

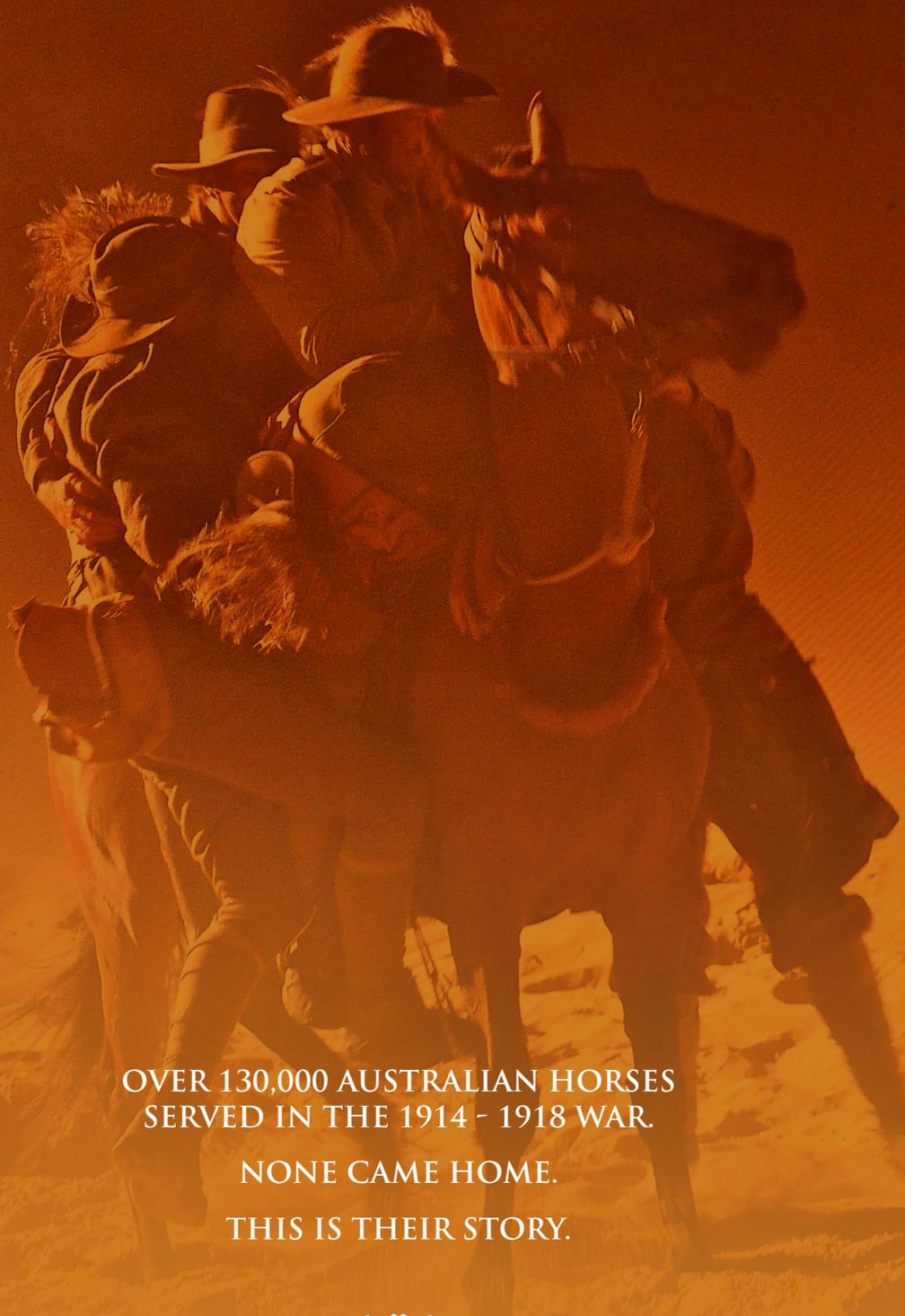


GREAT WAR HORSES

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GREAT WAR HORSES



OVER 130,000 AUSTRALIAN HORSES
SERVED IN THE 1914 - 1918 WAR.

NONE CAME HOME.

THIS IS THEIR STORY.





225-CHARACTER DESCRIPTION

Over 130,000 Australian horses served in the Great War. In the desert sands of the Middle East, they ultimately carried their men to victory at Damascus. But they did not return home. This is their story.



250-WORD SYNOPSIS

Over 130,000 Australian horses served in the Great War of 1914-18. Nearly 30,000 were engaged in the Middle East. Popularly known as 'Walers', it was in the desert sands that their legend was born. They carried their men to victory on the long road to Damascus, but at war's end they did not come home. This is the story of their colonial origins, their gallant service, and their shameful fate.

Great War Horses takes us on an epic journey from the outback of Australia, across the vast Indian Ocean, to the pyramids of Egypt, the living hell that was Gallipoli, and the unforgiving desert sands of the Middle East. After the disaster of Gallipoli, and with the Ottoman Turks threatening the Suez Canal, regiments of the Australian Light Horse were to undertake a grueling three-year campaign to drive the Turks from the Sinai and Palestine, culminating in the 'Great Ride' through the Jordan Valley and the capture of Damascus.

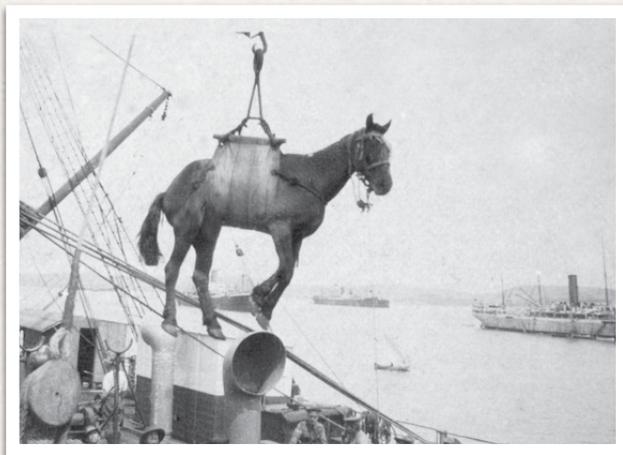
This epic desert war couldn't have been undertaken without the horses, or the small army of horse breakers, veterinarians, farriers, saddlers and feed suppliers that were essential to keeping thousands of horses in the field and battle-ready. Intense bonds between man and horse developed, and the loss of a horse in battle was a harrowing experience. For the first time, Great War Horses goes behind the legend of two celebrated partnerships: Michael Shanahan and 'Bill the Bastard', and Guy Haydon and 'Midnight'. And, ultimately, it reveals why our horses did not come home.

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TRAILER
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ONE-PAGE SYNOPSIS



Over 130,000 Australian horses served in the Great War of 1914-18*. Popularly known as *Walers*** , it was in the desert sands of the Middle East that their legend was born. While “they suffered wounds, thirst, hunger and weariness almost beyond endurance” they carried their men to victory on the long road to Damascus. They did not come home. This is the story of their colonial origins, their gallant service, and their shameful fate.

With the outbreak of hostilities in Europe in August 1914, a clarion call went out for every able-bodied horseman in Australia to take up arms in defence of the Motherland. New regiments of the Australian Light Horse came into being almost weekly. This was going to be the great “boy’s own” adventure: man and horse against the enemy. It would be all over by Christmas. And the men and their horses would soon sail back home, jubilant crowds cheering their return . . .

Great War Horses takes us on an epic journey from the outback of Australia, across the vast Indian Ocean, to the pyramids of Egypt, the living hell that was Gallipoli, and the unforgiving desert sands of the Middle East. After the disaster of Gallipoli, and with the Ottoman Turks threatening the Suez Canal, regiments of the Australian Light Horse were to undertake a grueling three-year campaign to drive the Turks from the Sinai and Palestine, culminating in the ‘Great Ride’ through the Jordan Valley and the capture of Damascus. Along the way, pivotal battles were fought at the likes of Romani, Gaza, Beersheba and Megiddo.

This epic desert war couldn’t have been undertaken without the horses, or the small army of horse breakers and trainers, veterinarians, farriers, saddlers and feed suppliers that were essential to keeping thousands of horses in the field and battle-ready. And the Light Horsemen themselves had a great personal responsibility for the well-being of their mounts. This produced intense bonds between man and horse, and the loss of a horse in battle was a harrowing

experience. For the first time, *Great War Horses* goes behind the legend of two celebrated partnerships: Michael Shanahan and ‘Bill the Bastard’, and Guy Haydon and ‘Midnight’.

When hostilities in the Middle East came to an end with the fall of Damascus in October 1918***, Australia’s Light Horsemen immediately dreamed of returning home to their loved ones. But they soon faced a terrible truth. They would be going home, but not with their horses.

Featuring many voices, from leading war historians to horse experts, to the descendants of those who served, *Great War Horses* uses dramatised sequences (including the celebrated charge at the Battle of Beersheba), rare archival stills and rolling footage, actual battleground landscapes, and computerised compositing techniques to explore and evoke the record of Australia’s horses in the desert war.

** It’s estimated that Australia sent more than 130,000 horses overseas during the Great War. Of these, around 90,000 went to the military in India. Another 10,000 went to France with the infantry in 1916. The rest, 29,348 horses, were shipped to the Middle East to “horse” the AIF or other parts of Britain’s imperial armies between 1914 and late 1916. At the end of the war the Australians in Egypt, Palestine and Syria had 9,751 surviving horses.*

*** The *Walers* had their origins in colonial New South Wales where early settlers began to inter-breed the various horse breeds they’d brought with them from Europe. Originally called ‘New South *Walers*’, the *Walers* were tough, versatile horses, bred to endure harsh Australian conditions, particularly those experienced in the outback.*

**** In an exclusive, this documentary will finally debunk the myth perpetrated by T.E. Lawrence (of Arabia) that he was one to accept the surrender of Damascus on 1st October 1918. The truth is that it was Major Arthur Olden of Australia’s 10th Light Horse who accepted the surrender of the city . . . “the troops were sprayed from balconies with champagne, perfumes, rose leaves and confetti . . .” Unlike the self-aggrandising Lawrence, Olden was a modest dentist from Narrogin in Western Australia.*





BACKGROUND PRODUCTION NOTES:



From Marian Bartsch, Producer

A passing comment from a school friend about wild horses roaming a remote cattle station in Western Australia's Pilbara was the start of this amazing journey. She mentioned that previous generations of these wild outback horses were rounded up and sent to the Great War. I was instantly intrigued, so I approached researcher/writer Barry Strickland to investigate further. Barry's research revealed that the horses that Australia sent to the Great War were popularly known as Walers and that they had their origins in early colonial inter-breeding in New South Wales.

When we realized we had the basis of an extraordinary Australian war horse story, I approached the director, Russell Vines and together with Barry and a camera man, we travelled to Juna Downs station to see if we could locate these wild horses in the outback and film a trailer in order to attract interest from a broadcaster. On the first day of filming, with the assistance of station manager John Sanders (who also appears in this film), we were very fortunate to locate a reclusive mob of majestic wild horses galloping in the vast outback.

Once the film was commissioned by the ABC, the director's vision in the treatment included tracing the footsteps of Australian Light Horse in the Middle East. The film crew and I travelled to Jerusalem, and at the main gate while filming part of the historic city for pick-up shots, two mounted police entered the city as if on cue. They allowed us to film the horses riding through this ancient city with the director dressed as an Australian Light Horse soldier holding the reins. We could not have planned this scene better! We were very fortunate indeed with the access we secured in Istanbul and Israel because of the high esteem the Australian Light Horse is held in the Middle East.



From Russell Vines, Director:

Making this film was a great pleasure and adventure.

It involved an interesting mixture of documentary techniques. Set piece interviews with leading experts and descendent of the soldiers, shooting the incredible landscapes and architecture of the Middle East and then moving into complex dramatisations including re-enacting one of the last great charges at Beersheba.

But it was filming horses often in high-speed slow-mow that was the most rewarding. What an animal! They are the most beautiful creature to film full of personality and majesty. They are the heart of this story.

As with most films many unexpected and enriching things happened in the field. Our trip to the Middle East was particularly rewarding and at times quite bizarre.

Walking around the market places of Turkey and Israel included the streets of Jerusalem wearing a Light Horse tunic and slouch hat was a pretty strange experience. And some of the looks we attracted were pretty strange also. However it paid off allowing us to use the Emu plumes of the Light Horse as a motif, seen throughout the film popping up in many of the story's historical locations.

However walking through the villages and deserts of Israel including the borders with Gaza, Egypt and Syria was at times unnerving, particularly when the cinematographer would decide to put his very long lens on the end of his new fancy camera. It looked remarkably like state of the art weaponry perfect for attracting the attention of hovering drones.

It served to remind us that this region has remained in conflict ever since the Australian soldiers and their horses returned home victorious. That WWI and the destruction of the Ottoman Empire is arguably the root cause of many of the problems that remain in the region today. A sobering thought.





DIRECTOR'S STATEMENT

From Russell Vines

Hand-in-glove, the Waler was the perfect fit for the Australian mounted soldiers of the Great War. Just like their masters these horses were often wild and rough around the edges, lacked training and in most cases came from the remote and rugged out-back. Equally courageous but naive when it came to the brutality of war they would form an incredible bond under fire.

Great War Horses retells not just the events of WWI in the Middle East it draws the key battles, personalities and events of this campaign together in a way not seen before – through the relationship between man and beast.

Using dramatised sequences, rare archive, actual battleground landscapes and computerised compositing techniques we have created dramatic and realistic sequences that enhance the words of some of the leading authorities on this iconic subject.

Great War Horses is a window into a defining moment in Australia's history. It is the story of a newly formed nation's first bloody engagement in war and its consequences. Nearly a whole generation of men wiped out and with them over 130,000 horses.





ON SCREEN TALENT



Brad Manera

Brad Manera is the CEO of the ANZAC Memorial in Hyde Park, Sydney, the premier war memorial in NSW. He is also the senior historian on the NSW Centenary of Anzac official history publication and is developing the Education and Interpretation Centre for the ANZAC Memorial. Brad was an historian for the award-winning documentary Gallipoli - The Front-Line Experience (2005) and more recently for the exhibition Our Friend the Enemy; Gallipoli landscapes 1915 – 2015. These projects are the latest in a long career as curator and historian in some of Australia's finest museums, including the Australian War Memorial, The National Museum of Australia and the Western Australian Museum.

"Great War Horses offers a fascinating fresh perspective on an Australian icon. The film has brought together an innovative and diverse range of expertise and experience of the horses Australians rode to the Great War. The filmmakers have made a discovery of international significance in uncovering documentary evidence of the liberation of Damascus in 1918 that will turn a century of popular perception on its head. This film will have international appeal as it is interesting, entertaining and beautifully filmed, a fitting tribute to the men who rode to war and the animals that carried them - but did not return. I am very pleased to be associated with this very fine Australian documentary."



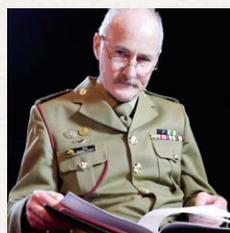
Dr Jean Bou

Dr Jean Bou is a lecturer at the Strategic and Defence Studies Centre at the Australian National University. His teaching duties include lecturing at the Australian Command and Staff College and in the undergraduate program at Acton. A historian, he is a graduate of the University of Queensland and holds a PhD in History from the University of New South Wales (at the Australian Defence Force Academy, Canberra). He is the author or co-editor of several books on Australian military history, including Light horse: a history of Australia's mounted arm, and Australia's Palestine Campaign.



Prof. Roland Perry

Professor Roland Perry began his writing career as a journalist on The Age, Melbourne from 1969 to 1973. He has published twenty-seven books, several of them international best sellers, and in a variety of genres from biography and politics to espionage and the military, sport and fiction. Professor Perry has specialised in history, and has written six bestsellers on World War I and World War II. He is the only author to have produced books on both the major battle zones of the Great War (1914-1918): the Western Front and Eastern Front (Middle East). His books include Bill the Bastard: The Story of Australia's Greatest War Horse (2013).



Dr Michael Tyquin

Dr Tyquin is a consulting historian based in Canberra. He has published extensively in the areas of Australian social, medical and military history. He is a serving member of the Australian Army Reserve, which he joined as a medical assistant with the 4/19th Prince of Wales Light Horse. He is the official historian of the Royal Australian Army Medical Corps and is an Adjunct Professor at the University of Queensland's Centre for Military and Veterans' Health. He is the author of Forgotten Men: The Australian Army Veterinary Corps 1909-1946, a long overdue account of the significant contribution to the Australian Army of the Australian Army Veterinary Corps in two world wars.





ON SCREEN TALENT



Jill Mather

Jill Mather is a former freelance journalist who worked for various international newspapers before becoming a television presenter, writer and contributor of many short stories and articles for the ABC. After writing several books, Jill scripted a documentary about rescued Walers. Subsequent books followed, including *Forgotten Heroes; The Australian Waler Horse, The Old Campaigners, War Horses, Twelve Terrible Tales for Children*, and recently released *Gallipoli's War Horses*. Jill was an experienced horsewoman in earlier years.



Mesut Ular

Mesut Uyar graduated from the Turkish Military Academy in 1991, and achieved an MA in politics and PhD in international relations from the Faculty of Political Sciences at Istanbul University. As a career officer, he served at platoon leader and company battalion commander positions in various infantry units, and held posts in Georgia and Afghanistan. He was an assistant professor of international relations at the Turkish Military Academy for ten years, and is currently working as an Associate Professor of Ottoman military history at the University of New South Wales, Canberra.



Bradley Olden

Bradley Olden was born in Geelong in 1957 and grew up as the eldest of four boys. Bradley was passionate about family history from a young age, often found at family gatherings quizzing elderly aunts and uncles about their origins. He is the grandson of Major Arthur Olden, who served with the Australian Light Horse. Damascus was officially surrendered to Major Olden before Lawrence of Arabia's arrival. Although his grandfather passed away long before he was born, Bradley is extremely proud of his achievements and would have been inspired to have met him.



Peter Haydon

Peter Haydon was born in 1955 in Scone, the Horse Capital of Australia. He's a fifth generation horseman from Bloomfield Homestead, which was settled by the pioneering Haydon Family in 1832. Peter currently owns and operates Hayden Horse Stud with his wife Alison and sons Henry, Nick and David. It is one of the oldest continually run family horse studs, and produces top quality horses that perform on the world stage. Peter has managed the polo stables for HRH The Prince of Wales at Windsor Castle as a professional player, and was Scone Horse Festival VIP in 2009 in recognition for his services to the horse industry. He has compiled a book about his great uncle Guy Haydon and his horse Midnight, who died saving his life in the Charge of Beersheba.





ON SCREEN TALENT



Terrance Shanahan

Terrence Shanahan was born in Queensland on the 6th of August 1945, the day the bomb was dropped on Hiroshima. His grandfather, Major Michael Shanahan, served with the 2nd Australian Light Horse in WW1, and was master of 'Bill the Bastard', one of the most celebrated and mythologised war horses. Terrance joined the Australian Defence force in 1964, the year his grandfather died. He served for 46 years in both the Army and Air Force. He is a father of four and has retired to a farm in Queensland with his wife.



Keith Saunders



John Saunders

Horses are in the blood of the Sanders family. Keith is a retired stockman who spent his life on the land, managing stations in Esperance (WA) and elsewhere. Horses are Keith's great passion, something he's passed to his son John. Both father and son were in the saddle soon after they could walk. John has followed in his father's footsteps and recently managed Juna Downs station in WA's remote Pilbara where descendants of the Great War 'Walers' still roam.





CREW



Marian Bartsch, Producer (Mago Films)

Marian Bartsch has many successful television documentaries and series to her credit through her company Mago Films. A feature length version of the documentary *The Waler: Australia's Great War Horse* has been selected as a finalist in the 2014 CinefestOZ Film Prize.

One of her other productions, *Life Architecturally* (an ABC Arts documentary, aired in February 2012), was selected to screen at the New York Architecture and Design Film Festival in October 2012 and at FIFA in Montreal 2013. It was also nominated for Best Arts Documentary at the prestigious ATOM Awards.

Marian established Mago Films in 1999, starting out with the ABC-commissioned film *XPats - the Alien Connection* (2000). She has since produced across a range of genres, including the documentaries *What in the World is Feng Shui?* (2001), *Hoover's Gold* (2006) and *The Fabulous Flag Sisters*, which jointly won the Best Documentary award at the 2008 Roma Film Festival, plus four major awards at the Western Australian Screen Awards in 2009.

Matching commercial and creative acumen, Mago Films productions are characterised by Marian's ability to pick unique Australian stories and to discover new talent, a formula that has resonated with audiences world-wide. This includes the hit travel/adventure/food series *Surfing the Menu* with Curtis Stone and Ben O'Donoghue (Series 1, 2, 3 & 4, 2003-2006) which has sold to over 50 territories globally; the top rating *The Best in Australia* (Series 1, 2 & 3, 2007-2009) which continues to find new markets internationally; *Quickies in my Kitchen* with Anna Gare for the Lifestyle Food Channel; and, most recently, *Recipes That Rock* series 1 & 2 for the UK Food Network and National Geographic People Channel Australia in 2013 and 2014.

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Russell Vines, Director & Writer

Russell began his work as a documentary maker with the film *Fungimentary: The Magic Mushrooms of Balingup* (1995). With this film he was named best young filmmaker at the Western Australian Film and Television Awards. Russell has continued to work in documentary with films including *Brothers and Sisters* (1997) which looked at sibling relationships and how birth order can shape personality, *The Fortune Teller* (1998) which profiled flamboyant millionaire Rene Rifkin, *Riots of Passage* (1999) a satirical look at the life of a serial activist and her attempt to disarm the NSW police force and then the more confronting *Welcome to Intimacy* (2000) about relationships and addiction.

In 2004 Russell directed on the highly successful *Desperately Seeking Sheila* project and then *The Seven Network's My Restaurant Rules* in Perth (2005). He directed the 'Mickelberg brothers' episode about the infamous Perth Mint swindle for *The Two of Us* series (2005) and *The Junction House Blues* (2006) described as 'one flew over the cuckoo's nest meets spinal tap'. The documentary series *The Eco House Challenge* (2006) earned him a nomination for best director of a factual series at the inaugural Australian Director's Guild awards. In 2007/08 Russell directed *Desperately Keeping Sheila* then *Stress Buster* about a "super nanny" for stressed out corporations, and *Navy Divers* a high stakes series following new recruits in the RAN's elite Clearance Diving Branch.

In 2009/10 Russell directed *Heartbreak Science* about new ideas around the emotional heart, multiple episodes of the highly regarded *Who Do You Think You Are* and the AACTA Award winning *SAS The Search For Warriors*, a behind the scenes look at the SAS selection process.

In 2011 Russell directed the documentary *The Man Who Jumped*, nominated for an AACTA award, produced the blockbuster telemovie *The Great Mint Swindle* and he series produced *Do Or Die*, a formatted reality adventure series. He is currently series directing *Life On The Edge* for Prospero Productions – a multi part program for National Geographic exploring Australia from a maritime perspective.

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CREW



Barry Strickland, Researcher & Writer

Barry has variously enjoyed careers in teaching, broadcasting and arts administration, and has been freelancing across multiple disciplines since 1999, including writing for television and indulging his passion for the history of WA's transformative gold rush era.

For Mago Films, Barry conceived and co-wrote the top-rating Hoover's Gold and the multi-award-winning The Fabulous Flag Sisters.

His many radio credits include the 13-part series Writing the Nation: Australian Literature to 1950 (ABC Radio National). He is the author of Perth Sketchbook (UWA Press) and the much-admired Golden Quest Discovery Trail Guidebook. He has contributed to The Historical Encyclopaedia of Western Australia and An Everyday Transience: The Urban Imaginary of Goldfields Photographer J.J. Dwyer, both for UWA Press.

Barry is a former board member of the Perth International Arts Festival, the WA Chamber for Culture and Arts, Deckchair Theatre, and Artrage Inc, the producer of the Fringe World Festival.

In 2013, Barry was awarded an honorary Doctor of Letters by The University of Western Australia.

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Torstein Dyrting, Director of Photography

Torstein Dyrting ACS is a talented, multi-award winning cinematographer who has built an innovative body of work across many genres with many directors. Torstein's career in the film industry spans more than 15 years, with experience in drama, documentary and commercial cinematography.

Torstein's style brings a unique and artistic feel to his work creating powerful pictures for which he has received critical acclaim, including the coveted Australian Cinematographers Society Golden Tripod Award, which Torstein has been awarded four times in recent years.

In 2008 Torstein received the honour of being accredited as a member of the Australian Cinematographers Society.

John Carozzi, Editor

Australian educated and trained, John spent his early years in the industry in Western Australia before heading to Europe where he spent eight years freelancing in London, principally as an editor and a colourist, but also doing scriptwriting and occasional cinematography. His numerous UK credits include documentaries and series for the BBC, Channel 4, National Geographic, Discovery Channel and many others. One of his many documentary credits, World's Tallest Man (2010), won the Golden Ace Award at the Las Vegas Film Festival and Best Documentary at Philadelphia's New Hope Festival.

Since returning to Australia, John has been busy working on the likes of In Search of the Ocean's Super Predators and Recipes That Rock.





BACKGROUND INFORMATION



The Great War (1914-18) was a truly terrible conflict. When hostilities came to a close, over 9 million lives had been lost, as well as those of over one million horses. For Australia, committed to supporting the Motherland “to the last man and the last shilling,” the Great War ironically marked its coming of age as a nation, experiencing an horrific ‘baptism by fire’ on the Gallipoli Peninsula, then the senseless carnage on the Western Front.

This is the story of Australia’s war horses. The focus is not on the ‘butcher shop’ of the Western Front but on their role in serving the Australian Light Horse in the deserts of Egypt and the Middle East. It was here that Australia’s horses came into their own, and were able to perform a genuine and rightly celebrated role in the defence of the British Empire. As with all conflicts, legends arise, often perpetrating myths that permeate the national consciousness.

The reality, extensively documented in the official and private records, is often at odds with the popular imagination. Drawing widely on these records, a compelling historical canvas is established that puts to rest some of the myths while serving to honour the role and mourn the fate Australia’s horses.

What has been largely overlooked is the sheer logistical magnitude of getting Australia’s horses into the various theatres of war and looking after them once they were there. The heroes are not just our ‘Walers’ (and their Light Horsemen), but the members of the Veterinary Corps and those of the Remount Units who had direct responsibility for the health of the horses and their training. And then there are all those men in the various supply units who ensured that wherever our horses and troops were, they had the provisions to sustain life.

Australians have an enduring love affair with their horses. They not only helped build the nation, carrying explorers and working the land, but their performances on racetracks at home and abroad are legendary. However, the story of

Australia’s Great War horses, tens of thousands of which experienced ghastly deaths in service of the British Empire, will have a sobering effect.

Significantly, the story of Australia’s war horses provides contrasts with that of Britain’s, so widely celebrated in recent years through stage and film productions. Australia’s horses were not ‘requisitioned’ by the government, as was the case in Britain. They were mostly purchased, with the Australian military spending £2,718,520 on buying 135,926 horses from breeders across the nation. These horses had to travel thousands of miles on ships, with voyages often taking up to seven weeks, to reach the various theatres of war. It is argued that they were better ‘designed’ for harsh and unforgiving conditions, having been bred to survive and thrive in Australia’s ‘wide brown land’ – they were considered hardy, versatile and smart. One British cavalry officer claimed that, “There is no doubt these hardy Australian horses make the finest cavalry mounts in the world”.

It was at the Battle of Beersheba that Australia’s horses truly came into their own, gallantly performing one of world’s last great cavalry charges. Not all survived. One black mare known as ‘Midnight’, ridden by Lieutenant Guy Haydon, succumbed to a bullet that passed through her and lodged near her master’s spine. Today the bullet is in possession of Haydon’s descendants who still control the famous breeding stud in the Hunter Valley (NSW) at which ‘Midnight’ was foaled and raised. Later, our horses were to carry our men into Damascus, claiming the city ahead of T.E. Lawrence (of Arabia).

For all their service, at war’s end, the reward for the surviving horses was abandonment. Due to the costs and complications associated with sending such large numbers of horses back home, and putting them in quarantine on their arrival, they were variously shot, sent to slaughterhouses, sold off, or sent to serve with other Imperial forces in India and elsewhere. Some were to spend their final days in awful ‘servitude’ on the streets of Cairo.



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