

**David Arden**

*Artist, Repertoire Adviser*

David Arden has worked with many Aboriginal artists, from Hard Time Band and Koori Youth Band to Bart Willoughby and Mixed Relations. As a guitarist with Archie Roach, he has toured extensively both nationally and internationally. He has also written and performed songs for numerous albums and worked alongside music director Chong Lim and members of Goanna, Crowded House, Not Drowning Waving, Hunters and Collectors and Wedding Parties Anything. His latest album *Googatha/Gunditjmara Clan* is now available.

**Mark Atkins**

*Artist*

Mark Atkins is a descendant of the Yamijiti people of Western Australia and is also of Irish–Australian heritage. He plays the didjeridu and is also a storyteller, songwriter, drummer and visual artist. He has performed around the world, working with musicians including Donal Lunney, Peter Sculthorpe, James Morrison, Jenny Morris, Philip Glass, Christine Anu, Tiddas, John Williamson and members of Led Zeppelin. He is also a prolific instrument maker, making and painting didjeridus.

**Lou Bennett**

*Artist, Vocals Supervisor*

As a member of the group Tiddas, Australian Indigenous performer and songwriter Lou Bennett has toured extensively around Australia and overseas. She has performed with numerous Australian and international musicians and joined US singer Jewel and female ensemble Sweet Honey in the Rock on their Australian tours. She has composed music and performed songs for film, television, theatre and public events and has also acted in three local theatre productions, *Maggie*, *Conversations with the Dead* and *Yanagai! Yanagai!*.

**Sally Dastey**

*Artist*

As one-third of Tiddas, Sally Dastey released two acclaimed albums and four singles with accompanying videos, and was awarded an ARIA Award. She launched her solo career with *Secrets To Keep* (2002) and has performed at numerous festivals while working on a range of projects including working with inner city choirs. Sally has performed with major Australian artists and has worked on film soundtracks including *The Silver Brumby*, *Radiance* and *Simone De Beauvoir’s Babies*. *Hidden Republic* marks Sally’s debut with The Black Arm Band.

**Emma Donovan**

*Artist*

Emma Donovan grew up in a musical family in northern New South Wales. She was a founding member of vocal trio, Stiff Gins, and has also appeared on a number of Australian Indigenous compilation CDs. She has sung alongside many of Australia’s most respected Indigenous performers and in 2005, she recorded her debut solo album *Changes*. This year she has performed at the inaugural Dreaming Festival and has toured to New Zealand and Paris.

**Kutcha Edwards**

*Artist*

Kutcha Edwards is a Mutti Mutti man born in Balranald in New South Wales. He was ‘stolen’ at 18 months of age and denied his birthright to grow up with his family, to experience his culture and to live his identity. As a teenager he was reunited with his family and began a journey to retrieve his identity and reclaim his community. He has travelled to China, Mexico and Japan and recently released his second album, *Hope*.

**Bevan Gabanbulu (Gapanbulu Yunupingu)**

*Artist*

Gapanbulu Yunupingu (Bevan Gabanbulu’s stage name) is the grandson of Yothu Yindi lead singer Mandawuy Yunupingu, and current yidaki (didjeridu) player with Yothu Yindi. Gapanbulu Yunupingu has performed everywhere from small communities in Arnhem Land to a festival of indigenous music in Scandinavia. From the Gumatj clan, he also crafts didjeridus working with Yirrkala Arts.

**Joe Geia**

*Artist*

Joe Geia is a north Queensland Aboriginal composer, guitarist, singer, traditional dancer and didjeridu player. His best-known song “Yil Lull” has been recorded by numerous Australian artists. If there was an anthology of Aboriginal music Joe’s compositions would feature often, as his songs form a large part of the soundtrack of contemporary Indigenous music.

**Shane Howard**

*Artist, Repertoire Advisor*

Shane Howard has recorded numerous albums as a solo artist and as part of the band Goanna, and his songs have been recorded by musicians including Mary Black, John Farnham and Lene Siel. He has worked for many years with Aboriginal musicians and has produced albums for numerous artists. He is also a founding member of the Tarerer Gunditj Project Association – a group of Aboriginal and non-Aboriginal people committed to cultural and environmental restoration in south-west Victoria.

**Ruby Hunter**

*Artist*

Ruby Hunter is an Aboriginal woman of the Ngarindjeri clan of South Australia and was the first Aboriginal woman to record her own album. She has recorded two albums, *Thoughts Within* and *Feeling Good*, and has toured extensively in Australia and overseas. She performs regularly with long-time partner Archie Roach.

**Bunna Lawrie**

*Artist*

Bunna Lawrie is the charismatic frontman of Coloured Stone, the band he co-founded in 1977 on the Kooniba Mission in Northern Territory. The band rose to prominence in 1984. Their music featured on Australian national radio and they toured extensively. In the ‘90s the group slowed their recording and touring schedule but released a greatest hits compilation in 1997. In 1999 Bunna became the first Aboriginal Australian to receive the coveted Don Banks Music Award, a prize usually reserved for Australian classical musicians. *Hidden Republic* marks Bunna’s debut with The Black Arm Band.

**Jimmy Little**

*Artist*

Jimmy Little has been entertaining Australians for over 50 years. *Royal Telephone* in 1963 sold more than 75,000 albums and in 1964 Jimmy was named Pop Star of the Year. He began acting in the late 1950s and in 1989 was recognised as ‘Aboriginal of the Year’ for his work teaching young aboriginal students. In 1994 he was elevated to the prestigious Tamworth Roll of Renown and in 1999 he was inducted into the ARIA Hall of Fame. In 2004 Jimmy was awarded the Order of Australia for his service to the entertainment industry, ongoing work in schools, and his commitment and unsung work for the reconciliation process.

**Rachael Maza Long**

*Artist, Stage Direction, Spoken Word Script*

Originally from the Torres Strait Islands, Rachael Maza Long comes from a family of actors that spans three generations. A graduate of the Western Australian Academy of Performing Arts, she has had an impressive career in theatre, film, television and radio. In 1994 she was nominated for the Corner Award by the Sydney Theatre Critics’ Circle for Best Performance in *Radiance*, and in 2002 she was awarded a Green Room Award for her role in *Holy Day*.

**Shellie Morris**

*Artist*

Darwin-based singer/songwriter Shellie Morris was adopted out to Ian and Dorothea Dixon at an early age. She has traced her roots back to a Wardaman (Katherine area) grandfather remembered for his skills with guitar and voice, and a Yanyuwa (Borrooloola area) grandmother who was taken from her family at eight and brought up in Darwin’s Kahlin compound. She has shared the bill with many well-known Australian artists and was nominated for a Deadly Vibes Award in 2002. She also works helping young Indigenous Australians write music about their experiences.

**Stephen Pigram**

*Artist*

Stephen Pigram is a singer and musician who plays acoustic guitar, harmonica, requinto, vahlia, ukulele and dulcimer. He is one seventh of the country folk/rock band The Pigram Brothers, whose album *Saltwater Country* was voted Best Debut Album at the National Indigenous Music Awards in Sydney in 1998. Stephen has been a member of legendary Broome bands Kuckles and Scrap Metal and he was musical director for the original production of the first Aboriginal musical, *Bran Nue Dae*.

**Steven Richardson**

*Conception, Direction*

Steven Richardson has broad experience in the arts spanning 20 years in a variety of artistic, producing and programming roles. He holds a Fine Arts degree in visual arts and also studied contemporary dance at Victorian College of the Arts before working professionally as a dancer with Dance Works and Dance Exchange. Steven joined Circus Oz in 1987 and toured with that company locally and internationally until 1991. Since that time he has worked in programming at the Arts Centre, as Director of Contemporary Music Events, Artistic Director of Big West, Executive Producer for Next Wave Festival and Artistic Director for Eureka 150 - Diversity, Dissent, Democracy. He is currently Artistic Director of Arts House, Meat Market and North Melbourne Town Hall – a City of Melbourne contemporary arts initiative.

**Archie Roach**

*Artist*

Archie Roach is a singer and songwriter of remarkable strengths and insights. A storyteller in the tradition of his ancestors, he relays and retells intimate real life stories as well as traditional stories of the Dreaming. Having survived a personal history that would have left most artists scarred and defeated, Archie has emerged as an extraordinarily gifted Australian artist with a truly visionary talent. He continues to make music with his lifelong partner Ruby Hunter.

**Amy Saunders**

*Artist*

Amy Saunders is a Gunditjmarra singer/songwriter who joins the *Hidden Republic* concert to perform with her fellow Tiddas-members for the first time since 2000. Tiddas toured Australia and the world for ten years forging a new musical genre and inspiring a whole generation of artists and listeners, particularly women. Amy has performed with Archie Roach, Shane Howard, Dave Arden



and Ruby Hunter and she recently sang with legendary Irish performers, Mary Black, Eleanor McEvoy and Stephen Cooney in Dublin. *Hidden Republic* marks Amy’s debut with The Black Arm Band.

**Dan Sultan**

*Artist*

Dan Sultan is an extraordinary talent who is quickly gaining the momentum and recognition that he deserves. In 2006 he was nominated for a Deadly Award for Most Promising New Talent and in 2007 he won one for Single Release of The Year. Dan was invited by Paul Kelly to contribute to the Kev Carmody tribute album and his accomplished debut album, *Homemade Biscuits*, was funded by John Butler’s JB Seed program.

**Geoffrey Gurrumul Yunupingu**

*Artist*

Blind from birth, Geoffrey Gurrumul Yunupingu is a powerhouse of musical creativity. Geoffrey, or Gudjuk as he is also called, is from the Gumatj nation, his mother from the Galpu nation, both from north east Arnhem Land. His Saltwater Band are a much loved and hugely popular Indigenous band, partly because of Geoffrey’s influence and guidance. His recently released debut solo album highlights the tremendous talent this artist has to offer Indigenous music in Australia and beyond. In September 2008, Geoffrey was nominated in four categories of the ARIA Awards including the coveted Album of the Year and Best Male Artist. *Hidden Republic* marks Geoffrey’s debut with The Black Arm Band.



Presented by Melbourne International Arts Festival in association with Arts House and in collaboration with The Black Arm Band and Melbourne Symphony Orchestra

Developed and produced by Arts House, a City of Melbourne initiative

Developed with the support of City of Melbourne, Arts Victoria, Australia Council for the Arts (Aboriginal Torres Strait Islander Arts Board, Music Board), Besen Family Foundation, Helen Macpherson Smith Trust, Qantas, Annamila Pty Ltd, VicHealth and Andvinc Foundation

**the Arts Centre, State Theatre**  
**Fri 24 and Sat 25 Oct at 8pm**  
**1hr 45min no interval**

WARNING: Haze Effects  
 Aboriginal and Torres Strait Islander people are warned that material included in this concert has been gathered from a range of sources and may contain voices of Indigenous people who have passed away

[www.blackarmband.com.au](http://www.blackarmband.com.au)

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## THE BLACK ARM BAND

### Featured Artists

David Arden, Mark Atkins, Lou Bennett, Sally Dastey, Emma Donovan, Kutcha Edwards, Joe Geia, Shane Howard, Ruby Hunter, Bunna Lawrie, Jimmy Little, Rachael Maza Long, Shellie Morris, Stephen Pigram, Archie Roach, Amy Saunders, Dan Sultan, Ursula Yovich, Gapanbulu Yunupingu, Geoffrey Gurrumul Yunupingu

### The Black Arm Band Patron

Aunty Joy Murphy

### With

Eugene Ball *Trumpet*  
Carlo Barbaro *Alto Saxophone*  
Julien Wilson *Tenor Saxophone*  
Shannon Barnett *Trombone*  
Rory McDougall *Drums*  
Michael Meagher *Bass*  
Sam Keevers *Piano*

### Special Guest Artists

Genevieve Lacey, Michael Hohnen

Previous featured artists with The Black Arm Band have included Andy Alberts, Robbie Bundle, Aaron Burrarrawunga, G R Burrarrawunga, John Butler, Kev Carmody, Liz Cavanagh, Carole Fraser, Paul Kelly, Jessie Lloyd, Della-Rae Morrison, Peter Rotumah and Bart Willoughby.

### Melbourne Symphony Orchestra

**Chairman** Elizabeth Proust  
**Managing Director** Trevor Green

*Violins*  
Michael Kisin, Sarah Curro, Archie Fellin, Deborah Goodall, Lorraine Hook, Eleanor Mancini, Anne Martonyi, Alison Rayner, Robert Macindoe, Mary Allison, Isin Cakmakcioglu, Cong Gu, Andrew Hall, Christine Johnson  
*Violas*  
Trevor Jones, Katie Betts, Rosia Pasteur, Ceridwen Davies

*Cellos*  
Sarah Morse, Joan Evans, Andrew Weiss  
*Double Basses*  
Andrew Moon, Anthony Smith  
*Flute*  
Wendy Clarke  
*Oboe*  
Jeffrey Crellin  
*Clarinets*  
Craig Hill, Mitchell Berick  
*Bassoon*  
Elise Millman  
*Horns*  
Geoff Lierse, Trinette Mcclimont  
*Trumpet*  
Geoffrey Payne  
*Trombone*  
Brett Kelly  
*Percussion*  
Robert Clarke, John Arcaro

**Conductor** Brett Weymark

### Concept & Direction

Steven Richardson

**Producer** Kate Ben-Tovim

**Stage Direction** Rachael Maza Long

**Musical Supervisor** Iain Grandage

**Vocals Supervisor** Lou Bennett

**Repertoire Advisors** David

Peter Fellin, Shane Howard

**Cultural Consultant** Sarah Jane Bond

### Arrangements & Orchestrations

Eugene Ball, Jules Buckley, Aaron Choulai, Iain Grandage, Jason Yarde

### Introduction & Spoken Word

**Underscore** Iain Grandage

**Production Management & Sound** John O'Donnell

**Choreography** Marilyn Miller

**Design** Anna Cordingley

**Wardrobe** Paula Levis

**Lighting** Phil Lethlean

**Spoken Word Script** Wesley

Enoch with Rachael Maza Long and Steven Richardson

**Pre-show Musical**

**Soundscape** Tristan Coleman

**Stage Manager**

Brock Brocklesby

**Assistant Stage Manager**

PJ Rosas

**Photos** Ned Meldrum, John Sones

## ABOUT HIDDEN REPUBLIC

The Black Arm Band presents music of the Australian Indigenous experience.

**Hidden Republic** is the second major project of The Black Arm Band and is the partner piece to *murundak*, which was presented first as part of the 2006 Melbourne International Arts Festival. Where *murundak* honours the music and story of Indigenous Australia's struggle for civil rights, **Hidden Republic** turns our collective gaze forward.

The premise of **Hidden Republic** is that a vast reservoir of hope for all of us is revealed in the music of Indigenous Australia. Just as Aboriginal paintings have been used as a way to communicate knowledge about country and traditional stories, the songs presented here tonight present a kind of map of our country - an important map, but one largely hidden from view to many.

## “SONG OF HOPE”

Look up, my people,  
The dawn is breaking,  
The world is waking,  
To a new bright day,  
When none defame us,  
Nor colour shame us,  
Nor sneer dismay.

Now brood no more  
On the years behind you,  
The hope assigned you  
Shall the past replace,  
When juster justice  
Grown wise and stronger  
Points the bone no longer  
At a darker race.

So long we waited  
Bound and frustrated,  
Till hate be hated  
And caste deposed;  
Now light shall guide us,  
And all doors open  
That long were closed.

See plain the promise,  
Dark freedom-lover!  
Night's nearly over,  
And though long the climb,  
New rights will greet us,  
New mateship meet us,  
And joy complete us  
In our new Dream Time.

There is great power and symbolism in the musical possibilities of contemporary Indigenous musicians working alongside the peak western whitefella orchestra in the nation, side by side with trusted musical mavericks from Melbourne's vibrant jazz scene.

Referencing Oodgeroo's poem "Song of Hope" on its 40th anniversary locates this project historically.

Tonight we offer you a small part of an extraordinary songbook of hope – a collaboration with the Melbourne Symphony Orchestra that offers a new future possibility for all Australians for another order of sharing, hearing and knowing.

– Steven Richardson for *The Black Arm Band*

## SONG NOTES – HIDDEN REPUBLIC

### “Djarrimirri”

*Featuring Geoffrey Gurrumul Yunupingu*

Arrangement Iain Grandage, Michael Hohnen & Geoffrey Gurrumul Yunupingu

This song was written over 10 years ago but it's taken until now to find the right time to present it publicly. Translated, the lyrics are: "I was carried by my mother Wititj (the ancient Ancestor Rainbow Serpent), I am a child conceived and carried by Wititj. I am Maralitja Dhar'yuna with my ancestors. I am a rainbow child." – *Geoffrey Gurrumul Yunupingu*

### “Swept Away”

*Featuring Shellie Morris*

Arrangement Aaron Choulai & Shellie Morris

All through my life there were pieces missing. This song was written about eight years ago about the journey of finding my family in the Northern Territory. How my mother and father who I grew up with supported me and came with me to meet all of my family and how the realisation of their love and support during this difficult and emotional process just blew me away. It's about being overwhelmed and swept away by the welcoming of me and my story. – *Shellie Morris*

### “Good to See Ya”

*Featuring Joe Geia*

Arrangement Eugene Ball & Joe Geia

"In times like this I need your love

To shine like stars from heaven above

You needed me I needed you." – *Joe Geia*

### “Your Love is Like a Song”

*Featuring Dan Sultan*

Arrangement Eugene Ball & Dan Sultan

This song is essentially about the redemptive power of love, triumphant over grief, loss, depression and self-doubt. Just when you think that everything has gone to hell, someone shows up to remind you that love still exists. It hits like a wave and makes you drunk, gets you wild again. Suddenly the world doesn't seem so bad anymore. This song reminds me of people who have been through a lot, yet refuse to let it turn their hearts cold. – *Dan Sultan*

### “Black Boy”

*Featuring Bunna Lawrie*

Arrangement Jules Buckley

When I sing this song I sing it from the bottom

of my heart. It's a song about encouraging

Aboriginal kids that they can be whatever they

want to be. Just like the lyrics say: "The colour

of your skin is your pride and joy." Go to school.

Stand up for yourself. Make them realise that they

can make their own lives, even if they've lost their

parents or been mistreated. Everywhere around

Australia I meet kids and they say, "Black Boy

inspired me." I feel my music is about educating.

For this show I'm re-working the chorus to "Black

Boy, Black Girl." It's for everyone. – *Bunna Lawrie*

### “The Dead Heart”

*Featuring David Arden, Emma Donovan & Shane Howard*

Arrangement Iain Grandage

Sometime in the last century white Australia

developed the phrase and notion of 'The Dead

Heart'. It was used to describe the arid interior

of the country, which is anything but dead. At

the centre stands Uluru, the great giver of life

in the midst of that vast red interior. Whitefellas

were scared of the emptiness, the loneliness, the

silence. The blackfellas knew and loved every inch

of their country intimately. This was a living heart,

not a dead one. They were deeply 'within' their

carefully-evolved Law, lore and 'Dreaming' and

the whitefellas were 'outside', looking in, unable

to see the hidden mysteries and the beauty of this

ancient, tough but fragile ecology and cosmology.

It was mainstream Australia which has carried a

'dead heart'. – *Shane Howard*

### “I Have a Dream”

*Featuring Kutcha Edwards*

Arrangement Eugene Ball & Kutcha Edwards

I wrote this song at the start of the Reconciliation

debate. I'd heard the speech by Martin Luther King

and I understood the injustice of the civil rights

movement. I needed to voice my opinion on what

true reconciliation was. I thought, it's alright to

have a dream but it's got to be a reality. People

would like to say that things have moved on but

nothing's really changed. The words just ring

louder now because it's still only a dream, it still

hasn't happened. – *Kutcha Edwards*

### Didjeridu Interlude

*Featuring Mark Atkins*

I'm Yamitiji (Aboriginal people from Western

Australia). My mother is Aboriginal and my

father is Irish. I lived on the fence. But when I got

older, I always felt comfortable in the Aboriginal

communities because, in a sense, Aboriginal

people never pretended to be anything other

than what they were. They had respect for each

other. Plus my Aboriginal side never had this

individualism, this materialism. This 'me and my'

thing. Even still today, it's hard for Aboriginal

people to get on in a European society because

whitefellas want to put fences around things and

want to own things. It's not 'we or us' it's 'me and

my'. There's a big difference. – *Mark Atkins*

### “Where I B'long”

*Featuring Stephen Pigram*

Arrangement Iain Grandage & Stephen Pigram

"Raised in big spirit country, Great Sandy Desert

near the shore

Never questioning the seasons, letting nature take

its course ...

... I can feel the country's power, I'm going back

where I belong."

– *Stephen Pigram*

### “Aunty Across the Sea”

*Featuring Lou Bennett, Sally Dastey & Amy Saunders*

Arrangement Eugene Ball & Sally Dastey

Meeting the Mills Sisters from Thursday Island

was, besides meeting the Tiddas girls, the most

monumental introduction of my career. The song

is about those feelings you have for someone that

don't fade with time, that distance can't change.

I felt so powerful and free when the six of us sang

together. I'm so glad I got the chance to meet the

three aunties. This song is a dedication to them

all. They used to say us Tiddas had a note that the

wind can't bend. They encouraged us girls like we

were their own. – *Sally Dastey*

### “Inside My Kitchen”

*Featuring Lou Bennett, Sally Dastey & Amy Saunders*

Arrangement Eugene Ball & Lou Bennett

I wrote "Inside My Kitchen" after my partner at the

time had a psychotic episode. It was one of my

first compositions and it helped me cope with this

new and traumatic experience. Then a few years

later I recorded it with Amy and Sal on our first

EP recording titled *Inside My Kitchen*. It was an

important song in the lifetime of Tiddas. It became

one of our main signature songs and still is today.

We created many of our songs around the kitchen

table together and after an eight year spell, it gives

me great pleasure to come back to the stage with

Amy and Sal to perform it again. – *Lou Bennett*

### “Ngarrindjeri Woman”

*Featuring Ruby Hunter*

Arrangement Aaron Choulai & Ruby Hunter

This is a song about being proud as an Aboriginal

woman in the land today.

"I am Ngarrindjeri woman

And I'm still here today

To carry on our culture

In Ngarrindjeri women's business ways"

– *Ruby Hunter*

### “Lighthouse”

*Featuring Archie Roach and the 'Mara Choir*

Arrangement Aaron Choulai & Archie Roach

I wrote the song "Lighthouse (Song for Two

Mothers)" to help ease Pauline's pain. Her adopted

son, a young Aboriginal man, Louis Johnson, was

brutally murdered in a racist attack in Perth in 1992

on his 19th birthday. In the song I ask both his

mothers, his birth mother and his adoptive mother,

not to look for Louis "inside your pain" but rather to

accept Louis' spiritual embrace and strength and to

look for him "inside your joy". – *Archie Roach*

### “Chinwag”

*Featuring Mark Atkins, Lou Bennett & vocalists*

Arrangement Eugene Ball & Mark Atkins, Vocal

Arrangement Lou Bennett

I would like to dedicate this to my mother Eunice

Atkins, who never gave up on me. Thanks. – *Mark*

*Atkins*

### “Blackfella/Whitefella”

*Featuring Jimmy Little & Ursula Yovich*

Arrangement Jason Yarde

I met GR Burrawanga several times and was

always struck by his boundless energy and passion

for life. "Blackfella/Whitefella", co-written by

GR and Neil Murray, was originally performed

by Warumpi Band. I covered it on my 1999 CD

*Messenger* and in my opinion this is one of the

ultimate reconciliation songs. It says it all, "It

doesn't matter what your colour"... Are you the

one who's gonna stand up and be counted?" Yes

we are! – *Jimmy Little*

For me "Blackfella/Whitefella" is the greatest

Australian song ever written. It conveys a message

of both Aboriginal pride and unity as well as

reconciliation, both of which are very important

messages to me. It is also inspirational and

anthemic in its call for people of all colours to

"stand up and be counted". To be able to sing

such a classic song with a true music legend

in Uncle Jimmy Little is a very rare honour and

privilege and one for which I am very grateful. And

the song rocks. I look forward to seeing everyone

stand up! – *Ursula Yovich*



### “Treaty”

*Featuring Kutcha Edwards & Shellie Morris*

Arrangement Eugene Ball

It's a great opportunity to sing "Treaty". It's a bit

of an anthem. I know Manda (Yunupingu) and

Paul (Kelly) [the co-writers of the song with Peter

Garrett]. It's an honour to sing it but it's not my

songline. It's different singing other peoples'

songs. But singing with Shellie is beautiful. She's

lived. – *Kutcha Edwards*

Singing "Treaty" is a real privilege for me as the

song and the words are so very powerful and

strong. The song comes from the earth and for the

earth and for our people. – *Shellie Morris*

### “Wukun”

*Featuring Geoffrey Gurrumul Yunupingu*

"Storm clouds rising, storm clouds covering the

land

Storm clouds Mayawungarri Mayawuku

Galapunbarri separating

Oh my fathers, on my grandparents

storm clouds why do you separate, why do you

form?" – *Geoffrey Gurrumul Yunupingu*

The *Wukun* storm clouds are images of Geoffrey's

mother, the Gälpu people.