JILL BILCOCK:
DANCING THE INVISIBLE

PRESS KIT

Written and Directed by Axel Grigor
Produced by Axel Grigor and Faramarz K-Rahber
Executive Produced by Sue Maslin
Distributed by Film Art Media

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BILLING BLOCK

FILM ART MEDIA, SOUNDFIRM, SCREEN QUEENSLAND and FILM VICTORIA in association with SCREEN AUSTRALIA, THE AUSTRALIAN BROADCASTING CORPORATION and GRIFFITH UNIVERSITY present JILL BILCOCK: DANCING THE INVISIBLE

Featuring CATE BLANCHETT, BAZ LUHRMANN, SHEKHAR KAPUR and RACHEL GRIFFITHS

in a FARAWAY PRODUCTIONS FILM
FILM EDITORS SCOTT WALTON & AXEL GRIGOR DIRECTOR OF PHOTOGRAPHY FARAMARZ K-RAHBER PRODUCTION MANAGER TARA WARDROP

PRODUCERS AXEL GRIGOR & FARAMARZ K-RAHBER EXECUTIVE PRODUCER SUE MASLIN

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TECHNICAL INFORMATION

Format DCP, Pro Res File
Genre Documentary
Country of Production AUSTRALIA
Year of Production 2017
Running Time 78mins
Ratio 16 x 9
Language ENGLISH
LOGLINE

The extraordinary life and artistry of internationally acclaimed film editor, Jill Bilcock.

SHORT SYNOPSIS

A documentary about internationally renowned film editor Jill Bilcock, that charts how an outspoken arts student in 1960s Melbourne became one of the world’s most acclaimed film artists.

SYNOPSIS

*Jill Bilcock: Dancing The Invisible* focuses on the life and work of one of the world’s leading film artists, Academy award nominated film editor Jill Bilcock.

Iconic Australian films *Strictly Ballroom, Muriel’s Wedding, Moulin Rouge!, Red Dog*, and *The Dressmaker* bear the unmistakable look and sensibility of Bilcock’s visual inventiveness, but it was her brave editing choices in Baz Luhrmann’s *Romeo+Juliet* that changed the look of cinema the world over, inspiring one Hollywood critic to dub her editing style as that of a “Russian serial killer on crack”.

With a back-story as colourful and surprising as her films, and featuring commentary from Cate Blanchett, Baz Luhrmann, Shekhar Kapur, Phil Noyce and Fred Schepisi, this documentary is a wonderful insight into the art of editing and the profound impact it has on storytelling.
EXTENDED SYNOPSIS

Jill Bilcock has always embraced creativity and adventure, both in her life and in her work, and this has led her to become one of the world’s most sought-after film editors. While millions of people have been moved by her craft, she remains relatively unknown.

Jill’s life began in a suburban home in Melbourne. As the youngest of three children, she developed her independence at an early age, and when her mother encouraged her to attend Swinburne Technical College, at 15 she became the youngest student enrolled. Two years later, at 17, Jill enrolled in Australia’s first film course at Swinburne and was later invited by film director Fred Schepisi (Evil Angels, The Chant of Jimmie Blacksmith) to join his company The Film House.

In the late 60s, filmmaking in Australia was almost non-existent. There was no local industry, and with cinemas preferring to screen international films, there was very little opportunity to see Australian films in cinema. In response to this environment, places like The Film House looked to the advertising sector which produced Australian content, with many of Australia’s leading filmmakers turning their hands to the advertising industry as it was their only opportunity to express their creativity. It was here Jill began paving a successful and independent path as an editor of commercials, music films and narrative dramas.

In the mid 70s, Jill was offered a job editing in London, and decided to visit India on her way. Landing in Bombay, she was fascinated by the colours and vividness of the country’s culture, and stayed for a year. When Jill finally arrived in London, her job was long gone and she returned to Australia, but all the things she did and saw during that year influenced her unique ability to observe and tell story.

While Jill is the editor behind many of Australia’s favourite films (Strictly Ballroom, Muriel’s Wedding, Moulin Rouge!, Red Dog, and The Dressmaker), her visual inventiveness is also in high demand internationally. Directors such as Shekhar Kapur (Elizabeth, Will) and Sam Mendes (American Beauty, Road To Perdition, Skyfall) continue to call on Jill’s for her unique style and innovation, and she’s been nominated for an Academy Award (Moulin Rouge! 2002), received four BAFTA Awards nominations and won the prestigious American Cinema Editors (ACE) award for Moulin Rouge!. In Australia she has been awarded Best Editing on no less than five feature films.

With a back-story as colourful and surprising as her films, and featuring commentary from Cate Blanchett, Baz Luhrmann, Shekhar Kapur, Phil Noyce and Fred Schepisi, this documentary is a wonderful insight into Jill Bilcock’s life, the art of editing and the profound impact she has had on storytelling.

I want wild, I want innovative, unusual and visually extraordinary.

~ Jill Bilcock | Editor
Growing up in Melbourne, Jill Bilcock’s home was frequented by leading Australian painters, poets and authors, sparking her creativity and independence at an early age.

In her teens, she travelled to revolutionary China where, amazingly, she became an honorary Red Guard, and in her twenties, she spent several years in India, supporting a hippie existence in Goa with stints playing ‘dangerous blondes’ in several Bollywood movies.

After completing Australia’s first filmmaking course at Swinburne Technical College in 1968, Jill was invited by film director Fred Schepisi (Evil Angels, The Chant of Jimmie Blacksmith) to join his company The Film House, where she began paving a successful and independent path as an editor of commercials, music films and narrative dramas.

An outspoken rebel long before, her daring editing choices in *Romeo+Juliet* inspired one Hollywood critic to dub her a “Russian serial killer on crack”.

During her distinguished career, she’s been nominated for an Academy Award (*Moulin Rouge!* 2002), received four BAFTA Awards nominations and won the prestigious American Cinema Editors (ACE) award for *Moulin Rouge*.

She’s been the recipient of several lifetime achievement awards, such as the AFI Byron Kennedy Award, AFI International Award and IF Awards Lifetime Achievement Award.

Although still relatively unknown by the general public, Jill Bilcock is revered by the screen industry and one of the most sought-after editors in the world.
Cate Blanchett is an Academy Award-winning actress known for roles in an array of esteemed films, including *Elizabeth*, *The Aviator*, *The Curious Case of Benjamin Button*, *Blue Jasmine* and *Carol*. She has won six AACTA Awards, two Academy Awards, three Screen Actors Guild Awards, three Golden Globe Awards, and three BAFTA Awards.

Richard Lowenstein is a graduate of Melbourne’s Swinburne Film and Television school. He has written and directed the feature films, *Strikebound*, *Dogs in Space*, *Say a Little Prayer*, *He Died with a Felafel in His Hand*, and the telemovie *Ghost Story*, as well as numerous award-winning music-videos, concert films and commercials.

Shekhar Kapur is an Indian film director, actor and producer who gained international recognition with the Bollywood film *Bandit Queen*. His historical biopics on Queen Elizabeth (*Elizabeth* and *Elizabeth: The Golden Age*) won the BAFTA Award for Best Film and two Academy Awards.

Fred Schepisi is an Australian film director, producer and screenwriter. He made his mark in the late 1970s and early 80s with sensitively handled dramas *The Devil's Playground* and *The Chant of Jimmy Blacksmith*. His credits also include *Plenty*, *Roxanne*, *Six Degrees of Separation*, *Mr. Baseball* and *Last Orders*.

Baz Luhrmann is an Australian director and screenwriter. He directed theatrical productions before going on to create the internationally heralded film *Strictly Ballroom*. He has since directed the Shakespeare update *Romeo + Juliet*, the Oscar-winning musical *Moulin Rouge!* and the epic *Australia*.
Jocelyn Moorhouse

Jocelyn Moorhouse wrote and directed the feature film *Proof* before moving to LA in 1994 to direct *How To Make An American Quilt* and *A Thousand Acres*. Moorhouse is also an acclaimed producer, with credits including *Muriel’s Wedding* and *Mental*. She returned to directing in 2015 with *The Dressmaker*.

Kriv Stenders

Kriv Stenders is one of Australia’s most renowned and respected film directors with numerous critically acclaimed and award winning shorts, documentaries, music videos, television commercials and feature films to his credit. His credits include *Red Dog, Red Dog: True Blue, Boxing Day, Kill Me Three Times* and *Wake in Fright*.

Sue Brooks

Sue Brooks is an Australian film director and producer. She has directed five films since 1984 and won the “Golden Alexander” for Best Feature-Length Film at The International Thessaloniki Film Festival for *Road to Nhill*. Her film *Japanese Story* was screened in the Un Certain Regard section at the 2003 Cannes Film Festival. Other credits include *SeaChange, Subdivision,* and *Looking for Grace*, where she was both writer and director.

Ana Kokkinos

Ana Kokkinos is an Australian film and television director and screenwriter. Kokkinos has directed three feature-length films and two short films, and has won numerous awards. Her film credits include *Blessed, Head on and The Book Of Revelation*, and she has also directed television shows such as *The Secret Life of Us* and *The Time of Our Lives*.

Rachel Griffiths

Rachel Griffiths is an Australian actress. She came to prominence with the 1994 film *Muriel’s Wedding* and her Academy Award nominated performance in *Hilary and Jackie*. She portrayed masseuse Brenda Chenowith in the HBO series *Six Feet Under* and Sarah Walker Laurent on the ABC drama series *Brothers & Sisters*. Griffiths has received a Golden Globe Award, two Screen Actors Guild Awards, three Australian Film Institute Awards and an Academy Award nomination for her work.

Phil Noyce

Philip Noyce is an Australian film director. His first film *Newsfront* firmly established him as a director of note. Later he found international success with the taut thriller, *Dead Calm* followed by thriller *Blind Fury* and the popular *Patriot Games*. In 2000 Noyce returned to Australia to direct two of his best films, *Rabbit-Proof Fence* and *The Quiet American*.
Swedish-Australian Axel Grigor is an award-winning film editor, producer, writer, editing teacher and proud father of two boys. A graduate of Griffith University Queensland College of Art, his work has been broadcast in over twenty countries and featured in competition at some of the world’s most prestigious film festivals, including the International Documentary Film Festival Amsterdam and the Tribeca Film Festival. In 2004 he was a co-recipient of the Independent Spirit Award at the IF Awards. A full member of the Australian Academy of Cinema and Television Arts (AACTA) and the Australian Screen Editors Guild (ASE), Axel is currently doing a Master of Visual Arts with Griffith University. Previous editing credits include Donkey In Lahore (2008) and Fahimeh’s Story (2004)

DIRECTOR’S STATEMENT

Film editing has remained largely invisible to the wider public. Despite the prominent role film editors play in determining the final shape, appearance and ultimate success of a film, intimate depictions of an editor’s craft and personal journey have rarely been committed to film. Until now...

As an editor, I have experienced first-hand the curious duality at the heart of the editing profession: while our work gets praised the more invisible it is, this cloak of invisibility also has the unfortunate habit of concealing the person who worked so hard to create it. This has resulted in a fuzzy perception of what film editors do, and who these creative people are. In turn, this diminishes discussions about how good films and screen stories are made.

When I met Jill Bilcock in 2012, I felt that she was a perfect and highly deserving subject for a documentary focussed on the craft of film editing. Her outgoing personality and personal journey in life, coupled with her impact on Australian cinema and her remarkable collaborations with some of the world’s leading directors all make for one incredibly rich story. During the project’s development phase, I was thrilled to find out that my enthusiasm for Jill’s craft is widespread in the Australian and international filmmaking communities. “About time”, has been the reaction from many filmmakers and actors I have spoken to thus far.

I wholeheartedly share their sentiment and relish the opportunity to make a film about one of Australia’s greatest unsung artists, and sharing her story with film lovers all over the world.

~ Axel Grigor | Director
Iranian/Australian filmmaker Faramarz K-Rahber has specialized in producing and directing documentary films since graduating from Griffith Film School in 2000. Nominated for AFI for Best Direction in Documentary for debut film Fahimeh’s Story, he subsequently received worldwide acclaim for Donkey in Lahore which screened at Tribeca Film Festival and IDFA in Amsterdam. During the course of his career he has won a number awards for his films, which tend to theme around cultural identity and diversity.

Faramarz is a member of Emmy International.

PRODUCERS STATEMENT

Jill Bilcock: Dancing The Invisible is a blue chip documentary film that will be a must have for every film school or media studies course.

Jill has worked with some of the worlds great directors and edited a string of Australian hit movies – Moulin Rouge!, Strictly Ballroom, Red Dog, The Dressmaker, The Dish, Muriel’s Wedding and Romeo+Juliet – yet most people know very little about her. Featuring interviews with A-list actors and directors, this film will be the first to tell Jill’s story and reveal her unique working methodology.

We couldn’t be more excited about the strong, predominantly Queensland-based team that worked to bring Jill’s story to the big screen in coming months. There is a terrific opportunity to highlight her achievements in front of a national audience, but given the unique topic and the A-list participants, we’re also eyeing significant sales to international territories.

By teaming up with the experienced team at Film Art Media, we feel Jill Bilcock: Dancing The Invisible has a wonderful shot at being featured at leading film festivals around the world and sold to broadcasters and VOD providers internationally.

~ Axel Grigor & Faramarz K-Rahber | Producers
SUE MASLIN
EXECUTIVE PRODUCER

Sue Maslin is one of Australia’s most successful film, television and digital content producers with a track record of creating award winning feature and documentary films. Her most recent is the smash hit *The Dressmaker*, starring Kate Winslet and Judy Davis. It grossed more than $20 million at the box office and garnered the highest number of nominations at the 2015 Australian Academy Awards, winning five including the coveted People's Choice Award for Favorite Australian Film.

Feature credits include *Road To Nhill*, winner of 2003 Best Feature Film at Thessaloniki International Film Festival; *Japanese Story*, winner of 2003 AFI Award for Best Feature Film and *Hunt Angels*, winner of the 2006 AFI Award for Best Feature Documentary Film.

Film Art Media Pty Ltd is a rights management, development and distribution company based in Melbourne, Australia. Principals Daryl Dellora and Sue Maslin have a 27-year track record together producing blue chip feature films, television and digital media programs. The establishment of Film Art Media in 2008 represents their broadening vision for development and rights management of quality screen content and enables the self-distribution of their content.

They specialise in screen content that consistently demonstrates high levels of access to unique people, places and institutions; high audience appeal and is at the cutting edge of innovation in screen content and form.
Axel Grigor first met Jill Bilcock in 2012 when she visited Brisbane, Australia, to attend an international editing symposium at Griffith Film School. As the Queensland chair of Australian Screen Editors (ASE), Axel had arranged for her involvement.

Over the course of the three-day symposium, Axel came to know a charismatic, youthful and fiercely creative woman whose fascinating journey through life seemed to rival the narratives contained in many of the beloved films she's cut.

Yet her relative anonymity outside the filmmaking community astounded him - especially given she’s the common denominator behind many of Australia’s favourite films - and the idea to bring her life and art to the screen was born.

In 2013, Axel visited Jill in Melbourne together with producer Faramarz K-Rahber, and rather nervously raised the prospect of making a documentary about her life and craft. Despite having knocked back many such approaches in the past, Jill Bilcock accepted.

The idea for the documentary at that stage, was to be a compilation of contemporary interviews and archive footage, but when Axel learned of Jill’s upcoming involvement in the feature film *The Dressmaker* (2016), he saw a great opportunity to incorporate her behind-the-scenes process and create a film that goes beyond portraiture, highlighting the film editor’s crucial role in the filmmaking process.

Axel contacted the producer of *The Dressmaker* and long-time collaborator of Jill’s, Sue Maslin, who agreed to let them capture Jill at work on her film. Such was Sue’s belief in the story, she also joined the team as Executive Producer, and her guidance, support and advice was absolutely critical to the development, production and release of the documentary.

Capturing Jill at work on *The Dressmaker* was a privilege. Observing her methodically fine-tune each scene offered a real insight into how she approaches the editing process. Her commitment to her art is infinite and she leaves no frame unturned in the quest for the best possible experience for the audience.

During the four years of production, Axel and Faramarz travelled to four continents to meet and interview many of Jill’s closest collaborators and friends. Through these interviews and the time spent with Jill, we come to know a brilliant, funny and adventurous woman whose life and work defies categorisation.
Interviewees

ARWIN ARWIN
BRUCE BERESFORD
JILL BILCOCK ASE ACE
CATE BLANCHETT
SUE BROOKS
MARTIN BROWN
FRED CHANDLER
RACHEL GRIFFITHS
DAVID HIRSCHFELDER
SHEKHAR KAPUR
BRIAN KAVANAGH ASE
ANA KOKKINOS
RICHARD LOWENSTEIN
BAZ LUHRMANN
SUE MASLIN
DON MCALPINE ACS, ASC
PAUL MERCURIO
ANTON MONSTED
JOCELYN MOORHOUSE
JANE MORAN
PHILLIP NOYCE
GLENYS ROWE
ROGER SAVAGE
FRED SCHEPISI
ROB SITCH
CEZARY SKUBISZEWSKI
CAITLIN SPILLER
KRIV STENDERS
ANTHONY STEVENSON
CARL STEVENSON
KATE WILLIAMS

Writer and Director
AXEL GRIGOR

Producers
FARAMARZ K-RAHBER
AXEL GRIGOR

Executive Producer
SUE MASLIN

Editors
AXEL GRIGOR
SCOTT WALTON

Cinematographer
FARAMARZ K-RAHBER

Production Manager
TARA WARDROP

Sound Recording
FARAMARZ K-RAHBER
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<td>Online &amp; VFX Editor</td>
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<td>Re-Recording Mixer</td>
<td>CHRIS GOODES</td>
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Production Accountant
DANIEL SCHULTZ
Post Production Script
REEZY MILLER
Marketing – Film Art Media
KYLIE PASCOE
Transcribers
SABRINA SIDHARTA
TIFFANY EDWARDS
BENJAMIN GILCHRIST
HA ANH PHI
SARAH PETRASJUNAS
TRANG PAYNE
DIANA MANDIC

Featured Films
STRIKEBOUND (1984) dir Richard Lowenstein
DOGS IN SPACE (1986) dir Richard Lowenstein
EVIL ANGELS (1988) dir Fred Schepisi
STRICTLY BALLROOM (1992) dir Baz Luhrmann
MURIEL’S WEDDING (1994) dir P.J. Hogan
ROMEO + JULIET (1996) dir Baz Luhrmann
HEAD ON (1998) dir Ana Kokkins
ELIZABETH (1998) dir Shekhar Kapur
THE DISH (2000) dir Rob Sitch
MOULIN ROUGE! (2001) dir Baz Luhrmann
ROAD TO PERDITION (2002) dir Sam Mendes
JAPANESE STORY (2003) dir Sue Brooks
CATCH A FIRE (2006) dir Philip Noyce
RED DOG (2011) dir Kriv Stenders
THE DRESSMAKER (2015) dir Jocelyn Moorhouse
WITH THANKS TO

Jill Bilcock, ASE ACE

Erika Addis
John Adolphus
Arwin Arwin
Genevieve Bailey
Renee Bailey
Mithun Bangera
Kym Barrett
Ian Bates
Jessica Brewster
Sue Brooks
Martin Brown
Linda Brusasco
Ben Buckingham
Nigel Buesst
Peter Cuffley
Fred Chandler
Mandy Chang
Sally Chesher
Jo Chichester
Cieron Cody
Dany Cooper, ASE
Rob Copping
Siobhan Dee
Daryl Dellora
Franco Di Chiera
Leonardo DiCaprio
Jo Dillon
Zoe Evans
Todd Fellman
Helen Field
Trish FitzSimons
Michelle Frampton
Nicolette Freeman
Helen Gaynor
Andrew Gerhold
Janet Goodchild-Cuffley
Mark Gould
Jo-anne McGowan
Sam Griffin
Cheron, Isaac & Lucas Grigor
David Hirschfelder
Jaykowa Hockings

Gullan & Willi Grigor
Kersti Grunditz Brennan
Maya Gnyp
Ravi Gupta
Karin & Anders Gustavsson
Rosalie Ham
Donna Hamilton
Tom Hanks
Peter Hagedus
Alan Heim, ACE
Donna Hensler
James Hewison
Pauline Hirsh
P.J. Hogan
Jillian Holt
Lynda House
Peter Hoyland
Sylvia Ingemarsdotter
Kate Jarvis
Nigel Jollands
Shekhar Kapur
Michelle Kaszai
Brian Kavanagh, ASE
Ana Kokkinos
Dan Lake
Pat Laughren
Richard Lowenstein
Baz Luhrmann
Chris Löfven
Veronica Lysaght
Parivesh Malviya
Felicity Marshall
Don McAlpine
Jenni McCormick
Paul Mercurio
Tristram Miall
Meenakshi Shedde
Anton Monsted
Jocelyn Moorhouse
Jane Moran
Bill Mousoulis
Phillip Noyce

John “Cha Cha” O’Connell
Fiarrah Poole
Nyssa Parkes
Viv Parkes
Craig Pearce
Karen Pearlman
Mike Reed, ASE
Cathy Rodda
Jordan Roe
Glenns Rowe
Tyler Sajko
Cleo Salpigitidis
Ken Sallows, ASE
Roger Savage
Jane Scott
Fred Schepisi
Akshat Ajay Sharma
Rupinder Singh
Shehzad Sippy
Cezary Skubiszewski
Margaret Slarke
Robyn Slovo
Caitlin Spiller
Kriv Stenders
Anthony Stevenson
Carl Stevenson
Fiona Strain, ASE
Bob Talbot
Alison Tilson
Jenni Tosi
Barbara Truelove
Herman Van Eyken
Upasna Ved
Shanu Verma
Tracey Vieira
Paul Watters
Kate Williams
David Williamson
Kate Winslet
Nelson Woss
Rob Yamamoto
Tony Zrna
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Swinburne University
University of Melbourne
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Newman’s Own Foundation
Mumbai International Film Festival
Indian Film Festival Melbourne
Mountain View Restaurant, Greenwich
State Library Queensland
Australian Screen Editors
American Cinema Editors
Pro-Cam
RGM
Australian Centre for the Moving Image (ACMI)
Australian Film, Television and Radio School (AFTRS)
National Institute of Dramatic Art (NIDA)

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Stranger Than Fiction Films
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Courtesy Burstall & Ryan Estates

PART ONE: 806’ Courtesy Chris Löfvén

‘PROCOL HARUM’ Courtesy Bilcock & Copping

‘ANDAZ’ Courtesy Sippy Films

‘STRIKEBOUND’ & ‘DOGS IN SPACE’ Courtesy Ghost Pictures Pty Ltd


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‘MENTAL’ Courtesy Mental Holdings Pty Ltd

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“Pretty Piece Of Flesh”
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Musical Compositions from the film

“Strictly Ballroom”
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<td>Traditional</td>
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<td>&quot;Golf Course&quot; and &quot;Dogs In Space&quot; musical compositions from the film</td>
<td>&quot;Red Dog&quot;</td>
<td>Written &amp; Published by Cezary Skubiszewski Licensed courtesy Woss Group Film Productions Pty Ltd</td>
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<td>Written by Declan Affley</td>
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<td>&quot;Need A Lift&quot;, &quot;You Know Exactly What&quot;, &quot;The Dressmaker Closing&quot;, &quot;All Settled Then&quot; musical compositions from the film &quot;The Dressmaker&quot;</td>
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Written by: David Hirschfelder
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"No More Map", "Very Old Rock" and "At the Waterhole" musical compositions from the film "Japanese Story"
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="The Landing"
Written & Published by Cezary Skubiszewski
Courtesy Cezary Skubiszewski

Music from 'Hello' courtesy Kim Cunio
Music from "Andaz" courtesy Sippy Films
Production music courtesy of Audio Network and APRA AMCOS

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Edited in Seven Hills, Queensland, Australia, and in Bengtsheden, Dalarna, Sweden

Produced by

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