



## INDIGENOUS TITLES

### **Babakiueria**

'Babakiueria' takes a satirical look at black-white relations in late twentieth century Australia, with a comic depiction of a racial role reversal. In documentary (or 'mockumentary') style, the film's presenter investigates white lives in the fictitious land of 'Babakiueria' ('Barbeque Area'), where white people are a minority, living under black laws and suffering from discriminatory practices and attitudes held by the black majority. Written by Geoffrey Atherden ('Mother and Son', 'Grass Roots'), the film was awarded a United Nations Media Peace Prize in 1987. Stars Michelle Torres, Bob Maza, Kevin Smith, Cecily Polson, Tony Barry.

00:29:21 AUSTRALIAN BROADCASTING CORPORATION, PRODUCTION COMPANY; JULIAN PRINGLE, PRODUCER; DON FEATHERSTONE, DIRECTOR; GEOFFREY ATHERDEN, WRITER 1986

### **Back to being black**

John Lovett reflects on the injustices experienced by his father and so many other indigenous war veterans who were not recognised or afforded the same benefits as their white mates when they returned from service.

00:03:56 ACMI, PRODUCTION COMPANY; VICTORIA. DEPT. OF PLANNING AND COMMUNITY DEVELOPMENT, PARTNER; SHRINE OF REMEMBRANCE (MELBOURNE, VIC.), PARTNER; ACMI DIGITAL STORYTELLING, INTERVIEWER; JOHN LOVETT, CREATOR; VICTORIAN VETERANS COUNCIL, SUPPORT; KOORI HERITAGE TRUST INC, SUPPORT; NORTHLAND SECONDARY COLLEGE, SUPPORT FEBRUARY 2010

### **Beneath Clouds**

Ivan Sen's debut feature continues the story of one of his acclaimed short films, 'Tears'. Two disaffected teenagers, Vaughn and Lena (played by non-professional actors Damian Pitt and Dannielle Hall), meet on the road as they flee their troubled backgrounds and head to the city. Lena, a light-skinned Aboriginal who passes as white, is looking for the Irish father she only knows from photographs. Vaughn is on the run from a prison farm, going home to see his dying mother who long ago gave him up. He is angry and prone to violent outbursts, especially against white people. Though uncommunicative and wary of each other, the two develop an uneasy, tentative bond as their journey progresses and they encounter various Indigenous and European Australians. With extremely sparse dialogue and little character development, Sen uses visual language to convey the emotional isolation of the pair who are often framed in long shot against the open vistas of the Northern New South Wales rural landscape (shot around Moree), or in extreme close-ups. The chasm between black and white Australia and a continuing history of brutality against Indigenous Australians are underlying themes that run through the film. Written by Ivan Sen; photography, Allan Collins; music, Alister Spence and Ivan Sen; editing, Karen Johnson.

01:24:06 AUTUMN FILMS, PRODUCTION COMPANY; SBS INDEPENDENT, PRODUCTION COMPANY; NEW SOUTH WALES FILM AND TELEVISION OFFICE, PRODUCTION COMPANY; AUSTRALIAN FILM COMMISSION, PRODUCTION COMPANY; AFFC, PRODUCTION COMPANY; TERESA-JAYNE HANLON, PRODUCER; IVAN SEN, DIRECTOR 2002

### **A Big Country: The Legend of Jimmy Governor**

Episode of ABC TV series 'A Big Country' exploring the real life story of Jimmy Governor, as compared to his fictional counterpart, Jimmie Blacksmith, in the novel and film, 'The

## INDIGENOUS TITLES

Chant of Jimmie Blacksmith'. Includes interviews with author, Thomas Keneally, and film director, Fred Schepisi, on location during the making of the film. Broadcast on ABC TV in April 1978. Reporter: Kenyon Castle. Narrator: Bob Plasto.

00:29:21 ABC-TV (AUSTRALIA), PRODUCTION COMPANY; JOHN SPARKES, EXECUTIVE PRODUCER; GEOFFREY BARNES, PRODUCER; KENYON CASTLE, REPORTER; BOB PLASTO, NARRATOR 1977

### **Blackfellas**

Based on the book 'The Day of The Dog' by Archie Weller, who co-wrote the script with the director, Ricketson's film tells of a part-Aboriginal man (John Moore) caught between his allegiance to his "people" and his aspirations to escape the cycle of abuse and self-destructive behaviour in which they live in the name of "brotherhood". On one side is his life-long friend, the charismatic but feckless "Pretty Boy" (David Ngoombujarra), and the girl to whom he is attracted, Polly (Jaylene Riley). On the other there is his white mother (Julie Hudspeth) and the values and material comforts of white man's civilization. David Ngoombujarra exudes a natural charisma and won an AFI Best Supporting Actor award for his role in this production. Source: Cinephilia

01:35:24 AFI [AU], DISTRIBUTOR; BARRON FILMS, PRODUCTION COMPANY; AUSTRALIAN FILM COMMISSION, ASSOCIATE PRODUCER; AUSTRALIAN BROADCASTING CORPORATION, ASSOCIATE PRODUCER; FILM FINANCE CORPORATION AUSTRALIA, ASSOCIATE PRODUCER; DAVID RAPSEY, CO-PRODUCER; PENNY CHAPMAN, CO-PRODUCER; JAMES RICKETSON, DIRECTOR; JAMES RICKETSON, SCREENWRITER; JOHN MOORE, CAST; DAVID NGOOMBUJARRA, CAST; JAYLENE RILEY, CAST; JOHN HARGREAVES, CAST; JACK CHARLES, CAST; ERNIE DINGO, CAST; LISA KINCHELA, CAST 1992

### **Blood**

Travelling through Australia with his film camera, Ivan Sen has visited many Aboriginal communities, from urban to prison to distant-rural. Photographing people in their definitive environments, he has created an installation which is a subtle and deeply moving meditation on skin, landscape, gesture and the many nuances of Aboriginal identities.

00:15:05 IVAN SEN, CREATOR; RHYS GRAHAM, RESEARCH MANAGER 2002

### **Boney and the Payback Killer**

An Aboriginal boxer is released from prison after serving a sentence for killing his tribal brother. He maintains he was innocent and sets out to serve Aboriginal justice on the real killer. Not directly based on a novel. Filmed in Sydney. Season 1, Episode 5, broadcast on Australian television on 07/09/1972.

00:48:40 NORFOLK INTERNATIONAL PICTURES, PRODUCTION COMPANY; JOHN McCALLUM, PRODUCER; ERIC FULLILOVE, DIRECTOR; JAMES LAURENSEN, CAST; DAVID GULPILIL, CAST; JUNE SALTER, CAST 1972

### **Boney Buys a Woman**

In the baffling mystery of a murdered white woman and her abducted daughter, Boney seeks clues among a tribe of Aboriginals. To spring his trap on the murderer, he must buy the beautiful Meena from her tribal chief. Based on the novel 'Bony Buys A Woman'. Filmed in Central Australia. Series 1, Episode 12, broadcast on Australian television 12/10/1972.

00:48:37 NORFOLK INTERNATIONAL PICTURES, PRODUCTION COMPANY; JOHN McCALLUM, PRODUCER; PETER MAXWELL, DIRECTOR; JOY CAVILL, SCREENWRITER; JAMES LAURENSEN, CAST; DAVID GULPILIL, CAST; JOHN McCALLUM, CAST; KERRY MAGUIRE, CAST; REG GORMAN, CAST 1971

### **Bran nue dae**

An inspirational film on the production of the Aboriginal musical 'Bran Nue Dae' and the life of Jimmy Chi, its creator. Chi has suffered from schizophrenia since he was a university student but remains undaunted by his illness. 'Bran Nue Dae' is largely the work of Chi with the pooled talents of Broome band, Knuckles. The musical is a story of an Aboriginal boy's flight from the city of Perth to his homeland at Djaridjin. His journey

## INDIGENOUS TITLES

in search of identity, love and security takes us across the state in a blend of rock-opera, road-movie, comedy, song, dance, and romance.

00:55:00 RONIN FILMS, DISTRIBUTOR; BRAN NUE DAE PRODUCTIONS, PRODUCTION COMPANY; TOM ZUBRYCKI, PRODUCER/DIRECTOR; JIMMY CHI, CREATOR; ERNIE DINGO, CAST; JOHN MOORE, CAST; MAROOCHY BARAMBAH, CAST 1991

### **Bush Mechanics: Episode 4: The Rainmakers**

The 'Bush Mechanics' comprise a group of five young Warlpiri men from Yuendumu in the Northern Territory who can face any challenge when it comes to fixing cars, no matter what condition the car may be in! They will use the bush as a resource for spare parts and do whatever it takes to keep a car on the road. Their inventiveness, wonderfully offbeat humour and crazy antics, provide an insight into both contemporary and traditional Aboriginal culture. In the style of a road movie, the 'Bush Mechanics' series follows the men across the central desert, through their many mechanical mishaps, challenges and exploits. In Episode 4, these involve covering thousands of kilometres across the west to Broome to search for pearl shells for the rainmaker. The Bush Mechanics are: Simeon Jupurrula Ross, Steven Jupurrula Morton, Errol Jupurrula Nelson, Junior Jupurrula Wilson and Randall Jupurrula Wilson. Also features Jack Jakamurra Ross, and Francis Jupurrula Kelly. In English and Warlpiri with English subtitles.

00:14:07 FILM AUSTRALIA, PRODUCTION COMPANY; WARLPIRI MEDIA, PRODUCTION COMPANY; AUSTRALIAN BROADCASTING CORPORATION, PRODUCTION COMPANY; JENNIFER McMAHON, PRODUCER; DAVID BATTY, CO-DIRECTOR; FRANCIS JUPURRULA, CO-DIRECTOR 2001

### **Chez les sauvages Australiens**

An engaging and respectful insight into Aboriginal people's culture and their interaction with the filmmaking process, made in 1917 composed of material filmed by William Jackson. 'Chez Les Sauvages Australiens' (In Native Australia or, literally, 'At Home with the Wild Australians') presents a series of short sequences separated by French language intertitles. This demonstration film of Aboriginal cultural practices in north-west Western Australia includes a large group of young men performing a processional dance, a small group demonstrating fire-making, imagery of traditional body scarring and a demonstration of watercraft. In the final scene a tall Aboriginal man gracefully climbs a high cliff to the site of a sea eagle's nest. He reaches into the nest and holds up two little chicks to the camera.

00:07:52 MONDIAL FILMS, PRODUCTION COMPANY; PATHE, PRODUCTION COMPANY; WILLIAM J. JACKSON, DIRECTOR 1917

### **A Christmas story**

After the Australian Government's 2008 introduction of a new 'income management' regime for Northern Territory Aboriginal Australians, many families were unable to celebrate Christmas as usual. Djuma Dawes tells how his mother and other supporters, including Rotary Australia, arranged for the delivery of 16,000 Christmas presents across the Territory, believing that 'everyone deserves to have a Merry Christmas.'

00:03:01 ACMI, PRODUCTION COMPANY; AUSTRALIA. DEPT. OF EDUCATION, EMPLOYMENT AND WORKPLACE RELATIONS, PARTNER; FOUNDATION FOR YOUNG AUSTRALIANS, PARTNER; INDIGENOUS YOUTH LEADERSHIP PROGRAM, PARTNER; ACMI DIGITAL STORYTELLING, PRODUCER; DJUMA DAWES, CREATOR APRIL 2009

### **Close to Slavery: Black Work in White History**

Comprehensively portrayed by the archival footage in this film is a harrowing history of a government policy forcing Aboriginal Australians to assimilate to the white definitions of education and work, mission stations, removal of Aboriginal children, forced labour often in deplorable conditions and exploitation.

00:10:32 OPEN CHANNEL PRODUCTIONS, CREATOR 1988

## INDIGENOUS TITLES

### Compression

Ricky Morris is the 21st member of his family to see active service for Australia. He is proud to be part of the fighting Gunditjmarra people. His story looks at the invisible pressures modern soldiers constantly face and his realisation that this was shared by his family waiting for him at home.

00:03:17 ACMI, PRODUCTION COMPANY; VICTORIA. DEPT. OF PLANNING AND COMMUNITY DEVELOPMENT, PARTNER; SHRINE OF REMEMBRANCE (MELBOURNE, VIC.), PARTNER; ACMI DIGITAL STORYTELLING, INTERVIEWER; RICKY MORRIS, CREATOR; KOORI HERITAGE TRUST INC, SUPPORT; VICTORIAN VETERANS COUNCIL, SUPPORT; NORTHLAND SECONDARY COLLEGE, SUPPORT FEBRUARY 2010

### Culture, respect and law

Collin Walker Snr, a Yorta Yorta elder, tells of mission life and living in Echuca. This story was produced in one of ACMI's regional workshops conducted in partnership with the Njernda Aboriginal Corporation and funded by VicHealth.

00:03:49 COLIN WALKER SNR, CREATOR 2004

### Days of Echuca

Barbara courageously and openly speaks of the hardships she has endured in her life and how she has managed to recover from the tragedies of her life because she draws support from her spirituality, her family and her community. This story was produced as part of a project called Voices from the Riverlands, in partnership with the Njernda Aboriginal Corporation.

00:04:00 BARBARA DAY, CREATOR; ACMI DIGITAL STORYTELLING, PRODUCTION COMPANY; VICHEALTH, FUNDING; NJERNDABORIGINAL CORPORATION, PARTNER 2005

### Grandma Jessie

In this very personal story, Stephanie King pays tribute to her Grandma Jessie and reflects on the influence her upbringing by her grandmother has had on her own education and outlook.

00:04:27 STEPHANIE JESSICA KING, CREATOR; ACMI, SPONSOR; FOUNDATION FOR YOUNG AUSTRALIANS, SPONSOR; AUSTRALIA. DEPT. OF EDUCATION, EMPLOYMENT AND WORKPLACE RELATIONS, SPONSOR 2008

### Gulpilil: one red blood

An important film that speaks about Indigenous philosophy expressed by Gulpilil as being of 'one red blood' and is comparable to the Eastern philosophical tradition of the presence of the Divine in all things. Such insight into the Indigenous world view is seldom expressed, and his capacity to do so ensures that David Gulpilil continues to be a person – culturally and creatively – of incredible artistic significance to Indigenous peoples and Australian society alike. 'One Red Blood' is Gulpilil's story, a time for Gulpilil, after extensive filmic experience to speak directly to the world as himself, rather than through the characters through which he has become known locally and internationally. David Gulpilil's filmography includes significant films such as 'Walkabout', 'Stormboy', 'The Tracker' and 'The Proposition'. Source: Australian Screen Online

00:56:00 RONIN FILMS, DISTRIBUTOR; JOTZ PRODUCTIONS, PRODUCTION COMPANY; TOM ZUBRYCKI, PRODUCER; DARLENE JOHNSON, CO-DIRECTOR; DAVID GULPILIL, CO-DIRECTOR; DARLENE JOHNSON, SCRIPT; ROBERT HUMPHREYS, CINEMATOGRAPHER; PHILLIP NOYCE, INTERVIEWEE; ROLF DE HEER, INTERVIEWEE; MARCIA LANGTON, INTERVIEWEE; GARY FOLEY, INTERVIEWEE; JACK THOMPSON, INTERVIEWEE; DAVID GULPILIL, CAST 2002

### Jedda

Jedda is the story of an Aboriginal baby girl whose mother dies after giving birth. Jedda is raised on a remote cattle station by the white station owner's wife (Betty Suttor) who is mourning the loss of her own child. The young girl is brought up in a white society knowing nothing of her own culture or customs. When Jedda (Ngarla Kunoth) is 16 she becomes fascinated by a tall stranger, Marbuck (Robert Tudawali), a tribal Aboriginal

## INDIGENOUS TITLES

man who arrives from the bush looking for work. Marbuck abducts Jedda which prompts the head stockman Joe (Paul Reynall) who is in love with Jedda, to pursue them through crocodile-infested swamps and rugged mountains to Marbuck's traditional lands. Source: Australian Screen Online Note: Digitally Restored Version.

01:28:48 CHARLES CHAUVEL PRODUCTIONS, PRODUCTION COMPANY; CHARLES CHAUVEL, PRODUCER/DIRECTOR; CARL KAYSER, CINEMATOGRAPHER; ROBERT TUDAWALI, CAST; NGARLA KUNOTH, CAST; BETTY SUTTOR, CAST; PAUL REYNALL, CAST 1955

### **The Letters from Java**

Eric Peters only knew his dad through what records were left behind. They were mostly letters that came through the censors at a POW camp in Burma and old photos. He reflects on the sadness of not knowing his dad and the importance of bringing his spirit home to rest.

00:03:38 ACMI, PRODUCTION COMPANY; VICTORIA. DEPT. OF PLANNING AND COMMUNITY DEVELOPMENT, PARTNER; SHRINE OF REMEMBRANCE (MELBOURNE, VIC.), PARTNER; ACMI DIGITAL STORYTELLING, INTERVIEWER; ERIC PETERS, CREATOR; KOORI HERITAGE TRUST INC, SUPPORT; VICTORIAN VETERANS COUNCIL, SUPPORT; NORTHLAND SECONDARY COLLEGE, SUPPORT FEBRUARY 2010

### **Manganinnie**

Manganinnie, fleeing the Aboriginal genocide of 1830 in Tasmania, rescues a tiny lost white child. Together they find compassion, love and a bond that delivers them from desperation, loneliness and the terror of pursuit. Based on the novel by Beth Roberts with music by Peter Sculthorpe and a script by Ken Kelso.

01:26:45 VICTORIAN COUNCIL FOR CHILDREN'S FILMS AND TELEVISION, DISTRIBUTOR; TASMANIAN FILM CORPORATION, PRODUCTION COMPANY; GILDA BARACCHI, PRODUCER; JOHN HONEY, DIRECTOR; ROBERT HYNARD, DIRECTOR; ROSS HAMILTON, DIRECTOR; DAPHNE CROOKS, DIRECTOR 1980

### **My survival as an Aboriginal**

After being forced from their tribal grounds, the Murrowarri were dumped onto a tiny reserve on the fringe of a white town. In this film Essie Coffey, black activist and musician, shows the conflicts of living as an Aboriginal under white domination. This film is part of her effort to make her community proud of their black identity while struggling to survive.

00:49:05 AFI [AU], DISTRIBUTOR; GOODGABAH PRODUCTIONS, PRODUCTION COMPANY; ESSIE COFFEY, PRODUCER/DIRECTOR; MARTHA ANSARA, PRODUCER; ALEC MORGAN, PRODUCER 1978

### **Ningla A-Na [long version]**

For the first time in 200 years of white domination, Aboriginal people confronted the government at a national level – and in the words of poet, author and campaigner for Indigenous land rights Roberta "Bobbi" Sykes, achieved 'a political victory'. Framed within an international human rights context, Ningla A-Na (Hungry for Land) uses television news coverage of the clash between protesters and police at the Aboriginal Tent Embassy in 1972 to great effect, showing how the event was portrayed both nationally and internationally. Interviews with Dr Fred Hollows, Shirley Smith (Mum Shirl), Bob Maza, Carol Johnson and Paul Coe contextualise the issues advocated by the Black movement. This film gives voice to the most talented and effective Indigenous activists in the country at the time. Source: Australian Screen

01:10:00 ALESSANDRO CAVADINI, PRODUCER/DIRECTOR; IAN STOCKS, CINEMATOGRAPHER; GARY FOLEY, CAST; BOB MAZA, CAST; BOBBI SYKES, CAST 1972

### **Old man: returning to Lake Condah Mission**

This is a documentary film about growing up on Lake Condah Aboriginal Mission. A local Elder, Uncle Kenny Saunders, visits the site of Lake Condah Mission and talks about his childhood memories revealing a past of cruelty and fear, and the devastation felt in the aftermath of the Eumerella massacres.

00:05:16 AMY GORDON, CREATOR; KOORIE HERITAGE TRUST, FUNDING; ABORIGINAL AFFAIRS VICTORIA, FUNDING 2005

## INDIGENOUS TITLES

### **Peach's Australia: Arnhem Land**

Popular former ABC TV personality Bill Peach travels the length and breadth of Australia seeking out often little known facets of the country's history and their relation to present day conditions in the particular areas. In this episode, Bill Peach explores Arnhem Land and its history, as seen by the Aboriginal people who live there. The program was filmed at the Gove, Elcho Island, Deaf Adder Gorge, Murganella and other places within the Kakadu National Park and includes a visit to the oldest rock paintings in Australia.

00:30:00 AUSTRALIAN BROADCASTING CORPORATION, PRODUCTION COMPANY; BILL PEACH, REPORTER; DAVID ROBERTS, DIRECTOR; BILL PEACH, WRITER; ALAN BATEMAN, EXECUTIVE PRODUCER; STANLEY MOORE, EDITOR; JOHN SANGSTER, MUSIC 1976

### **Poison**

This drama, the first ever to come out of the ABC's 'Blackout' series, considers three major aspects of Aboriginal reality - assimilation, adoption and sexual abuse, and how these circumstances have prompted the addictive personalities. It is the ugly, yet surprisingly beautiful, story of four troubled young people living together in a city squat. Although this film is about Aboriginal people, it is essentially about people in general - their anguish, their pain and their need to be loved and accepted. The story takes place within 24 hours and begins with languid preparations for a night on the town. Raylene (Lydia Miller), Wayne (Russell Page), Laniece (Rhoda Roberts) and Sharon (Lillian Crombie) stumble their way through a sleazy round of nightspots, becoming increasingly stoned and disoriented. While clinging to the fragile security they provide for each other, each is lost in his or her own private world, trying to contend with a past that keeps rearing its ugly head. 'Poison' is a telling tale about the difficulties experienced by so many Aboriginal people in coming to terms with themselves, their past and a society that has wronged them and demonstrates their struggle to cope with life under the cloud.

00:29:52 MICHAEL RILEY, PRODUCER/DIRECTOR 1993

### **Rabbit-Proof Fence**

For many white Australians, this popular film was the first direct emotional experience of what it meant to be one of the 'stolen generations'. In Western Australia in 1931, three mixed-race Aboriginal children are forcibly abducted from their mothers at Jigalong, in the eastern Pilbara. The children are taken at the orders of the Protector of Aborigines to a camp at Moore River which is an institution for mixed-race children to be educated and trained as domestic servants. After a few days the oldest girl Molly, leads the other two girls in an escape. They are pursued by the institution's expert Aboriginal tracker, but Molly knows how to disappear. They walk east, with help from strangers, both black and white, until they reach the rabbit-proof fence, the world's longest fence and Molly realises this will lead them back to their mother and their home in Jigalong.

01:29:52 RONIN FILMS, DISTRIBUTOR; FILM FINANCE CORPORATION AUSTRALIA, PRODUCTION COMPANY; PREMIUM MOVIE PARTNERSHIP, PRODUCTION COMPANY; SOUTH AUSTRALIAN FILM CORPORATION, PRODUCTION COMPANY; JABEL FILMS, PRODUCTION COMPANY; PHILLIP NOYCE, CO-PRODUCER; CHRISTINE OLSEN, CO-PRODUCER; PHILLIP NOYCE, DIRECTOR; CHRISTINE OLSEN, WRITER; DAVID ELFICK, EXECUTIVE PRODUCER; CHRISTOPHER DOYLE, CINEMATOGRAPHER; KENNETH BRANAGH, CAST; EVERLYN SAMPI, CAST; DAVID GULPILIL, CAST; TIANNA SANBURY, CAST; LAURA MONAGHAN, CAST 2001

### **Storm boy**

Three characters live in isolation amidst the coastal sand dunes of the Coorong in southern South Australia. In a shack on the beach live Tom, a fisherman, and his young son; out amongst the dunes lives an Aborigine, 'Fingerbone Bill', who forms a friendship with the boy, naming him 'Storm Boy'. The story is conveyed with simplicity, with events being left unspoken and undetailed. The relationships between the characters, and the

## INDIGENOUS TITLES

scenes where the boy and his pet pelican play together are subtly sketched. Burton's photography effectively captures the wild beauty of the Coorong.

01:34:00 VIDEO CLASSROOM, DISTRIBUTOR; SOUTH AUSTRALIAN FILM CORPORATION, PRODUCTION COMPANY; MATT CARROLL, PRODUCER; HENRI SAFRAN, DIRECTOR; PETER CUMMINS, CAST; DAVID GULPILIL, CAST; GREG ROWE, CAST 1976

### Two Laws

The narrative of 'Two Laws' challenges the conventions of filmmaking and unfolds more like a conversation rather than a structured documentary. Along with Strachan and Cavadini, 'Two Laws' was made by peoples belonging to Mara, Yanula, Garrawa and Gurdandji language groups and it is presented in four sections: 'Police Times', 'Welfare Times', 'Struggle for Our Land' and 'Living with Two Laws'. The strength of this documentary is in how the Indigenous people physically direct each actor, and in doing so convey the intricate details of the story. This detail gives depth to the stories, and conveys the importance of bodies and space to the storytellers. We learn from firsthand accounts the powerlessness Aboriginal peoples were subjected to at the hands of the lawmakers. Source: Australian Screen Online

02:10:00, 02:13:00 AFI [AU], DISTRIBUTOR; CAROLYN STRACHAN, CO-PRODUCERS/DIRECTORS; ALESSANDRO CAVADINI, CO-PRODUCERS/DIRECTORS; ALESSANDRO CAVADINI, CO-DIRECTOR; CAROLYN STRACHAN, CO-DIRECTOR; BOOROLOOLA TRIBAL COUNCIL, CONTRIBUTOR 1981

### Walkabout

Nicolas Roeg's lyrical tale about a sister (Jenny Agutter) and her young brother (Lucien John) left stranded in the Australian outback having survived their father's attempt to destroy the family. They are rescued by a young Aboriginal man (David Gulpilil) who has journeyed into the vast desert on his walkabout - a tribal initiation into manhood. During their journey Gulpilil courts the young woman, though in her incomprehension she rejects his advances. The vision of paradise lost presented with an often surreal intensity is that of a European outsider, who sees white history as invasive and deeply destructive. Also stars John Meillon, Robert McDara, Pete Carver, John Illingsworth, Hilary Bamberger, Barry Donnelly, Noelene Brown and Carlo Machini. Screenplay by Edward Bond, based on the novel by James Vance Marshall. Edited by Antony Gibbs and Alan Pattillo. Music composed and conducted by John Barry.

01:31:32 MAX L. RAAB - SI LITVINOFF FILMS, PRODUCTION COMPANY; SIREN VIDEOS, DISTRIBUTOR; MAX RAAB, EXECUTIVE PRODUCER; SI LITVINOFF, PRODUCER; NICOLAS ROEG, DIRECTOR; NICOLAS ROEG, CINEMATOGRAPHER; JENNY AGUTTER, CAST; LUCIEN JOHN, CAST; DAVID GULPILIL, CAST 1970

### Warriors and dancers

Narjiic's passion for music and dance began in Year 10 when he was asked to perform for NAIDOC Week. From there he joined various dance groups performing all over Victoria including his home town Echuca, finally enrolling at Swinburne. Today he blends a fusion of traditional dance with hip-hop as a way of expressing his thoughts and emotions.

Dance has become a part of his life. Music by Fonetik.

00:03:14 NARJIIC DAY-BURNS, CREATOR; ACMI DIGITAL STORYTELLING, PRODUCTION COMPANY; VICHEALTH, FUNDING; NJERENDA ABORIGINAL CORPORATION, PARTNER 2005

### Whitefellanormal

Vernon Ah Kee's seething representation of contemporary Australian black/white politics playfully uses language, moving text and self-portraiture to deadly serious effect.

00:00:30 VERNON AH KEE, PRODUCER/DIRECTOR; ACMI, PRODUCTION COMPANY; SBS INDEPENDENT, PRODUCTION COMPANY 2004

### Wildside: Episode 50

Confusion reigns as Vince (Aaron Pederson) receives his blood test results forcing him to confront his father about his background which unravels more secrets and deception.

## INDIGENOUS TITLES

This revelation sends him on a quest to uncover his Aboriginal ancestry. Meanwhile, Vince stumbles across four homeless Aboriginal people in a local park, all of them deceased. He sends out a distress call to the police, Bill (Tony Martin) and Charlie (Alex Dimitriades) who investigate the crime scene. Tensions escalate as discrimination in the local community is heightened due to the recent Aboriginal deaths which have now been linked to a batch of home brew laced with rat poison.

00:49:08 GANNON JENKINS TELEVISION PRODUCTION, PRODUCTION COMPANY; AUSTRALIAN BROADCASTING CORPORATION, PRODUCTION COMPANY; BEN GANNON, CREATOR; MICHAEL JENKINS, CREATOR; STEVE KNAPMAN, PRODUCER; STEVE KNAPMAN, DIRECTOR; DEBRA OSWALD, WRITER; SUE MASTERS, COMMISSIONING AGENT; TONY MARTIN, CAST; RACHAEL BLAKE, CAST; AARON PEDERSEN, CAST; ALEX DIMITRIADES, CAST 1999

### **Yolngu boy**

Caught in a collision between the modern world of rap, football, and street cred and the oldest living culture on earth, Lorrpu, Botj and Milika are three Yolngu teenagers who once shared a childhood dream of becoming great hunters together. But things have changed and their paths are diverging. Botj is walking on the wild side, a lost soul in search of a place to belong. Milika is more interested in football and girls than any of the traditional knowledge he is being taught. Only Lorrpu seems to care about the dream any more. Their paths are diverging, and he is the only one who can see it. When Botj goes too far and finds himself on the wrong side of both black and white laws, Lorrpu must weigh up his own future against saving his friend. He persuades the boys to trek to Darwin to argue Botj's case with Dawu, a tribal leader. Leaving behind their community, they journey through the unforgiving wilderness of north-east Arnhem Land to Darwin. To survive, Lorrpu, Milika and Botj must draw on the ancient bush knowledge they were taught as boys and, most importantly, the bonds of their friendship. Yolngu Boy is about the search for identity, making the journey from adolescence to adulthood and the implications of belonging to a larger social group, whether it is a culture, a family or a group of friends.

01:25:00 AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION, DISTRIBUTOR; AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION, PRODUCTION COMPANY; BURRUNDI PICTURES, PRODUCTION COMPANY; PATRICIA EDGAR, PRODUCER; GORDON GLENN, PRODUCER; STEPHEN JOHNSON, DIRECTOR; JOHN SEBASTIAN PILAKUI, CAST; SEAN MUNUNGGURR, CAST; NATHAN DANIELS, CAST 2000

### **[The Vault]**

Fresh out of university, Bill Nicholson's first professional job involved him identifying human remains located in the vault of the Melbourne Museum. Some of those remains were traced back to Truganina Explosives Reserve in Altona. This animation tells the story of how these remains, discovered in Melbourne's west, were returned to their traditional resting place. Please note : This animation is based on a story told by Aboriginal Bill Nicholson Jr, visually interpreted by a white artist.

00:05:51 BRONWEN GRAY, PRODUCER; ALAN YOUNG, DIRECTOR; STEPHEN WATKINS, ANIMATOR; BRONWEN GRAY, WRITER; BILL NICHOLSON JR, CREATOR; MICHAEL CLOHESY, VOICE 2005

### **[Torres Strait Islanders, 1898]**

Alfred Cort Haddon was an English anthropologist who led a Cambridge University expedition to the Torres Strait Islands in 1898. His pioneering use of a 35mm camera on this expedition - the first known use of film as an ethnographic record - helped to establish the moving image as a primary tool for anthropological study. This historic footage is almost certainly the first film ever made that shows indigenous Australian people. The fire-making techniques and dances captured in the footage are fascinating examples of the traditional practices encountered by the expedition.

00:03:55 A. C. HADDON, CREATOR 1898