing we balanced out the images to be true to the places, and the way they were shot. It was evoking more classic landscape cinematography,'* explains Mandy. Tracks was a two-camera shoot, and each shot was carefully considered: *'The camera moves and the way we approached each location and part of the trek was very deliberate. We covered each scene to represent the experiences of Robyn's inner and physical journey. We moved frantically with her when she was frantic, we glided with her as she was moving elegantly across the landscape. Sometimes a close focus lens to separate her from the background and concentrate the audience's attention to her emotional state.'*

The shoot made the most of what the stunning environment naturally provided, often as an unexpected surprise. *'Every so often you would be amazed at the light, or the dust storm that would come out of nowhere to engulf us,'* recalls Mandy. One of her favourite shots is the spectacular moon rising in the desert, which she was thrilled to capture: *'I think my favourite shot was a super long lens of the moon, 2800mm. We were waiting for it to rise and when it came up it was bigger than full frame, magical, full orange and there was a heat haze in front. I have never seen a shot like that before.'*

John Curran had worked in the desert previously and was surprised to see how it looked when he arrived after years of record rainfall: *'Now it's green. There's spinifex everywhere and tall desert oak. It didn't look like I remembered it. It was more lush and more beautiful than I had in my head when I was developing this film. I was thinking about how I was going to get around the monotony of just flat and red everywhere and I didn't have that problem at all.'*

The talents of production designer Melinda Doring and costume designer Mariot Kerr helped complete the natural look of the film and the muted colour palette that John was after. As he explains, *'It was all in the details, and textures and colours, and I think both Melinda and Mariot bought into the overall palette that I was looking for. And it's a period piece, so they both had to be really specific to the period and draw from it in a way that was authentic but still suited our overall look.'*

Rick Smolan's photo book of the journey, *From Alice To Ocean*, was a great visual reference for the team to draw on. According to Melinda, the team took *'a lot of inspiration from Rick Smolan's book. It's incredibly detailed in all the places that they visited, with lots of fantastic shots. Within these fantastic photos there are great references for the colour palette. Robyn being in amongst these places gets covered in dirt, so all her costuming, all her bits and pieces just have this layer of dirt. So, the colours are quite muted, and from that we soon decided the whole film needed to have that kind of dusty, deserty, muted look. We also drew inspiration from the colours in the environment.'*

It was the same colour palette for costume designer Mariot Kerr, who says: *'We've kept it as subdued as possible, taking the colours from the desert itself: all the reds and ochres and browns but also the beautiful blues and violets and greens that you see out there.'*

For Mariot, the fashion of the time was something else to consider: *'It's set in 1975, 1977, '78, but we're not trying to do a fashion documentary from that time. It's more keeping the essence of the real Robyn Davidson and what she wore, which is a combination of the practicality and the comfort and mix it up with a bit of her bohemian past as well.'*

As well as using Rick's photos as a reference, Mariot was in touch with Robyn about her clothing for the trip and Robyn shared a lot about things she wore and what she liked, and explained to Mariot that *'comfort was really the most important thing for her. She found when she was out there she could do without all the trappings that we think we can't do without so that's why we wanted to cut her wardrobe as the trip progresses down to a bare minimum to all the things that have survived, or the things that are comfortable. Which is why that kimono-style top just shades her but is loose, it breathes.'*

Costuming also had to reflect the different stages of the journey as time went on. Mariot says, *'She starts out with a bigger wardrobe, but then when she sets off on*

her journey she does become a lot more practical. She starts off with quite a few new items of clothing, but as she goes through the journey obviously those clothes disintegrate so it wasn't just a matter of getting her look, it was showing the progression of her journey and obviously the effect that had on her clothes.

Because of that we had to manufacture a lot of her wardrobe, and made three of many pieces so we could have different stages: one looking fresh and pretty when she sets off, and two that are at various stages of worn and haggard, as if you've only washed things in bore water, if you wash it at all, so they've seen silt, sweat, dirt and dust as well as wear and tear.'

A key part of Mia's wardrobe was the ubiquitous '70s Australian item, the sarong, something that proved surprisingly difficult to find! Mariot recounts, *'We had one woman running around Bali for us, actually photographing sarongs and sending us photos and we chose what was most suitable for us, most like the references. The others we actually needed four of, to show the progression through the journey. In the end we found them at some exclusive shop in London and had them sent over at great expense. Robyn told me the original one came from Target!'*

The sarongs were a particularly important item for Robyn, says Mariot, because she used them *'for a few different purposes, not only to wear. She used it to carry food, she used it for shelter, she used it to sleep in—whatever— to tie around her head if the sun was too strong.'*

Similar to the sarongs were the Indian cotton wraps, adapted into skirts. These were a favourite for Mariot because *'they really seem to encapsulate all the colours that are out there in the mountains, the desert, the spinifex.'*

They also had beautiful hand made knits created from the visual references, and Robyn's reliable sandals, which were recreated by a specialist shoemaker in Adelaide who worked from the original pictures, again creating multiple pairs to use at different stages of filming.

For Adam Driver as Rick Smolan, a young travelling photographer, the wardrobe was small, but covered some Australian classics, including the iconic Stubbies shorts, very short shorts, which to Mariot's surprise was something Adam requested. She says, *'I was slightly scared because dressing any six-foot-four man with long arms in '70s stuff can be a little bit scary, but he was very obliging and fitted into everything perfectly at his first fitting. He'd been spending a lot of time with Rick Smolan and the thing that surprised me is that he actually asked if he could wear Stubbies shorts because Rick had told him about Stubbies. I'd gone back to Adelaide when he'd first arrived to do his fitting and I actually had a rack of Stubbies for him but I'd left them behind because I thought that introducing Stubbies that size (very small!) on the first fitting might not have been the best tactic, so I was very surprised when he asked for them!'*

Although having asked for them as an authentic item, Adam saw the funny side of the infamous Australian short shorts: *'It's kind of hard to be intimidating or taken seriously wearing those shorts... People would come on set and trying to bro it up with them when they can kind of see my underwear was something I didn't foresee...'*

LOCATIONS

TRACKS was shot in the deserts of Australian states South Australia and the Northern Territory in October/November, the beginning of the hot season. Shooting in remote locations always has its challenges, and through the shoot the production team had not only the dry desert heat to contend with, but they also encountered bushfires, floods and at one time, unbelievably and unseasonably, even snow. Along with this came the challenges of trying to keep the fine red dust of the landscape out of all of the film equipment, something that was also a problem for Rick Smolan on the original journey!

The desert conditions made for a very physically demanding shoot for the cast and crew, which only gave them yet more respect for and understanding of what the experience would have been like for Robyn. And although a challenging environment in many ways, the desert is so spectacularly beautiful that it made the shoot a special one.

For John Curran *'the climate and the experience of being out there, particularly being at work every day and having no buildings, nothing around you, for a full 360 degrees, it was really kind of magical.'*

For Mia who had previously been working internationally, it was a special thing to be back in Australia: *'It's been really nice to be back in Australia, travelling around and sort of connecting to my own country. It was amazing to travel to quite remote locations where you don't usually get a chance to spend so much time.'*

For Adam Driver, *'It's more inspiring than it has been challenging— the crew are so good. It's kind of difficult circumstances to work under, but everyone made it so easy. There is no hierarchy and everyone was very much on the same level as far as moving gear; everyone kind of got the circumstances and was very eager to make it as easy as possible. And it's one of the most beautiful places on Earth. I had such preconceived notions of what it was going to be like, kangaroos just boxing each other, but I was shocked at how beautiful it is here.'*

The logistics of filming a journey set over such a long distance was something that had to be overcome in a way that was true to the changing desert landscapes that Robyn experienced. Emile explains, *'We brought on a co-producer Julie Ryan and subsequently Antonia Barnard and they both in their different ways found the way through the production quagmire, and helped ensure that we were going to be able to tell this story which really took place over two thousand miles. We naturally weren't able to retrace the actual journey, we had to find a location base around which we could have as many different looks as possible, and we found that in South Australia. We had a lot of support from the South Australian Film Corporation and around the Parachilna area in northern South Australia we found a great base. We did know, however, that we needed to shoot in the Northern Territory. The sand there, the look of it and Uluru [Ayers Rock] is key to our film so we needed to be there.'*

The iconic Australian landmark Uluru (Ayers Rock) is located in the Uluru-Kata Tjuta National Park in the Northern Territory. A very special place for Indigenous Australians, it is a part of the land of the Anangu people and home to many traditional sacred sites for both men and women.

Rolley Mintuma, who plays Mr Eddy in TRACKS, explains, *'Uluru for its traditional owners is a very, very special place and it needs to be protected and looked after the same as any of the traditional owners look after their own individual sacred sites. It is the same as with Robyn and the whole idea of looking after her as she travels and*

keeping her safe. It's similar to looking after the places, the country as well. Everything needs to be protected and kept safe. There are certain special places that it's natural for people to be drawn to and sense the significance of. Uluru is one such place and it has really important significance for many people in the surrounding area. People like ourselves that go there to live do so to help the traditional owners to look after the place because it started to become such a tourist attraction and it is even more important to protect it and to look after all the many visitors that come there to enjoy how special it is. It is simply a very profound and important place.'

The production consulted with the traditional owners about filming around Uluru, and due to the goodwill and the respect for Robyn Davidson, production was granted special access to areas around Uluru that are not normally accessible to visitors.

THE CAMELS – Bubs, Dookie, Zeleika (Zelly) and Goliath

Having had no previous experience with camels, Robyn Davidson worked in Alice Springs for two years before beginning the journey. During this time she learned how to train and handle wild camels and earned her own camels from the camel handlers she worked for, the Austrian Kurt Posel and the Afghani Sallay Mahomet, a descendent of some of the first camel herders in Australia.

Not long before she left for her journey, it became apparent that one of the camels, Zeleika (Zelly) was pregnant, and so she was to have a calf along as well. Initially concerned about the idea, it then became apparent that the baby camel was a blessing in disguise: tying up the baby camel meant that the other camels wouldn't wander far.

Robyn's camels carried her equipment, but they were much more to her than that, they were characters and companions and she was dependent on them for many things, including survival. Robyn explains, *'I wasn't foolish about the desert, I knew that I had to learn about it. I knew that I had to understand that environment so that I wouldn't die. And I had to understand my camels and have absolute faith in my camels, and train them very well. But because I did do that, I felt confident in my environment.'*

Robyn's way of handling camels was very different to the norm at the time, says Emile Sherman: *'A lot of the men working with camels at that time saw camels as these beasts of burden - they were just there to carry gear or do whatever for them. Robyn developed absolutely personal relationships with these camels and fed them food by hand and loved them individually.'*

It was Robyn who suggested Andrew Harper as the cameleer for TRACKS, someone she rightly knew would be exactly who the production needed. Andrew Harper is from the Outback Camel Company, which specialises in desert treks and expeditions, often for scientific and ecological surveys, and over time he has been on treks with Robyn Davidson.

Australia has the largest number of wild camels in the world, and while official estimates vary, the current population is thought to be between 800 000 and one million camels or more, spread through areas in Western Australia, Queensland, Northern Territory and South Australia. They were first introduced to Australia in 1840 and used for the Burke and Wills expedition in 1860. A key part of Australia's pioneering history, thousands of camels were imported to Australia, before being abandoned after expeditions, where they surprisingly then flourished and became the wild camel population Australia has today.

Robyn's influence on cameleering in Australia is great. Andrew Harper says, *'The interesting thing about this film from a cameleering perspective is that Robyn's trip, now over 30 years ago, was very much at the tail end of the cameleering age. It was a bridge between the last living Afghan cameleers. Cameleering and camels had been almost forgotten about in Australia right through the '50s, '60s and '70s, and Robyn was the first person to actually re-engage and learn about pack camels and travelling with them. Her journey sparked a renewed interest in camels and working with camels in Australia. It's marvellous that she did do it, because it started a whole tourism industry with camels, more or less. There was camel riding going on, but there was no one actually exploring the desert.'*

Working with camels was a new experience for the entire production team, but one they felt good about once they had found Andrew. Says Emile, *'It was an incredible moment of synchronicity when we found Andrew Harper, our camel wrangler, because it was through Robyn Davidson. He came very early onto the production and showed us a number of camels that he had and we cast the camels. John chose the ones that he thought were as different as possible from each other so they'd have a real sense of individuality.'*

Cast as the four camels in the film were Istan as Bubs, who was the lead camel and Robyn's riding camel, Morgan as Dookie the bull camel (and Andrew's favourite), Mona as Zeleika, mother of baby Goliath, who was played by an adorable camel called Mindie. In all there were 19 camels on set at various stages of production.

John Curran couldn't speak highly enough of Andrew and his team for their ability to work with the film crew and also for their amazing abilities with these incredible creatures. *'Andrew found this amazing male named Morgan who literally on cue would growl and snap at you, but he was a real pussycat and it was all show. I really gave Andrew a lot of credit for not only casting them and organising where they had to be and when but he had a really awesome team with him that just clicked in to the process of filmmaking really quickly and I'm not sure we could've done it without those guys.'*

Luckily Mia was a natural with the camels, something John Curran was very thankful for. *'Mia wouldn't have been attracted to this in the way she was if she didn't love animals. She's a very gentle, sweet, affectionate person, particularly with the animals. When you watch her with them you can see she's an animal lover.'*

Andrew Harper too was impressed. It was Andrew who spent time with Robyn and Mia together to show how Robyn handled the camels, and he says of her, *'One of the challenges, or one of the unknowns, of working with this film was how Mia was going to work and handle the camels, because not many people have worked with such large animals before, and I'm delighted to say that Mia's a natural with animals. She's just got that gift of relating to them and respecting them, and consequently the camels respect her. It was an instantaneous thing and the camels, particularly Istan, the lead camel, recognised that and that makes it so much easier for Mia because they listen to her commands. So it was quite a smooth process of introducing her to the animals, which has been terrific.'*

Andrew adds, *'One of the things that Mia had to learn with the camels was the commands for making them, or asking them, to do what she wanted. We use words that stem back from the days when camels were first introduced to Australia back in 1860. And most of the words come from the subcontinent. The words we use most are 'udu' which means 'stop', 'ibna', which means 'stand' or 'go', and 'hoosh', which means 'sit'. We use 'steady' as well, and 'back up' to go backwards. And the camels know what all those commands are, just like the camels know their names.'*

Working with the camels was a unique experience that Mia greatly enjoyed. *'The camels are amazing. That's how I first met Robyn. Robyn, Andrew and I spent three days in the Flinders Ranges before we started filming, and they sort of trained me up with the camels. And they first get to know you through smell and then by the sound of your voice, and obviously the more time you spend with them, the stronger the bond. They are just wonderful, I really love them, and they're sort of the best animal to work with on a film. They're very good companions and they just kind of magically kind of glide through everything.'*

The crew also formed special relationships with the camel, DOP Mandy Walker had a favourite, *'We all loved our dogs and camels. My favourite was Morgan who plays Dookie the camel. He would repeat the same action every take as if he really understood what we were doing. We were all sad to say goodbye to our animals.'*

The other very key relationship for Mia's character is with her dog Diggity, played by Special Agent Gibbs. TRACKS is the first film for Special Agent Gibbs, who is six years old and was trained by the film's very experienced dog trainer Kirstin Fedderson, along with Gibbs' stunt double Ziva. With so much riding on Mia having a great relationship with the dogs, Kirstin was thrilled with how the first meeting went. *'We read a lot from our dogs, and as soon as our dogs met her they just liked her instantly. She went straight down to the ground and said hi to them and their tails were wagging full-time. They just loved meeting her.'* The meeting between the dogs and the camels was a little more difficult, and Diggity had to be taught to ride the camels, which for Kirstin was *'probably our most challenging part of the film, but once we taught the stunt double to ride she actually loved being high up on the camel and she started thinking that was really cool.'*

THE MUSIC

Although Robyn's journey took place in the 1970s, the approach to scoring the film reflected the timeless nature of the landscape and of her experience, far removed from society. As with the initial approach to Robyn's story and her book Tracks, the key to finding the right music was to look deeper into the story. Brooklyn based composer and double bassist Garth Stevenson was brought on to the film, and as a musician raised in the mountains of Western Canada, nature had long since been the primary inspiration and the common thread between his life and music, a connection that would be crucial for Tracks. Director John Curran was also drawn to his experimental approach to recording the double bass and in their initial conversations they discussed how this would apply to other instruments. Inspired by his initial discussion with director John Curran, Garth ended up *'spending the night searching for new sounds in the studio and at 2am found myself lying under the piano bowing the strings with twine covered in bass rosin. This sound can be heard near the end of the opening scene.'*

It was Garth's double bass and its deep resonant sound that really was key to capturing the awesomeness of the desert, as he says *'Double bass is my primary instrument, and it felt effective in capturing the depth and vastness of the desert. Garth was also able to draw upon his other experiences in nature, 'For most of my life as a musician, nature has been my primary source of inspiration. I frequently hike my 150 year old double bass into woods and mountain ranges across the globe and have also taken it to more stark landscapes including Antarctica, Siberia, and the desert in Arches National Park. Having spent so much time working on music directly in nature, I had a clear vision of how to depict the Australian desert with sound. John and I discussed trading the literal dryness of sound in the desert for a more*

reverberant openness that would depict the vastness of the landscape most accurately.'

In addition to the double bass, further instruments were added with careful consideration, as Garth explains *'Piano was a present instrument in Robyn Davidson's childhood, which gave it added significance as a leading voice in the score. Flute was chosen as a sound that could float atop the denseness of the string and piano layers while capture a sound of youthful femininity. For flute, we felt it appropriate to avoid creating too conventional or classical a sound. Experimenting with blends of reverbs, delays and doublings with flugelhorn and piccolo we found the sound we were looking for.'*

As well as communicating the feel of the desert environment, the music in the film is also key to communicating much of Robyn's emotional journey throughout the film, as Garth says, *'There is a darkness in Robyn's past that she carries with her, and there is also a lightness and hopefulness in the journey that she creates for herself. The music walks this line with her from the start to end of the film.'*

ROBYN DAVIDSON - biography

Robyn Davidson was born on a cattle property in Queensland, Australia. She attended boarding school at Saint Margaret's Girl's School in Brisbane, gaining two scholarships in 1966, one to the Brisbane Conservatorium of Music.

She turned down those scholarships and between 1967 and 1972, took odd jobs while studying part-time at various institutions – a year of zoology and philosophy at Queensland University, a year of piano studies at the Sydney Conservatorium of Music, and two years of Japanese language at Queensland University.

In the mid 1970s she went to Alice Springs in the Northern Territory, to prepare for a journey to the west coast, with camels. She left Alice Springs at the beginning of 1977, and travelled alone across one thousand seven hundred miles of desert, reaching the west coast nine months later.

The story of that journey was published first in National Geographic Magazine in 1978, then by the London Sunday Times the following year. It was National Geographic's most popular cover for a number of years. The story was syndicated to approximately ninety magazines around the world, as their cover stories. Later, she wrote the book *Tracks*, which was published in 1981 by Jonathan Cape in the U.K. and Pantheon in the U.S.A. *Tracks* has never been out of print.

Tracks was subsequently translated into eighteen languages, was a bestseller in the UK, Australia, USA, Denmark, France, Germany, Italy, Spain, Portugal and Sweden. For 'Tracks', Robyn Davidson won the Blind Society Award, and travel literature's prestigious Thomas Cook Travel Book Award – the only woman ever to have done so.

From 1980 to 1986, Robyn Davidson travelled a great deal, and her writing was published in Bunte, Geo, Sterne, Granta, National Geographic and Traveler Magazine. Her literary essays, columns and reviews appeared in English American and Australian newspapers and journals including the T.L.S., Sunday Telegraph, The Times, The Guardian, Granta, The Nation Review, the Melbourne Age and the Sydney Morning Herald. Her writing has been included in 'Best Australian Essays', and 'Best Australian Stories', as well as many anthologies.

Robyn Davidson wrote the script for a feature film, MAIL ORDER BRIDE, commissioned and produced by the Australian Broadcasting Corporation in 1984. It won the Penguin Award for Best Script. She also researched and wrote the outlines for three feature-length documentaries on Aborigines, commissioned by the Australian Broadcasting Corporation (ABC), and worked as a script consultant for the Australian Film Commission.

In 1987, *Australia: Beyond the Dreamtime* was published by BBC Books. Thomas Keneally and Patsy Adam-Smith contributed the first two parts, and Robyn Davidson wrote the third part titled 'The Mythological Crucible' - a history of Australia from 1950 until the country's bicentennial.

In 1988, a collection of her essays, *Travelling Light*, was published by Collins Australia. She received a grant from the Australia Literature Board to write a novel. That year, the British Council sent her to the United Arab Emirates, to give a series of lectures.

Robyn Davidson's novel *Ancestors* was published by Jonathan Cape in the U.K. and Simon and Schuster in the U.S.A., in 1989. The book was shortlisted for the Premier's Award in Australia. It has since been translated into three languages.

From 1990 to 1992 she travelled through North West India with a caste of pastoral nomads – the Rabari. *Desert Places* chronicles those two years. It was published in 1996 by Viking Penguin in both U.K. and U.S.A. and was on the bestseller lists in Australia for a year. It was shortlisted for the Thomas Cook Travel Book award in UK, and has been translated into five languages.

She worked on a film script with the actress Julie Christie and an Australian theatre director Lindy Davies. This is an ongoing working partnership. She lived for three years with the English writer, Doris Lessing, who is a mentor and friend.

She has lectured at various international institutions including The Royal Geographical Society, London, the Smithsonian Institute, Washington, Clare Hall College, Cambridge, and the New York Public Library.

Picador published *An Anthology of Journeys*, edited by Robyn Davidson. The introductory essay was published by Granta, Brick Literary Magazine, Canada, and Australian Literary Review. She contributed the entry for travel writing in The Cambridge Women's Writing in English.

She is at present working on a fictionalized memoir titled *Self Portrait with Imaginary Mother*, to be published by Bloomsbury. A section of that work in progress has been published by The Bulletin and Brick Magazine.

She has written essays and reviews for The Monthly Magazine in Australia. She has edited 'Best Australian Essays' for Blackinc in Australia.

Tracks and *Desert Places* have been taught in universities and schools in the UK, Germany and Australia.

Robyn Davidson has made many radio and television appearances, and been invited to literary festivals in Australia, America, Canada and UK.

In 2006 Blackinc in Australia published her essay on nomadism *No Fixed Address: Nomads and the fate of the planet* - one of their Quarterly essays series. It won an award from the organization Australians Studying Abroad. She read 'No Fixed Address' for Radio National in Australia, in an eight-part programme.

She has begun the research for a series of documentary films on the fate of traditional forms of nomadism in the modern world. She spent several weeks traveling through Tibet and staying with nomads - initial field research for that project. Her essay about Tibet was published in Best Australian Essays.

During 2004 she was a Visiting Scholar with the Mongolia and Inner Asia Studies Unit, attached to the Department of Social Anthropology, Cambridge University. She is a Fellow of Clare Hall College, Cambridge.

She won a Wingate Scholarship to further her field research in Nepal for the Nomads project. The Centre for Cross-Cultural Research at the Australian National University, invited her to continue her research with them, sponsoring her for a H.C. Coombes Fellowship for the first half of 2005.

She has also received fellowships from the Melbourne University and the Australian National Museum. She won the Blazey award for work on her current memoir.

Robyn Davidson lives in Australia and India.

RICK SMOLAN - biography

Rick Smolan is a former Time, Life, and National Geographic photographer who has a great affinity for Australia. One of his first assignments was spending a few days photographing the then Prime Minister of Australia, Malcolm Fraser, in Japan for Time Magazine. Shortly after, while on assignment in Alice Springs he met Robyn Davidson and was assigned by National Geographic to document her now legendary trek. After Robyn's journey became one of the most celebrated stories in the magazine's history, he published a much wider range of his inspiring photos from the trip in his book *From Alice to Ocean: Alone Across the Outback*. He then returned to Australia to create the innovative project *A Day in the Life of Australia*, which was so successful it went on to launch the celebrated international series for which he is best known.

Today, with more than five million copies of his books in print, Smolan directs massive global crowd sourced projects that combine creative storytelling with state-of-the-art technology. Many of his books have appeared on the New York Times best-seller lists and have been featured on the covers of Fortune, Time, and hundreds of b publications around the globe.

Smolan's other works include *Passage to Vietnam*, which proved the storytelling powers of interactive CD-ROMs, *24 Hours in Cyberspace*, which took a snapshot of the infant Internet and *One Digital Day*, which explores the impact of the microprocessor on civilization. *AMERICA 24/7*, a New York Times bestseller, enabled thousands of Americans to create a national family album during one ordinary week, and was featured by Oprah Winfrey as one of her "Favorite Things."

Smolan's numerous projects include *The Obama Time Capsule*, *America at Home*, *UK at Home*, *Blue Planet Run*, *The Power to Heal*, and *Medicine's Great Journey*.

Smolan has spoken at TED, The Davos World Economic Forum, The Ford Foundation, The Wired Health Conference, TEDMED, Techonomy, DLD in Munich, IdeaCity in Canada, INK in India and The Strata Conference. His TED talk "Natasha's Story: An American Homecoming" has been watched by more than a million people.

In the fall of 2012 Smolan released *The Human Face of Big Data* focusing on how the planet is developing a nervous system via our new ability to collect, analyze, triangulate and visualize vast amounts of data in real time. The project resulted in a large format book, an engaging iPad app, and an upcoming TV special. In December 2012 the book was delivered simultaneously to 10,000 world leaders, Fortune 500 CEO's, heads of media companies, Oscar® winners, Pulitzer Prize Winners, and Olympic winners in 50 countries. In April 2013 the project's companion iPad app won the coveted WEBBY Award for best educational iPad app. In June 2013 Apple featured the App on the front page of 42 of its App stores worldwide.

Fortune magazine describes Smolan's production company, Against All Odds Productions, as *One of the 25 Coolest Companies in America*.

CAST BIOGRAPHIES

MIA WASIKOWSKA (Robyn Davidson)

Mia has most recently starred in the acclaimed psychological thriller *STOKER*, from iconic Korean director Park Chan-wook and co-starring Nicole Kidman and Matthew Goode. Her other recent roles include Richard Ayoade's *THE DOUBLE* with Jesse Eisenberg and Jim Jarmusch's 2013 Cannes Film Festival entry *ONLY LOVERS LEFT ALIVE* with Tom Hiddleston and Tilda Swinton. Mia is currently in production on the David Cronenberg feature *MAPS TO THE STARS*, alongside Robert Pattinson, followed by a Fall start date on Sophie Barthes' *MADAME BOVARY* as Emma Bovary. In 2014, Wasikowska will join Cate Blanchett in the highly anticipated adaptation of the Patricia Highsmith novel *CAROL* directed by Todd Haynes.

Working with Australian director John Hillcoat (*The Proposition*), Mia appeared alongside Jessica Chastain, Shia LaBeouf and Australians Jason Clarke and Guy Pearce in the 2012 Cannes Film Festival entry *LAWLESS*. In 2011 Mia starred in the Oscar® nominated *JANE EYRE*, opposite Michael Fassbender, Jamie Bell and Dame Judi Dench and as the lead in Gus Van Sant's *RESTLESS*. Also in 2011 she starred in the three-time Oscar® nominated film *ALBERT NOBBS* with Glenn Close, and was announced as one of Time Magazine's 100 Most Influential People in the World for that year.

In 2010 Mia starred as Alice in Tim Burton's *ALICE IN WONDERLAND* with Johnny Depp, with the film going on to gross 1 billion dollars at the box office worldwide. That same year Mia portrayed the daughter of lesbian mothers in Lisa Cholodenko's *THE KIDS ARE ALL RIGHT* with Annette Bening and Julianne Moore, which was nominated by the Academy of Motion Picture Arts & Sciences for Best Motion Picture of the Year and won the AFI Award (USA) for Movie of the Year.

Mia's first feature film role in her native Australia was in *SUBURBAN MAYHEM*, for which she was nominated for an AFI (AUS) Young Actor's Award. Her international debut came with her role in the acclaimed HBO drama series *IN TREATMENT* in 2008. Additional film credits include Edward Zwick's war drama *DEFIANCE* and Mira Nair's biopic *AMELIA* about female aviator Amelia Earhart.

A multi-talented artist, Mia recently made her film directorial debut with a short film as part of the anthology film *THE TURNING*, based on the collection of short stories by Tim Winton. As a still photographer, Mia was a finalist in the Australian National Photographic Portrait Prize 2011 for an image she took of Jamie Bell on the set of *JANE EYRE*.

ADAM DRIVER (Rick Smolan)

Named one of Variety's Ten Actors to Watch in 2012, rapidly rising star Adam Driver is a graduate of the prestigious Juilliard School in New York.

Driver is currently best known for his Emmy nominated role as Adam Sackler in Lena Dunham's iconic HBO series GIRLS, a series which has already won an AFI for TV program of the year, two Golden Globes, a WGA award, and a Primetime Emmy.

His recent film credits include the Coen Brothers Cannes Grand Jury Prize winning INSIDE LLEWYN DAVIS starring Oscar Isaacs, Carey Mulligan, Garrett Hedlund and Justin Timberlake, and Noah Baumbach's successful New York comedy FRANCES HA, where he starred alongside co-writer and lead Greta Gerwig. He has worked with multi-Oscar® winning directors Clint Eastwood, in J. EDGAR, and Steven Spielberg, in the twelve-time Oscar® nominated Lincoln. Driver also featured in the 2012 Independent Spirit nominated GAYBY, Tribeca Film Festival hit BLUEBIRD and the New York indie feature NOT WAVING BUT DROWNING.

Driver is soon to appear in THE F WORD, also starring Daniel Radcliffe. He will play an 18th century nobleman in the lead role of Max Winkler's comedy THE COWARD, also starring Chris O'Dowd. He is set to appear in the upcoming ensemble comedy THIS IS WHERE I LEAVE YOU, based on the Jonathan Tropper novel and starring Tina Fey and Jason Bateman. He is also re-teaming with Noah Baumbach on his highly anticipated next film WHILE WE'RE YOUNG, together with Naomi Watts, Ben Stiller and Amanda Seyfried.

His roles on Broadway include MAN AND BOY starring Frank Langella and MRS WARREN'S PROFESSION in which he starred alongside Sally Hawkins.

In addition to his acting career, Driver, a former fully trained Marine, is a Co-Founder of the Non-profit Arts in the Armed Forces that intends to bridge the gap between the military and the performing arts communities by producing a series of free performances of monologues, scenes, staged readings and music, for a mixed military and civilian audience.

ROLLEY MINTUMA (Mr Eddy)

Rolley Mintuma is from the Mutijtulu community near to Uluru (Ayers Rock) and his first language is Pitjantjatjara. Rolley is an Elder and custodian of his culture. He is a traditional dancer and singer, an artist, craftsman and nankari (traditional doctor).

Rolley previously acted in the acclaimed two-part TV drama THROUGH MY EYES: THE LINDY CHAMBERLAIN STORY starring Miranda Otto, nominated for an AFI for Best Tele-feature or Mini Series in 2005, and has appeared in numerous documentaries.

Rolley has known the story of Robyn's journey via the many retellings within his community, and he is a relative of the real Mr Eddy who guided Robyn on her journey.

RAINER BOCK (Kurt Posel)

Having begun his successful career in German theatre and film, Rainer Bock first garnered international acclaim with his role in Michael Haneke's masterpiece *THE WHITE RIBBON*, which saw him nominated for the 2010 German Film Award for Best Performance by an Actor in a Supporting Role. The film was nominated for two Oscars and won three prizes at Cannes including the Palme D'Or and the FIPRESCI Prize.

Since then he has gone on to appear in major international features including Quentin Tarantino's eight-time Oscar® nominated *INGLOURIOUS BASTERDS* (2008), *UNKNOWN* (2010), alongside Liam Neeson, and Steven Spielberg's six time Oscar® nominated film *WAR HORSE* (2010).

Most recently he has featured in Brian De Palma's *PASSION* (2012), nominated for the 2012 Venice Golden Lion and Anton Corbijn's *A MOST WANTED MAN* (2013), based on the John Le Carre novel and starring Rachel McAdams, Philip Seymour Hoffman, Willem Dafoe, Robin Wright and fellow German actor Daniel Bruhl. He also appeared in a small role in the box office hit *HANSEL & GRETEL: WITCH HUNTERS* and stars in the upcoming period drama *LAUF JUNGE LAUF* by Oscar® winning director Pepe Danquart.

He continues to star in German film, television and theatre.

ROBERT COLEBY (Pop)

Robert Coleby is a highly acclaimed actor with an extensive career in film, theatre and television in both the UK and Australia, with over 150 credits to his name.

Robert's feature film highlights include *THE MARINE* (I & II), *THE PHANTOM*, *BAD BEHAVIOR*, *COLLISION COURSE: CROCODILE HUNTER*, *WALK THE TALK*, *LITTLE WHITE LIES*, *SEBASTIAN AND THE SPARROW*, *THE BLUE LIGHTNING AND THE PLUMBER*.

Robert has appeared in an exceptional number of television programmes and is probably best renowned for *CHOPPER SQUAD* (Series 1 and 2), where he played the co-leading role of Barry Drummond and also for *PATROL BOAT* (Series 1 and 2) in the role of Lieutenant Charles Fisher. Most recently he has appeared in a Sony pilot *THE FRONTIER*, Steven Spielberg's epic sci-fi series *TERRA NOVA* and *SEA PATROL*. Robert has had roles in many iconic Australian television dramas; *ALL SAINTS*, *CITY HOMICIDE*, *MCLEOD'S DAUGHTERS*, *G.P.*, *A COUNTRY PRACTICE*, *CARSON'S LAW* and *YOUNG DOCTORS*, as well as the children's television series *THE ADVENTURES OF SKIPPY AND FLIPPER*. In the UK he has appeared in *JOHN HALIFAX GENTLEMAN* as the lead, *SKI-BOY* as the co-lead, *NEW SCOTLAND YARD*, *POLLYANNA*, *THE ADVENTURES OF BLACK BEAUTY*, *QUILLER* and *KING LEAR*.

JOHN FLAUS (Sallay)

John Flaus has worked extensively in Australian film, television, theatre and radio, with a colourful list of credits spanning over 40 years.

He is a well known and admired artist in the industry and his major roles range from parts in films including THE CASTLE and SPOTSWOOD, as well as TV shows including TANGLE, JACK IRISH, SEA CHANGE and BLUE HEELERS to name just a few.

John has also appeared in a variety of stage productions over the years, notable Hotel Sorrento for Hit Productions and THE GRAPES OF WRATH for the Melbourne Theatre Company.

TIM ROGERS (Glendle)

Tim Rogers has been songwriter and prancing satyr for rock/lounge act You Am I for nigh on twenty years, his songs paying homage to the noblest and most foolish of pursuits, his anatomy a testament to its calamities. Feeling his youthful doe-eyed appeal diminishing, he has, in tandem, performed with a number of other combos, both on record and in performance. Of late his cabaret show "Saligia" has received the kind of acclaim usually reserved for resuscitations and wedding night surprises. He has been employed by Malthouse Theatre to portray an exaggerated version of himself for their 2009 production of WOYZECK and again in 2011 for THE STORY OF MARY MacLane by Herself, which he co-wrote. Tim has also written for the likes of The Age newspaper and The Monthly magazine, proving that his way with words translates well. Most recently, Tim has appeared on TV in the ABC Australian series THE TIME OF OUR LIVES and in feature film THE BOY CASTAWAYS. With feature film and TV performances, a truckload of awards and acclaim, we are hoping one day soon an appreciation of cutlery will grace him.

CREW BIOGRAPHIES

EMILE SHERMAN (Producer)

Academy Award® winning producer Emile Sherman founded See-Saw Films with Iain Canning in 2008. See-Saw is a UK and Australian company specialising in international Film and Television. Recent productions include Jane Campion's Emmy Award® nominated 6-part television series TOP OF THE LAKE and the multi-Academy Award® winning THE KING'S SPEECH, directed by Tom Hooper, and starring Colin Firth, Geoffrey Rush and Helena Bonham Carter. See-Saw followed THE KING'S SPEECH with Steve McQueen's award winning SHAME, starring Michael Fassbender and Carey Mulligan.

Through his previous company, Sherman Pictures, Sherman produced films including the Toronto International Film Festival FIPRESCI awarded film DISGRACE starring John Malkovich and award winning films \$9.99, CANDY starring Heath Ledger and Geoffrey Rush, and Phillip Noyce's RABBIT PROOF FENCE (as EP).

IAIN CANNING (Producer)

Academy Award® winning producer Iain Canning founded See-Saw Films with Emile Sherman in 2008. See-Saw is a UK and Australian company specialising in international Film and Television. Recent productions include Jane Campion's Emmy Award® nominated 6-part television series TOP OF THE LAKE and the multi-Academy Award® winning THE KING'S SPEECH, directed by Tom Hooper, and starring Colin Firth, Geoffrey Rush and Helena Bonham Carter. See-Saw followed THE KING'S SPEECH with Steve McQueen's award winning SHAME, starring Michael Fassbender and Carey Mulligan.

Prior to founding See-Saw, Canning executive-produced the award-winning films HUNGER and CONTROL. HUNGER, Steve McQueen's debut feature that recreated the final weeks of Irish Republican Bobby Sands, won the Camera d'Or at the 2008 Cannes Film Festival and the BAFTA Carl Foreman Award. CONTROL, the story of Joy Division singer Ian Curtis, also earned a Special Mention Camera d'Or at the 2007 Cannes Film Festival and won a BAFTA Carl Foreman Award the same year.

JULIE RYAN (Co-Producer)

Julie Ryan is a prolific Australian film producer whose achievements include *TEN CANOES* (2006), which was awarded the Cannes Un Certain Regard Special Jury Prize, and box office smash hit *RED DOG* (2011) which she produced with Nelson Woss. Both films won Best Film at the Australian Film Institute/Australian Academy of Cinema & Television Arts Awards (AACTA) and were successful at the box office with *RED DOG* still in the top ten highest grossing Australian films of all time.

Over a ten year period, Julie produced five films with auteur filmmaker Rolf de Heer, *THE OLD MAN WHO READ LOVE STORIES* (2001), starring Richard Dreyfuss and Hugo Weaving, Australian outback feature *THE TRACKER* (2002) which was selected for the Venice Film Festival and won the IF award for Best Film, *ALEXANDRA'S PROJECT* (2003), *DR PLONK* (2007), and the multi-award winning *TEN CANOES* (2006), which was filmed in remote Arnhem Land in northern Australia.

In 2007, Julie established Cyan Films and produced *MY TEHRAN FOR SALE* (2009), which was shot on location in Iran. In 2011, Julie executive produced the feature documentary *SHUT UP LITTLE MAN: AN AUDIO MISADVENTURE* which was selected for Sundance and also the indigenous drama *SATELLITE BOY*, which was selected for both the Toronto International Film Festival and the Berlin Film Festival.

Julie most recently produced *100 BLOODY ACRES*, the comedy-horror debut feature of writer directors Colin and Cameron Cairnes and is currently in development with the brothers on their follow-up feature, *THEY SHOOT HOSTAGES DON'T THEY?*

ANTONIA BARNARD (Co-Producer)

Tracks marks the second collaboration with John Curran for producer Antonia Barnard, the two having collaborated previously on *THE PAINTED VEIL*, starring Naomi Watts and Ed Norton, which was filmed on location in China.

A producer experienced in shooting in international locations, Antonia also worked on Philip Noyce's *THE QUIET AMERICAN* with producers Sydney Pollack, Anthony Minghella and William Horberg. Starring Michael Caine in an Academy Award nominated role, the film was shot on location in Vietnam as well as Australia. Other offshore shoots include *ULTRAVIOLET* in Hong Kong and Shanghai, and the India shoot of Jane Campion's *HOLY SMOKE* with producer Jan Chapman.

Antonia's feature film credits also include *LAST RIDE* starring Hugo Weaving and directed by Glendyn Ivin, *A FEW BEST MEN* and *WELCOME TO WOOP WOOP* with director Stephan Elliott, and *BOOTMEN* with Hilary Linstead.

Working across features and television, Antonia was EP on the ABC television series *RAIN SHADOW* starring Rachel Ward and produced the award-winning *DEVIL'S DUST*, a mini-series for Fremantle Media directed by Jessica Hobbs and starring Anthony Hayes and Ewen Leslie. In the 80's, she produced telemovies and series for the ACTF, including the award winning children's TV series *ROUND THE TWIST*.

Antonia's diverse producing career includes two stints out of the sector working with the bond company Film Finances Australia, and later with the FFC writing guidelines

and formulating the structure and introduction of the new Producer Offset in 2007. Currently she is developing BAD ANGEL with Nicholas Cole.

JOHN CURRAN (Director)

New York based director John Curran got his start in directing feature films with the Independent production PRAISE (1998), written by Andrew McGahan. Now considered an iconic Australian film, PRAISE was made while John was living in Australia, a country he has a strong lifelong connection with. The acclaim and high regard for his talented work on this project earned him the International Critics' Award (FIPRESCI) at the Toronto International Film Festival and a nomination for Best Achievement in Direction at the Australian Film Institute in 1999.

This success provided John with the fortunate opportunity of working with A-list talent, Naomi Watts, Mark Ruffalo, Laura Dern, and Peter Krause on the independent WE DON'T LIVE HERE ANYMORE (2004), which went on to premiere at the Sundance Film Festival and Cannes in 2004, and was distributed by Warner Independent Pictures. John continued his working relationship with Warner Independent and actress, Naomi Watts with his next directorial work on THE PAINTED VEIL (2006), which he also executive produced, and stars Edward Norton.

John's strong ability to relate to the talent he works with is seen throughout his portfolio, most recently with STONE (2010), which again stars Edward Norton, along with Robert De Niro and Milla Jovovich. He is currently developing and set to direct his first television mini-series with HBO titled UNDAUNTED COURAGE, which tells the stories of the explorers Lewis and Clark.

MANDY WALKER (Director of Photography)

Mandy Walker ASC, ACS is one of Australia's most acclaimed and in demand cinematographers.

Prior to TRACKS, Mandy showed her impressive ability to capture the incredible beauty of remote Australian landscapes in Baz Luhrmann's AUSTRALIA, starring Nicole Kidman and Hugh Jackman, for which she won a Satellite Award and the Hollywood Film Award for Cinematographer of the Year.

For her work on the Billy Ray directed drama SHATTERED GLASS, starring Hayden Christensen and Peter Sarsgaard, she was nominated for an Independent Spirit Award for Best Cinematography. The iconic Australian film LANTANA, directed by Ray Lawrence and starring Anthony LaPaglia and Geoffrey Rush, earned her an Award of Distinction from the Australian Cinematographers Society.

Her other feature films include RED RIDING HOOD, directed by Catherine Hardwicke and starring Amanda Seyfried, Gary Oldman and Julie Christie, BEASTLY, directed by Daniel Barnz and starring Vanessa Hudgens, Mary-Kate Olsen, Alex Pettyfer and LOVE SERENADE, winner of the Cannes Camera d'Or. Her stunning cinematography will next be seen in the upcoming JANE GOT A GUN, directed by Gavin O'Connor and starring Natalie Portman, Ewan McGregor and Joel Edgerton.

Mandy has an impressive portfolio of International TV commercials with numerous awards of excellence including for her work on the glamorous "Chanel No5" mini film also starring Nicole Kidman and directed by Baz Luhrmann.

In 2006 she was named as one of the Variety 10 cinematographers to watch.

MELINDA DORING (Production Designer)

Melinda Doring is a leading Australian Production Designer whose body of work has seen her awarded with an incredible total of four AFI/AACTA awards including one in 2013 for her work on the Australian Box Office phenomenon THE SAPPHIRES. She has also won two IF awards and received a further two AFI/AACTA nominations.

In 2010 Melinda designed the ambitious feature THE EYE OF THE STORM, based on the novel by Nobel Prize winning author Patrick White and directed by the legendary Fred Schepisi. In 2009/10 Melinda designed ORANGES AND SUNSHINE, a UK/Australian co- production directed by Jim Loach and starring Emily Watson, David Wenham and Hugo Weaving.

Previous films include the UK/Australian co-production THE BOYS ARE BACK, starring Clive Owen and directed by Scott Hicks, THE HOME SONG STORIES directed by Tony Ayres, for which she won both an AFI award and an IF award for best production design in 2007 and was nominated for a Taipei Golden Horse Film Award, the supernatural UK/Australian thriller TRIANGLE, Australian/Israeli stop-motion animated feature \$9.99, feature documentary UNFOLDING FLORENCE directed by Gillian Armstrong about the acclaimed wallpaper designer Florence Broadhurst, and the critically acclaimed SOMERSAULT directed by Cate Shortland, which was selected for Cannes Un Certain Regard 2004 and for which Melinda won an AFI in 2004 for Best Production Design.

Recent work for television includes UNDERGROUND –THE JULIAN ASSANGE STORY directed by Robert Connolly which premiered at the 2012 Toronto International Film Festival, and the multi-award winning eight Part TV Series THE SLAP, based on the novel by Christos Tsiolkas.

MARIOT KERR (Costume Designer)

Mariot Kerr is a costume designer who has been working in the Australian film industry for over 15 years. Mariot studied Fashion Design and Costume History in Paris, and on her return to Australia in 1994 she established her design business. In 1995 Mariot was offered a position as a pattern cutter and costume maker for the Oscar® winning film SHINE, starring Geoffrey Rush as pianist David Helfgott. She quickly realised that although she loved designing fashion, her passion lay in film with its opportunity for character development through collaboration with directors, production designers and actors.

Since then Mariot's work has focused on films, and she has been part of the costume department for feature films such as AUSTRALIAN RULES, LOOK BOTH WAYS, BLACK AND WHITE, WOLF CREEK and ORANGES & SUNSHINE.

Her design credits include Australian Box Office hit RED DOG, coming of age story DECEMBER BOYS with Daniel Radcliffe and Jack Thompson, suburban thriller BEAUTIFUL, USA/Australian co-production BROKEN HILL, period DRAMA LUCKY COUNTRY, for which she received an AFI Nomination for Best Costume Design and the '70s surf feature DRIFT starring Sam Worthington and Xavier Samuel.

ZELJKA STANIN (Hair and Make-up)

Zeljka Stanin is one of Australia's most respected film makeup artists, with over 25 years of specialized experience in film and television.

Zeljka's recent work includes the Roland Joffe epic SINGULARITY starring Josh Hartnett and David Michod's multi award-winning ANIMAL KINGDOM starring Ben Mendelsohn, Joel Edgerton and Jacki Weaver in her Oscar® nominated role. Zeljka also worked with Geoffrey Rush on the Fred Schepisi film THE EYE OF THE STORM, as a hair and make-up artist on the Spike Jonze film WHERE THE WILD THINGS ARE, and as assistant hair and make-up artist on DON'T BE AFRAID OF THE DARK, with Guy Pearce.

Zeljka has worked with and alongside film icons such as Gregory Peck on MOBY DICK, Tom Cruise and Anthony Hopkins on MISSION IMPOSSIBLE 2, Robert De Niro on KILLER ELITE and Guy Pearce on THE PROPOSITION.

Her other film credits include Australian box office film hits such as MOULIN ROUGE and TOMORROW WHEN THE WAR BEGAN as well as the film adaptation of the J.M. Coetzee novel DISGRACE, starring John Malkovich.

MARION NELSON (Screenplay)

Marion Nelson is an Australian screenwriter.

ALEXANDRE DE FRANCESCHI (Editor)

Alexandre de Franceschi has been an editor of films, music videos and commercials for close to 30 years. His award winning career editing feature films has seen him continue re-team with acclaimed directors for whom he is the editor of choice.

His first role as editor on a feature film was for John Curran's Australian film PRAISE in 1998. Since then he has edited all Curran's films including WE DON'T LIVE HERE ANYMORE, STONE and THE PAINTED VEIL, for which he received the Australian Screen Editor's (ASE) Award of Excellence.

Alexandre also edits for the Oscar® nominated director Jane Campion, including the films IN THE CUT, BRIGHT STAR, for which he received an AFI nomination for Best Editing, and the BBC series TOP OF THE LAKE.

He has also had multiple collaborations with director Rowan Woods, editing LITTLE FISH, for which he won the AFI for Best Editing, as well as the tele-movie THE BROKEN SHORE. Director Steve Jacobs also worked with Alexandre on multiple projects including LA SPAGNOLA, for which he received an AFI nomination for Best Editing, and DISGRACE, the adaptation of the J.M. Coetzee novel.

In 2004 Alexandre received the Australian Screen Editors accreditation 'in recognition of excellence in screen editing and outstanding contribution to Australian screen culture'.

Cast
(in order of appearance)

Young Robyn	LILY PEARL
Robyn	MIA WASIKOWSKA
Publican	PHILIP DODD
Publican's Wife	FIONA PRESS
Ada	DAISY WALKABOUT
Kurt	RAINER BOCK
Gladdy	FELICITY STEEL
Sallay	JOHN FLAUS
Chilpi	IAN CONWAY
Evan	EVAN CASEY
David	DAVID PEARCE
Jenny	JESSICA TOVEY
Toly	DARCY CROUCH
Peter	BRENDAN MACLEAN
Bernard	JAMIE TIMONY
Annie	MELANIE ZANETTI
Rick	ADAM DRIVER
Bob	RYAN MCMILLAN
Niece	LEAH MICHELE
Marg	EMMA BOOTH
Pop	ROBERT COLEBY
Pete	STEVEN PARKER
Young Boys	LEO PAYTEN
	JED PAYTEN
Geoff	BRYAN PROBETS
Dancing Woman	ELSIE WANATJURA
Dancing Woman	RENE KULITJA
Dancing Woman	HAPPY REID
Dancing Woman	LYDIA ANGUS
Singing Woman	YVONNE YIPARTI
Singing Woman	AWALARI TEAMAY
Singing Woman	EDITH RICHARDS
Vincent	VINCENT FORRESTER
Mr Eddy	ROLLEY MINTUMA
Glendle	TIM ROGERS
Tourist One	CHELSEA HAYWOOD
Tourist Two	ANDREW HARPER
Suzuki Man	TOM BUDGE
Mr Ward	EDWIN HODGEMAN
Mrs Ward	CAROL BURNS
TV Reporters	CHRIS DUNCAN
	RICARDO ANASCO
Stunt Coordinators	REG ROORDINK
	CHRIS KEMP
Stunt Double for Mia Wasikowska	JACKIE MURRAY
Dookie	MORGAN
Zelly	MONA
Bub	ISTAN
Goliath	MINDIE
Diggity	SPECIAL AGENT GIBBS
Diggity Stunt Double	ZIVA
Goldie	MITCH

Associate Producer	CHARLES DORFMAN
Production Manager	FIONA LANYON
First Assistant Director	PHIL JONES
Second Assistant Director	RENATA BLAICH
Art Director	JANIE PARKER
Hair and Make-Up Designer	ZELJKA STANIN
Sound Recordist	DAVID LEE
US Casting	LAURA ROSENTHAL
Post Production Supervisor	COLLEEN CLARKE
Visual Effects Supervisor	JAMES ROGERS
Assembly Editor	MAT EVANS
Supervising Sound Editors	ANDREW PLAIN YULIA AKERHOLT
Music Supervisor	NORMAN PARKHILL
A Camera Operator/Steadicam	JASON ELLSON
A Camera Focus Puller	LAWRENCE NIELSEN
Second Assistant Camera	PAUL SEIPEL
Loader	SHERLYN HILL
B Camera Focus Puller	BRENDEN HOLSTER
B Camera 2nd Assistant Camera	TIM WALSH
Video Split Operator	MATT BLYTH
Video Split Assistants	KYLE MCCLELLAND MATT ROSEY
Camera Attachments	BAYLEY BROOME-PEAKE PHILLIP CHARLES
2nd Unit DOP	JASON ELLSON
B Camera Operator	MANDY WALKER ASC ACS
Key Grip	GEOFFREY J. FULL
Best Boy Grip	VILIAMI TOPUI
B Camera Dolly Grip	DAN SANDFORD
Assistant Grip	GRIFF TAPPER
Grip's Assistant	HAMISH ROBINSON
Gaffer	GRAEME SHELTON
Best Boy	DAVID SMITH
Lighting Technician	JOSH AXFORD
Electrics	SAM JONES
Boom Operator	CATHY GROSS
Production Coordinator	BETTINA HAMILTON
Assistant Production Coordinator	MEGAN HUITEMA

Travel Coordinator	SKYE KENNETT
Assistant to John Curran	ERIN COLLETT
Producer's Assistant	KATHLEEN HAYNES
Pre-Production Assistant	RORY CAIRNS
Runners	MICHELLE MURPHY
	JOHN MURPHY
Casual Runners	TOM VINCENT
	JAN VAN ROEY
Production Accountant	ELSPETH BAIRD
Accounts Assistants	JONO HIRSCH
	GARETH WILKES
FOR SEE-SAW FILMS	
Production Executives	SIMONE NICHOLSON
	KATHERINE BRIDLE
Business Affairs Executives	SASHA BURROWS
	ALICE CLOUGH
Corporate Director	BARRY SECHOS
Accountant	LAYLA ZHANG
Assistant to Iain Canning	SAM JOLY
Assistant	EMILY AVILA
Third Assistant Director	TOM HOOPER
Dialect Coach to Mia Wasikowska	VICTORIA MIELEWSKA
Indigenous Consultant	TREVOR JAMIESON
Casting Associate	NATALIE WALL
Casting Assistant	LAURA MCGENNISS
Extras Coordinators	JULIE LEWINGTON
	PETER YATES, VAST FILM SERVICES
	KATHRYN TOZER
Translator for Rainer Bock	CATRIN BLIGHT
Indigenous Translators	KATHRYN TOZER
	PETER YATES
Stand Ins	MELISSA PENGILLY
	NAT DAVISON
Location Manager	SARAH ABBEY
Assistant Location Manager	SYLVIA WARMER
Northern Territory Location Liaison	COLIN MCDUGALL
Kings Creek Station Locations	IAN CONWAY
Kings Creek Interns	AARON CASEY
	KANE SWENSSON
Mutitjulu Liaison	MARIO GIUSEPPE
	BOB DASHWOOD
	ROBERT DASHWOOD
Art Department Coordinator	JOCELYN THOMAS
Senior Buyer Dresser	CHRISTIAN PETERSEN
Set Dresser	LAUREN RICHARDS
Assistant Set Dresser	AMY BAKER
Assistant Set Dresser	JODIE COOPER
Props Master	PETER MALATESTA
Standby Props	JAMES COX
Assistant Standby Props	YURI POETZL
Graphic Designer	BOWEN ELLAMES
Art Department Assistant	BRAD MADDERN
Art Department Internship	JOEY CHARLTON

Action Vehicle Coordinator	STEVE TAYLOR
Assistant Vehicle Coordinator	MATT TAYLOR
Set Designer	BRIAN NICKLESS
Construction Manager	JOHN MOORE
Set Builders	ROSS MURDOCH
	CHRIS VANCE
	NICK WHITFIELD-MOORE
	PAUL SPENCER
Welder	MATT TAYLOR
Scenic Artist	JOHN HARATZIS
Set Finisher	MIKE WOLFF
Greensman	JODIE COOPER
Costume Supervisor	ROBYN ELLIOTT
Standby Wardrobe	LIEN SEE LEONG
Art Finisher	SHANE PHILLIPS
Casual Dresser	VERITY MACKEY
Casual Buyer	CHLOE SPALDING
Hair/Make-Up Artist	JODIE HELLINGMAN
Additional Hair/Make-Up	SUE TAYLOR
Unit Publicist	ALICIA BRESCIANINI
	CG PUBLICITY
Stills Photographer	MATTHEW NETTHEIM
EPK Producer	ANNA VINCENT
EPK Crew	DAVID MACKEY
SFX Coordinator	PETER STUBBS
SFX Technician	TIM O'BRIEN
SFX Technician	GARRY MARTIN
Armourers	JOHN FOX
	MARK HOLLOWELL
Dog Trainer	KIRSTIN FEDDERSEN from KIRSKO FILM
	ANIMALS
Assistant Dog Trainers	SUE HINCKS
	SARAH HOLMAN
Canine Consultants	CODY RAWSON HARRIS
	SARAH RAWSON HARRIS
Head Cameleer	ANDREW HARPER
Cameleers	WILL LANDALE
	RYAN MCMILLAN
	NATALIE MCMILLAN
	GLENDIA SUTTON
	RUSSELL OSBORNE
Snake Wrangler	GAVIN FOREMAN
Kings Creek Vet	BRIAN HAMPSON
Safety Supervisor	JEN BICHARD
Safety Officer	KEITH BICHARD
Unit Manager	KIM BOSTOCK
Unit Assistants	BRIDIE FERGUSON
	ED (ANN) PETTY
	GEORGE TUCKER
	JOSH JAEGER
	STEVE UPTON

	JOCELYN HAGE
	MATT TAYLOR
	GAVIN LYNCH
Security	SNOWY BOSTOCK
Catering	STEVE MARCUS
Catering Assistants	TRACEY BUTLER
	PHIL PIKE

ADDITIONAL CAMEL UNIT

B Camera Operator/Steadicam	MATT TEMPLE
Focus Pullers	ANDREW JERRAM
	CHRIS CHILD
Clapper Loader	MICHELLE MARCHANT
Art Department	BART GROEN
Additional Grips	DAN SANDFORD
	BEN WALSH

AERIALS UNIT

Helicopter Pilot	JAMES GRIFFITHS
	ALICE SPRINGS HELICOPTERS
Mount Technician	GREGORY READ

POST PRODUCTION

1st Assistant Editors	MATT WIGG
	LUCA BYRNE
2nd Assistant Editor	MARIA PAPOUTSIS
Post Production Management	PPOST & DELIVER
Post Production Assistant	BILLIE EGAN
Picture Editing Facility	GUILLOTINE
Editing Managers	JO JORDAN
	MELANIE RITCHIE
Post Production Script	REEZY MILLER SCRIPT SERVICES
Closed Captioning	CAPTIONING & SUBTITLING INTERNATIONAL
	MONEYPENNY PRODUCTION ACCOUNTING
Post Accounting Services	SERVICES
Post Production Accountant	JANE CORDEN
Assistant to Accountant	SAMANTHA SCOWCROFT
Sound Effects Editor	MARK FRANKEN M.P.S.E
ADR Editor	JUSTINE ANGUS
Additional Dialogue Editor	LEAH KATZ
Assistant Sound Editors	TARA WEBB
	BETH BEZZINA
Foley Facility	FEET'N'FRAMES
Foley Artist	JOHN SIMPSON M.P.S.E
Foley Recordist	RYAN SQUIRES
Re-Recording Mixers	GETHIN CREAGH
	GLENN BUTLER
Sound Re-Recording Stage	DELUXE STAGEONE SOUND
Stage Recordists	DUNCAN MCRAE
	GLENN HUMPHRIES
StageOne: Head of Sound	ANGUS ROBERTSON
Dolby Consultant	BRUCE EMERY
ADR Recording Studios	SOUNDFIRM SYDNEY

BEST FX
 BUTTONS SOUND INC.
 BUZZY'S RECORDING
 CAAMA RADIO
 DIGITAL SOUND & VISION
 HUZZAH SOUND
 SOUNDFIRM MELBOURNE
 THE VOICE PLANT
 TONSTUDIO CASARETTOSOUND

Digital Intermediate and Dailies by	DDP STUDIOS
Managing Director	ALARIC MCAUSLAND
General Manager	MARCUS BOLTON
DI Colourist	OLIVIER FONTENAY
DI Producer	MATTHEW M. NORTH
DI Supervisor	MATTEW T. GRIFFIN
DI Assistant	BRISHA GURUNG
DI Compositing	BRAD DUNN
	HANNAH GROFF
	GEOFF AITKEN
	ROD WALLWORK
Smoke Online	JOLAYNE CRABBE
End Credits	JOHN DURNEY
Laboratory Services	DELUXE AUSTRALIA
Neg Scanning	SIMON ALBERRY
	NATHAN SMITH
	PETER LUCZAK
	CHRIS BUTTON
Dailies Transfer	KIERAN BLEAKLEY
Lab Liaison	JAN THORNTON
Visual Effects by	METHOD STUDIOS
Head of Visual Effects	SIMON ROSENTHAL
Visual Effects Producer	HELEN KOK
Visual Effects Coordinator	DOMINIQUE CAMA
Operations Manager	ANGUS REID
Compositing Supervisor	GABRIEL REICHLE
Compositors	HELEN BUNKER
	FILIPE MARQUES
	DEAN RICHICHI
	DUSTIN CUMMING
	BEN TANTI
	JOHN DURNEY
Digital Matte Painters	DANNY JANEVSKI
	THORSTEN ROLLE
Titles	FINN SPENCER
	TAKAHIRO SUZUKI
I/O Manager	DAVID ORMAN
Music Coordinator	ELAINE BECKETT
	SYSTEMS TWO AND GARTH STEVENSON
Music Recorded at	STUDIOS
Music Mixer	LAWRENCE MANCHESTER
Music Editor	TIM RYAN
Additional Music Editing	JASON FERNANDEZ
Music Mix Preparation	RYAN FERREIRA
	DAN BRANTIGAN

Orchestration GARTH STEVENSON
Additional Orchestration MAT MANERI
Featured Soloists
Double Bass, Piano, Organ, Electronics GARTH STEVENSON
Flute ALEX SOPP
Viola, Violin MAT MANERI
Flugelhorn DAN BRANTIGAN

SUNBURIED

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Performed by You Am I
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STARDUST

Written by Hoagy Carmichael & Mitchell Parish
Performed by Hoagy Carmichael
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HUMMINGBIRD

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WEeping WILLOW TREE

Trad. arr. Tex Morton
Performed by Tex Morton
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TRADITIONAL SONG AND DANCE

Performed by Pitjantjatjara women
from Mutitjulu and Kaltukatjara.

REFLECTION

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Published by Garth Stevenson Music (ASCAP)
Licensed courtesy of Garth Stevenson Music

DARK RED

Written and performed by Garth Stevenson and
Annie Lynch
Published by Garth Stevenson Music (ASCAP)
Licensed courtesy of Garth Stevenson Music

COMING HOME SONG

Traditional
Performed by Rolley Mintuma

KANGAROO HOP

Written by Fred Godfrey & Billy Williams
Performed by Mr Billy Williams
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THE SOUTHERN SEA

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Lawyers	MARSHALLS + DENT BRYCE MENZIES OSCAR O'BRYAN
Insurance Broker	HW WOOD AUSTRALIA DAVE MCEWAN
Travel Services	SHOWFILM RENEE CIPOLLONE
Film Stock	KODAK (AUSTRALASIA)
Camera Equipment	PANAVISION

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The People of the Adnyamathanha Lands

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