



Film Australia Indigenous Studies Catalogue

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Foreword

Film and television often provide the first impressions most Australians get about Aboriginal culture—impressions that will underpin their sense of understanding of what it means to be Aboriginal in Australian society. Such films as *Mabo—Life of an Island Man* have played a significant role in the nation's understanding of reconciliation and what it means to Indigenous Australians.

Aboriginal people, who, in the past were overwhelmingly the subjects of films, have now gained a voice and are speaking back. Collaborative productions involving Film Australia and the Australian Institute of Aboriginal and Torres Strait Islander Studies have long been recognised and celebrated for their role in devolving and sharing directorial powers. A look at the production credits in this catalogue highlights the growing number of Aboriginal and Torres Strait Islander people involved in directing, researching, scriptwriting and performing.

In this catalogue, Indigenous Studies, Film Australia highlights its issues-based programs, which include productions dealing with law, land rights, black deaths in custody, health and aspects of identity. Also included are established titles such as Ian Dunlop's *The Yirrkala Film Project*, which was made with the assistance of the Yolngu people of northeast Arnhem Land and the Australian Institute of Aboriginal and Torres Strait Islander Studies.

New releases from Film Australia include the outstanding series *Everyday Brave*, which focuses on leadership. The series profiles Indigenous Australians whose wisdom, strength and commitment have made a real difference to their communities and to society. Directed by Darlene Johnson, Danielle Maclean, Catriona McKenzie, Donna Ives, Alan Collins and Mitch Torres and produced as a Film Australia National Interest Program in association with CAAMA Productions and Macumba Media, the series has already won the Tudawali Award for Best Television Series as part of the Message Stick Festival.

Today, Indigenous filmmakers are at the forefront of the industry and they are successfully establishing a dialogue and creating images that are challenging and changing long established cultural attitudes towards Indigenous culture.

Adding to Film Australia's already significant catalogue about the indigenous cultures of Australia, Papua New Guinea and the South Pacific, are new programs and study guides which will, I have no doubt, ensure that this catalogue will continue to be of immense value to students and teachers.

Dr Michael Dodson
Chairperson
Australian Institute of Aboriginal and Torres Strait Islander Studies

Australia





Aboriginal Dance

Aboriginal Dance

Australia's Aboriginal people have no written language. The legends and the stories of their past have been kept alive in song and dance. This video contains two films that provide a beautiful and valuable record of Australian Aboriginal dance. *Three Dances by Gulpilil* features dances by one of the best-known exponents of Australian Aboriginal dance. *Five Aboriginal Dances from Cape York* is a record of Aboriginal dancing at the Aurukun Mission Station in far north Queensland.

Year: 1978

Duration: 16 mins

Producers: Tom Manefield, John Martin-Jones

Directors: David Roberts, Ian Dunlop

Aborigines of the Seacoast

The coast of Arnhem Land in Australia's Northern Territory has for centuries been the home of Aboriginal people, some of whom still live in ancient ways. This film is a record of a 1948 expedition to Arnhem Land sponsored by National Geographic, the Smithsonian Institute of America and the Commonwealth of Australia. It preserves very valuable ethnographic material portraying the Aboriginal people of this region.

Year: 1948

Duration: 20 mins

Producers: CP Mountford, Frank Bagnall

Director: CP Mountford

Aeroplane Dance

On 1 December 1942, a US bomber called Little Eva was returning to base after a bombing raid over New Guinea. The plane hit a storm and crashed at Moonlight Creek in the southeast of the Gulf of Carpentaria, in Australia's far north. The events that followed were recorded both in the journal of an American survivor and in a spectacular corroboree created by the Yanyuwa people who searched for Little Eva and her crew. *Aeroplane Dance* brings together American and Yanyuwa tales of war with drama, song and dance. It is a film about survival, storytelling and the creation of legends.

Year: 1994

Duration: 58 mins

Executive Producer: Sharon Connolly

Producer/Director: Trevor Graham

Co-Producer: Cristina Pozzan

Writer: Jan Wositzky

A Film Australia National Interest Program

Winner of numerous awards including Silver Hugo, Chicago International Film Festival and Basil Wright Prize, International Festival of Ethnographic Film (RAI)

Australian Biography

The *Australian Biography* series profiles some of the most extraordinary Australians of our time. Many have had a major impact on the nation's cultural, political and social life. All are remarkable and inspiring people who have reached a stage in their lives where they can look back and reflect. Through revealing in-depth interviews, they share their stories—of beginnings and challenges, landmarks and turning points. In so doing, they provide us with an invaluable archival record and a unique perspective on the roads we, as a country, have travelled.

Neville Bonner

Born in northern NSW in 1922, Neville Bonner started his working life as a ringbarker, cane-cutter and stockman. He spent 16 years on the repressive Palm Island Aboriginal Reserve where he learned many of the skills that would help him later as a politician. Bonner became the first Aboriginal person in Federal Parliament, representing Queensland as a Liberal Party Senator from 1971 to 1983.

H.C. "Nugget" Coombs

Born in Kalamunda, Western Australia in 1906, H.C. "Nugget" Coombs was one of Australia's most outstanding and influential public servants, serving and advising seven prime ministers over a 30-year period. Coombs had a profound influence behind the scenes in business and politics and worked hard to achieve a distinctive social, economic and cultural place for all Australians, particularly Aboriginal Australians.

Bill Harney

Bill Harney was born in the Northern Territory in 1931 and raised by his Aboriginal mother in the traditions of her Wardaman people. His father was white. From his early years, Bill showed that he could prosper in both black and white communities. Lacking formal education but with determination, enthusiasm and hard work, he became a successful businessman. A respected elder, he is also a custodian of Wardaman culture, and in this interview, speaks with feeling and insight about surviving in two very different worlds.

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Rosalie Kunoth-Monks

Until the age of nine, Rosalie Kunoth-Monks lived on remote Utopia Station in the Northern Territory where she learnt the Aboriginal laws of her Amatiere people. In 1953 she was discovered by filmmakers Charles and Elsa Chauvel and won the lead role in *Jedda*, a film that became an Australian classic. Later, Rosalie spent ten fulfilling years as a nun in a Melbourne convent before leaving to set up the first Aboriginal hostel in Victoria. She has continued to be active in social work and politics and as a campaigner for her people.

Ruby Langford Ginibi

The life of Ruby Langford Ginibi is a story of triumph against the odds. She was born on a mission station; her mother left the family when Langford was six years old. At the age of 16 she embarked on the first of four tumultuous relationships and went on to raise nine children, working as a fencer, cleaner and machinist. Three of her children died, and one has spent almost half his life in correctional institutions. In 1984, after shaking off an alcohol addiction, Langford wrote her autobiography *Don't Take Your Love to Town*, which won the Human Rights Literary Award.

Jimmy Little

Jimmy Little, Aboriginal singer, was able to become a major star on the pop and country music scene at a time when Australia's Indigenous people were still more than a decade away from being recognised as citizens. In this interview, Jimmy Little talks about what stardom meant for a boy from the bush, and the profound impact that his Aboriginal heritage has had on his life, and more recently, his music.

Lois O'Donoghue

Lois O'Donoghue was born in 1932 in a remote Aboriginal community. She never knew her white father and, at the age of two, was taken away from her mother, who she was not to see for 33 years. After a long struggle to win admission to a training hospital, Lois became the first black nurse in South Australia. In 1976, she was the first Aboriginal woman to be awarded an Order of Australia. In 1983 she was honoured with a CBE and in 1984 she was made Australian of the Year. In 1990 she became the founding chairperson of the Aboriginal and Torres Strait Islander Commission. Since this *Australian Biography* interview, she has changed her name to Lowitja O'Donoghue.

Charles Perkins

In a life of exceptional achievement, Charles Perkins, soccer star, university graduate, Aboriginal activist and Canberra bureaucrat, has often been in strife. In this interview he gives his own account of the personal experiences that fuelled his great anger against white injustice and his determination to fight for Aboriginal rights.

See also *Australian Biography: Faith Bandler* (page 19).

Year: 1991–2001 (Series 1–8)

Duration: each 26 mins

Executive Producers: Ron Saunders, Sharon Connolly, Megan McMurchy, Mark Hamlyn

Producers/Directors: Frank Heimans, Linda Kruger, Robin Hughes

A Film Australia National Interest Program

Winner, Outstanding Contribution to the Quality of Australian Life, Centre of Australian Cultural Studies.
Finalist, Australian Reconciliation Awards.



Australian Biography: Neville Bonner



Australian Biography: Bill Harney



Australian Biography: Rosalie Kunoth-Monks



Australian Biography: Ruby Langford Ginibi



Australian Biography: Jimmy Little

Australian Geography: Man in the Desert

Almost 90 per cent of arid lands are used by someone at some time for some purpose. Why are people attracted to the deserts with their high temperature, lack of water and poor soils? How have they adapted to this environment? What effect have they had on the environment? *Man in the Desert* examines the lives of Aboriginal people, cattlemen and miners—men who live in the “wasteland” of Australia’s deserts.

Year: 1970
Duration: 19 mins
Producer: David Bairstow
Directors: Keith Gow, Edwin Moses
Writers: Geoffrey Barnes, Edwin Moses

The Back of Beyond

This classic film follows an outback mailman called Tom Kruse and his Aboriginal colleague and friend William Henry Butler as they set out along the Birdsville Track with supplies and mail. We hear various stories of the outback and meet people along the route, including Joe the rainmaker and a group of Aboriginal children who receive a small wind-up gramophone.

Year: 1954
Duration: 65 mins
Producer/Director/Writer: John Heyer
| Winner, Grand Prix Assoluto, Venice International Film Festival.

Balgo

This film explores the uneasy relationship between white government officials and the Aboriginal community in a remote township on the edge of the Gibson Desert in Western Australia. It highlights the controversial role of the church and government in attempting to impose the alien values of a white society on local Indigenous people, who firmly rejected attempts to “civilise” them. It also reveals the freely confessed failure of these officials to understand or accept Aboriginal culture and their inability to connect with the people.

Year: 1988
Duration: 57 mins
Producers/Directors: Caroline Sherwood, Nicholas Adler
Produced by Titus Films Pty Ltd

Beating About the Bush

Follows the tour of Djaambi, a half-Aboriginal half-white urban band from Melbourne, as they travel from Alice Springs to Darwin via some very remote Aboriginal communities. The story is told partly through the eyes of the filmmakers and partly through Richard Frankland, who discovers that travelling through the outback with 23 very different individuals is as hard as it sounds. The tour is a voyage of discovery for each member of the band as they encounter a side of Australia about which they have heard but which they have never seen.

Year: 1993
Duration: 55 mins
Producers/Directors: Caroline Sherwood, Nicholas Adler
A Titus Films Production made with the participation of the Australian Film Finance Corporation

Becoming Aboriginal

This film was made specifically for non-Indigenous Australian school students to explain the formal and informal education of Aboriginal children in schools—where they are taught in English—and in their communities—where they are taught traditional law and culture in their own language by their elders.

Year: 1978
Duration: 10 mins
Producer: Tom Manefield
Director: David Roberts

Black Chicks Talking

Performer and writer Leah Purcell talks with five dynamic Indigenous women—Rosanna Angus, Kathryn Hay, Deborah Mailman, Cilla Malone and Tammy Williams—about what it means to be Aboriginal in Australia today. In a series of individual interviews and at one lively dinner party, the women share their experiences and opinions with extraordinary candour. The result is a passionate and challenging exploration of black identity and a celebration of five very different lives.

Year: 2002
Duration: 52 mins
Producer: Bain Stewart
Writer/Director: Leah Purcell
Co-writer/Co-director: Brendan Fletcher
Produced by Bungabura Productions in association with SBS Independent. Developed with the assistance of the Indigenous Branch, Australian Film Commission. Financed by the Australian Film Finance Corporation.

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Black River

A unique adaptation of one of Australia’s boldest contemporary operatic works, featuring Aboriginal mezzo-soprano, Maroochy Barambah. In 1992, a Royal Commission investigating black deaths in custody found that Australia’s Indigenous population still suffer a significantly higher rate of incarceration than any other racial grouping. *Black River* explores the fate of children taken from their natural families and, against the breathtaking beauty of outback locations, tells the story of the death of a young Aboriginal man in custody.

Year: 1993
Duration: 60 mins
Executive Producer: Paul Humfress
Producers: Aanya Whitehead, Kevin Lucas
Director: Kevin Lucas
A Film Australia National Interest Program
| Winner, Grand Prix, IMZ Opera Awards in Paris.

Blekbala

A look at the lives and aspirations of Aboriginal people living in the Northern Territory, examining a variety of Aboriginal-run ventures and enterprises—cattle stations, children’s education, community projects, sport and music. Aboriginal people express their feelings about the issues of land rights and communications, including black radio in Alice Springs.

Year: 1981
Duration: 43 mins
Producer: Peter Johnson
Director: Graham Chase

Bobtales

These enchanting tales bring to life stories of how some of Australia's native animals came to look the way they do, and why the moon and the stars appear in the sky. Presented by Aboriginal storytellers, these beautifully illustrated stories use computer animation based on drawings by Aboriginal children from Western Australia to tell traditional legends in an imaginative and colourful way.

The Dove and the Mountain Devil

A tale of how two good friends broke up and had their appearances changed because they were competing with each other instead of working together.

Why the Echidna Has Quills

The Noongars and the echidna used to be very good friends, until the echidnas lost the trust of the Noongars. The echidnas were punished and have had long quills ever since.

Younger and Maak (Kangaroo and Moon)

A big kangaroo loses his friends because of his boastful ways. He makes friends with the moon and they both learn some valuable lessons. A traditional Aboriginal Dreaming story from southwest Western Australia.

The Emu, the Brolga and the Eagle

Two good friends, the emu and the brolga, both love the eagle. They fight for his affection to the detriment of all three. A traditional Dreaming story from the Djaru tribe in the Kimberley region of Western Australia.

The Kingfisher Tribe

The story of how the Kingfisher tribe spread to different areas, but how they are still easily recognised because of their dimples.

The Story of the Southern Cross

A group of girls sent on a special errand disobeys instructions and is blown up into the sky to join the stars. One version of a traditional Aboriginal story about how the Southern Cross came into being and why it is different from other stars.

How the Numbat Got Stripes and the Chudich Got Spots

Two short tales about how some animals got to look the way they do. The first tells how the numbat's desire to look more beautiful didn't work out the way she hoped. The second tells how the Chudich got white spots on his side.

The Trials of Yorna

Two short stories about how Yorna the bobtail lizard, who once was very poisonous and had very sharp eyes, lost his special powers.

Moon Stories (Meeak Mia and Wilara)

These two stories tell how the moon found a home among the stars in the sky, and how a grumpy old man became the man in the moon.

Three Springs (The Story of Cooking)

An exciting adventure story about how the Noongar people got fire, how the bronze wing pigeons got red whiskers near their beaks and how a special place came to be called Three Springs.

The Legend of Kwilena

One summer's day the dolphins in the ocean and the Noongars became very good friends. The dolphins helped the Noongars to catch lots of fish. The Noongars now know when to go to the ocean to meet the dolphins.

Why Parrots Have Different Colours

One poor parrot survived a crisis to become the most beautiful bird of his tribe. The other parrots tried to copy him and all ended up with different coloured feathers.

Waitj and the Djindong

When Waitj the emu was blown up into the sky she had to find a new home. It wasn't easy. The stars let her camp with them, but there was a price to pay.

Year: 1997

Duration: 65 mins

Executive Producers: Geoff Barnes, Claire Jager

Producer: Patricia Evans

Director: Todd Williams

Gripping Films and Graphics and The Western Australia Aboriginal Media Association. Produced with the assistance of SBS Independent for Creative Nation. Produced in association with the Australian Film Commission, ScreenWest, the Lotteries Commission of Western Australia and SBS Independent.

Boomalli—Five Koorie Artists

Boomalli is an artists' cooperative formed by urban Aboriginal and Koorie photographers, painters, sculptors, designers and filmmakers. This visually inspiring film focuses on contemporary rather than traditional work and ways of life. We see the work of Bronwyn Bancroft (the first Australian fashion designer to be invited to show in Paris) and the sand sculptures of Fiona Foley. Tracey Moffat discusses her film about Aboriginal girls, and the painters Raymond Meeks and Jeffrey Samuels discuss the thematic approach to their art and how they incorporate aspects of traditional Aboriginal painting. The artists also talk about Aboriginal identity and how this is expressed in their work.

Year: 1988

Duration: 28 mins

Producer: Paul Humfress

Director: Michael Riley

Writers: Michael Riley, Loretta Fisher

A Film Australia National Interest Program

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Breakthrough: Alice

Alice is an Aboriginal teenager who has experienced the ugliness of racism first-hand—from childhood into maturity, at school and in the broader community. As we eavesdrop on her thoughts, her dreams of success in dance and music are close to fulfilment but the recurring jibes and racial slights are an ever-present threat to her self-confidence.

Year: 1989

Duration: 15 mins

Executive Producer: Ron Saunders

Producer: Pamela Williams

Director: Michael Riley

A Film Australia National Interest Program

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Buried Country

Where black Americans turned to the blues, Aboriginal Australians found inspiration in country and western and created a style of their own. From the bush to the city, Aboriginal people have used country music to tell their stories of life and the struggle for justice. Featuring rare recordings, archival images and first-hand interviews with the singers and songwriters, *Buried Country* traces six decades of this rich tradition. What emerges is not only a poignant record of Indigenous Australia, but also a celebration of how music can lift the human spirit.

Year: 1999

Duration: 75 mins

Executive Producer: Mark Hamlyn

Producer: Liz Watts

Director: Andy Nehl

Writers: Clinton Walker, Andy Nehl

A Film Australia National Interest Program. Produced in association with SBS Independent.

Winner, Best Documentary, Audience Vote, Hawaii International Film Festival. Finalist, Group Category, Centre for Australian Cultural Studies Awards.

[NOTES](#) [SUPERTEXT](#) [CLOSED CAPTIONED](#)



Buried Country



Bush Mechanics—The Series

Bush Mechanics—The Series

This off-beat series follows the exploits of the Bush Mechanics, a group of engaging Aboriginal characters who travel through central Australia. In each episode, the five Bush Mechanics are presented with new challenges as they set off in their clapped-out motorcar. Along the way, they manage to solve multiple car problems with wacky and inventive bush repair techniques. Combining adventure, magic realism and a distinctive brand of Indigenous humour, the series provides an insight into both contemporary and traditional Aboriginal culture.

Motorcar Ngutju. The Bush Mechanics form a rock band and their first paying gig is a half-day's drive away—now they just have to get there.

Payback. The Bush Mechanics travel to Alice Springs to collect their nephew from jail and wind up having their own brush with the law.

The Chase. After their coach's car is stolen by a rival football team, the Bush Mechanics set off in high-octane pursuit of the culprits.

The Rainmakers. With the country in the grip of severe drought, the Bush Mechanics go on a distant journey to Broome in search of rain-making pearl shells.

Year: 2001

Duration: 4 x 26 mins (sold as a compilation)

Executive Producer: Stefan Moore

Producer: Jeni McMahon

Writer/Director: David Batty

Co-Director: Francis Jupurrula Kelly

A Film Australia National Interest Program in association with Warlpiri Media Association Inc. Produced with the assistance of the Australian Broadcasting Corporation.

Finalist, Best TV Series, Tudawali Film & Video Awards, Centre for Australian Cultural Studies Awards and SPAA Independent Producers Awards.

The Change at Groote

This multi award-winning film was designed to show how the Aboriginal people of Groote Eylandt in the Gulf of Carpentaria adjusted to the new life brought about by the discovery of manganese on their land. The director and writer of the film described it as a fragmented collage of images and sounds, intended to produce a direct emotional response. The result is a flood of images, some of them flicking past almost too quickly to be grasped, others repeated over and over again to induce special effects.

Year: 1968

Duration: 27 mins

Producer: Richard Mason

Writer/Director: Stefan Sargent

Country Outcasts

Country Outcasts is a band of talented Aboriginal country-and-western musicians who have spent their lives in a wholly urbanised environment. This is the story of a tour the band makes to visit Aboriginal communities in central Australia, stopping at Alice Springs, Hermannsburg, Papunya and Yuendumu. It's a fascinating insight into their thoughts and feelings as they bring their version of "white man's culture" to outback communities where traditional Indigenous culture and language is strong.

Year: 1977

Duration: 28 mins

Producer: Peter Johnson

Director: David Roberts

Crocodile Hunters

In the estuaries and lagoons of the Northern Territory, freshwater and saltwater crocodile are hunted for their hides by both Indigenous and non-Indigenous hunters. This film shows Aboriginal people using age-old hunting techniques to land crocs either for food or for skins. The methods employed by white hunters, who earn as much as 3000 pounds during the season, are also depicted, followed by a brief look at how the hides are skinned and prepared before being transported to the leather factories of Sydney and Melbourne.

Year: 1949

Duration: 10 mins

Producer: Stanley Hawes

Director: Lee Robinson

Dances at Aurukun 1962

This film is a record of traditional Aboriginal dancing at Aurukun Mission station on the Cape York Peninsula in the far north of Queensland. It preserves dances and ceremonies as the nature of Aboriginal life changes.

Year: 1962

Duration: 31 mins

Producer: Frank Bagnall

Director: Ian Dunlop

Writer: David Moore

Desert People

When this film was made, there were still a handful of family groups living a nomadic life in the heart of the Gibson Desert. *Desert People* tells of a day in the life of two such families. Djagamara and his family were filmed where they had camped, beside an unusually plentiful supply of water in an otherwise dry creek bed at Badjar in the Clutterbuck Hills. Minma and his family were taken back to Minma's country from Warburton Mission to record how they had lived until just a few months before. This extraordinary film offers a rich experience of Aboriginal culture as the families share their traditional knowledge. The footage is part of *People of the Australian Western Desert* (page 12).

Year: 1966

Duration: 51 mins

Producer: John Martin Jones

Writer/Director: Ian Dunlop

Winner of numerous awards including Blue Ribbon Award, Anthropology & Archeology section, American Film & Video Festival and Golden Decade Award, US Industrial Film Festival.



Desert Tracks

Desert Tracks

A group of white city dwellers from diverse backgrounds and four different countries spend ten days with the Pitjantjatjara people in the middle of the central Australian desert. They share in the nomadic Pitjantjatjara lifestyle, evolved over 40 000 years, where the essence of community and the spirit of the land bond together. These "students of life" learn how to live with the elements, how to hunt and gather food, how to cook and how to find water. They are also granted the rare privilege of being taken to sacred sites and having their significance explained by the traditional owners. *Desert Tracks* documents this important and fascinating experiment in breaking down cultural and racial barriers.

Year: 1991

Duration: 52 mins

Executive Producer: Janet Bell

Producer/Director: Christopher McCullough

A Film Australia National Interest Program. Produced with the assistance of the Aboriginal and Torres Strait Islander Commission.

Dreamings— The Art of Aboriginal Australia

Journey into the heartland of Australia to see traditional artists at work. The artists talk of their work, its association with the land and its spiritual connection with their people, the animals and plants. The film explores the meanings behind the works, from acrylic dot paintings of the Central Desert to the cross-hatched bark paintings of northern Australia, as it allows the viewer access to the oldest continuous art tradition in the world.

Year: 1988

Duration: 30 mins

Executive Producer/Producer: Janet Bell

Director: Michael Riley

A Film Australia National Interest Program

Finalist, ATOM Awards.

88.9 Radio Redfern

An observational documentary which looks at Sydney's first community Aboriginal radio station, Radio Redfern. Set against the backdrop of contemporary Aboriginal music, *88.9 Radio Redfern* offers a rare exploration of the people, attitudes and philosophies behind the lead up to a different type of celebration of Australia's Bicentennial Year.

Year: 1988

Duration: 54 mins

Executive Producer: Tristram Miall

Producer: Sharon Bell

Directors: Sharon Bell, Geoff Burton

A Film Australia National Interest Program

Finalist, American Film & Video Festival.



Everyday Brave: Jetja Nai Medical Mob—Naomi Mayers



Everyday Brave: Media Nomads—Bill Thaiday



Everyday Brave: Media Nomads—Mick Thaiday



Everyday Brave: Mistake Creek—Steven Craig



Everyday Brave: Saltwater Bluesman—Uncle Kiddo Taylor

Everyday Brave

Progress of any kind is hard won. It requires determination and spirit, especially when trying to break through entrenched attitudes and systems. *Everyday Brave* profiles Indigenous Australians who have made a real difference. Their wisdom, strength and commitment are inspiring. Their stories tell of lives marked by long struggles and hardship, lightened by joy and humour. In this series, they recall their beginnings, their ambitions, their frustrations and the changes they have helped create. They share with us their unique perspectives and their ideas for the future.

See also *For Who I Am—Bonita Mabo* (page 19).

Jetja Nai Medical Mob—Naomi Mayers

Naomi Mayers joined the Aboriginal Medical Service in Sydney's Redfern in 1972. Starting out as a secretary, she has been its Chief Executive Officer for many years. Highly respected in Australia and overseas for her expertise and commitment to Aboriginal health, she has been the driving force behind many other inner-city community development projects. It's taken great strength of character and political focus to achieve all that she has—something Naomi attributes to her roots on the old Cummeragunja mission.

Media Nomads—The Thaiday Brothers

When Bill and Mick Thaiday grew up on Palm Island in the 1950s, it was radio that took their minds away from the strict regime imposed by the Aboriginal Protection Act. Later, it would also free them from the grip of alcohol addiction and start them on a journey that's lasted almost 20 years. Together they have travelled like a couple of nomads, developing Aboriginal radio stations in the remote areas of Australia. Their aim is to give a voice to Aboriginal people where their parents and grandparents had none.

Mistake Creek—Steven Craig

Steven Craig manages a highly successful cattle station for its traditional owners, the Mistake Creek community. Situated on the border of Western Australia and the Northern Territory, the property has earned a reputation for its cattle and is proudly self-sufficient. Steven's wife Jo-Anne and children play a significant part in the life of the station, but it hasn't always been that way. While Steven was drawn to the bush, the rest of the family couldn't cope with the isolation and often chose to remain in town. The situation almost tore them apart. They've struggled to keep the marriage and family together but at Mistake Creek they've built a new way of life. Mistake Creek is an example of how dreams can be fulfilled—with commitment, dedication and sheer hard work.

Saltwater Bluesman—Uncle Kiddo Taylor

Uncle Kiddo plays chromatic harp. He's one of the fathers of the "Broome Sound". His life story reflects the wild side of this West Australian town, the hard and dangerous work in the pearling industry, the history of exploitation and segregation but also the strong sense of community. His music reflects Broome's unique cultural mix of Aboriginal, Japanese, Malay, Filipino, Indonesian, Chinese and European people. It's a sweet-sad sound that's likely to bring a tear to your eye. It's also made Uncle Kiddo a vital, positive force in the lives of younger generations.

Stranger in My Skin—Ray Cotti

Ray Cotti was born to Aboriginal parents but adopted at a young age by a Swiss German family in Sydney. Growing up in a European culture, he thought of himself as white. Then at the age of eight, Ray was removed from his adoptive family and, after living in a series of institutions, placed in foster care. By the time he was in his teens, confusion about his identity was taking a devastating toll. This is a portrait of a young man on a journey of self-discovery, searching for his origins. Now an active member of an Indigenous community with a family of his own, he has found a sense of belonging. His journey is far from over but Ray Cotti is finally at home in his own skin.

Year: 2002

Duration: each 26 mins

Executive Producer: Mark Hamlyn

Series Producer: Rod Freedman

Episode Producers: Jeff Bruer, Priscilla Collins, Rod Freedman

Directors: Allan Collins, Donna Ives, Darlene Johnson, Danielle Maclean, Catriona McKenzie, Mitch Torres

Writers: Donna Ives, Darlene Johnson, Danielle Maclean, Catriona McKenzie, Mitch Torres

A Film Australia National Interest Program in association with Macumba Media Enterprises and CAAMA Productions. Produced with the support and assistance of ScreenWest, the Lotteries Commission of Western Australia, the National Council for the Centenary of Federation and the Australia Council and in association with the NSW Film and Television Office, Pacific Film and Television Commission and SBS Independent.

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Everyday Brave: Stranger in My Skin—Ray Cotti

Exile and the Kingdom

The first complete account in Australian film history of the experiences of a single group of Aboriginal people from pre-colonial times to the present. This film argues that the relentless removal of the Injibarndi/Ngarluma people into coastal ghettos has led to the community's current problems. However, as the film moves us through the period of British colonisation, unearthing appalling facts about slavery and the violent rule of pearling and pastoral overlords, to the excesses of the 1960s mining boom and problems of alcohol, it never allows the viewer to forget the significance and influence of spiritual homelands, the bedrock upon which Injibarndi/Ngarluma tribal law is based. Above all, the film is a beautifully logical and persuasive argument for land rights.

Year: 1993

Duration: 110 mins

Producers: Frank Rijavec, Noelene Harrison

Writer/Director: Frank Rijavec

Writer: Roger Solomon

Winner, Best Documentary, AFI Awards.
Media Peace Award, Year of the World's Indigenous Peoples.

SUPERTEXT

Film Australia's Australia:

Black Australia

Aboriginality is a key issue facing all Australians but it is an exceedingly complex one and potentially divisive. The focus on Aboriginal identity in this program aims to stimulate deeper understanding of Aboriginality, the attitudes of non-Indigenous Australians towards Aboriginal people, racism in Australia (both individual and institutional) and the changes needed in attitude and action to achieve justice.

Year: 1990

Duration: 60 mins

Executive Producer: Geoff Barnes

Directors: Michael Brogan, Darrell Sibosado

Writers: Judith Adamson, Ted Myers

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Film Australia's Outback DVD

The Australian outback—real and imagined—is captured in a diverse and fascinating selection of films from the Film Australia archives. This innovative DVD includes some of the nation's most acclaimed documentaries from the early 20th century until today, many with Indigenous themes. In addition to the films themselves, a wealth of behind-the-scenes information has been included, from interviews with the filmmakers to a gallery of production stills. A website link, providing access to material such as storyboards and production notes and a comprehensive study guide, makes this a powerful teaching tool as well as an entertaining introduction to life in Australia's remote areas.

Year: 2002

Duration: 195 minutes

DVD Executive Producer: Anna Grieve

DVD Producer/Director: Denise Haslem

A Film Australia National Interest Program

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From Sand to Celluloid

A series of six short films from Indigenous Australian filmmakers.

Fly Peewee, Fly!

When six-year old Robbie takes up residence in his favourite tree to be with his friend the peewee bird, his family is forced to see the world from his point of view.

No Way to Forget

Based on Richard Frankland's experiences as a Field Officer during the Royal Commission into Aboriginal Deaths in Custody.

Payback

Paddy has been in jail for 20 years. It is the day of his release and he is aware of two separate laws—the white one and the black one. The years he has spent doing time for the white man's law have been in preparation for this one day—his payback day.

Round Up

Follows the journey of two country boys who find themselves out of place in the hustle and bustle of a big city. Here, in this unfamiliar environment, they may just learn that they are not as different as they first thought.

Two Bob Mermaid

About a young Koori girl who "passes for white" at the local swimming pool. Set in 1957, it is a story about Aboriginal identity during a period of cultural conflict and racial tension.

Black Man Down

A perilous journey into the very core of the Aboriginal psyche as a troubled young warrior, alone in a cell, is watched by a Dreamtime spirit when death comes calling.

Caution: *Black Man Down* features a bull-roarer.

In some Aboriginal communities women and uninitiated men are not permitted to view or hear this object. No offence is intended by the filmmaker.

Year: 1996

Duration: 71 mins

(sold as a compilation or as single episodes)

Executive Producers: Graham Isaacs, Sharon Connolly

Producers: Antonia Barnard, Pauline Clague,

John Foss, Penny McDonald, Adrienne Parr,

Bruce Redman, Sam Watson

Directors: Richard Frankland, Darlene Johnson,

Bill McCrow, Sally Riley, Rima Tamou, Warwick Thornton

Writers: Richard Frankland, Darlene Johnson,

Sally Riley, Rima Tamou, Sam Watson

The Australian Film Commission, AFI Distribution Ltd,

SBS Independent, Film Victoria, the NSW Film &

Television Office, Film Queensland and Film Australia

Finalist, ATOM Awards and AWGIE Awards. No Way to Forget won Un Certain Regard at Cannes Film Festival; Best Short Film, Best Sound in a Non-Feature Film and Best Achievement in a Non-Feature Film at the AFI Awards; and Best New Director, St Kilda Film Festival.

NOTES



From Sand to Celluloid

Getting Together—Recreation in the Aboriginal Community

Looks at the need to take account of the specific requirements of Aboriginal communities when designing recreation programs and to recognise the necessity of introducing culturally appropriate activities. The activities may be used to bring the community together. This documentary shows examples of successful programs, organised by local people for local people.

Year: 1991

Duration: 23 mins

Producer: Rachel Dixon

Director/Writer: Prue Adams

God Knows Why But It Works

In 19 years' practice as the only doctor in the tiny western NSW town of Collarenebri, Dr Archie Kalokerinos has formulated radical treatments to combat the alarming health problems of the district's Aboriginal population.

Year: 1976

Duration: 49 mins

Producer: Richard Mason

Director: Philip Noyce

I, Myself: Honie

Honie has an Aboriginal mother and an English father and lives with them in an inner suburb of a large Australian city. She attends a school where she says people get teased if they are different. However, a visit from the Aboriginal Dance Theatre inspires Honie to join the group and now she performs for others. This program deals with the issue of Aboriginality and the recognition of cultural heritage and pride, and asks how Aboriginal traditions can be reinforced in contemporary urban society.

Year: 1982

Duration: 9 mins

Producer: Tom Manefield

Directors: Ian Munro, Sandra Richardson

Images of Man

A study of the various styles of Aboriginal rock art found in Kakadu National Park and Arnhem Land in the Northern Territory. This film is narrated by a world authority on the subject, George Chaloupka, a field anthropologist with the Museum and Art Galleries Board of the Northern Territory. He takes the audience on a trip to the park and explains the background to some of the unique and beautiful rock paintings to be found in this area. Aboriginal legends and environmental heritage are also discussed.

Year: 1980
Duration: 27 mins
Producer: Don Murray
Director: David Roberts

The Islanders

Above the tip of Cape York, beyond the northernmost point of the Australian continent, are the Torres Strait Islands. The economy here is based on home gardens and pearlshell fishing. The culture, with its basis in music, dancing and ceremony, provides a striking contrast to that of mainland Australia. This film, shot in the late 1960s, shows how strongly old traditions still affect Torres Strait Islander people even though they also have most of the trappings of modern life.

Year: 1968
Duration: 22 mins
Producer: Richard Mason
Writer/Director: Cecil Holmes

Kakadu Man

At the top end of Australia is the jewel of the country's national parks and the home of the Gagadju people. Bill Neidjie was the traditional custodian of this land—a role passed down to him through countless generations. In 1979 he gave the land to the people of Australia. *Kakadu Man* is his story. Translated through the use of actors and puppet characters, and scenes of Kakadu, the story unfolds a sensitive and often humorous portrait, weaving together the figurative and the abstract, the past and the present. Scenes of Kakadu National Park's birds and animals, gorges, rivers, billabongs and the people who live there are combined with scenes about the way they tell the stories of the sacred Aboriginal spirits.

Year: 1989
Duration: 52 mins
Executive Producers: Tristram Miall, Bruce Moir
Producer: Tristram Miall
Director: Michael Balson
Writers: Michael Balson, Jenny Cornish
A Film Australia National Interest Program

Best Australian Film, ATOM Awards. First Prize, Geography Category, Tehran International Educational Film Festival.

The Land of the Lightning Brothers

In the sandstone country southwest of Katherine in the Northern Territory lies a spectacular concentration of Aboriginal rock art. It is dominated by the figures of the Lightning Brothers—Yagjadbula and Jabaringi—ancestral beings from the Dreamtime. For the Wardaman people, the Lightning Brothers are an important part of their living culture. In this film, Wardaman songs, stories and ceremony are complemented by the evocative music of the group Gondwanaland.

Year: 1987
Duration: 26 mins
Producer/Director: Janet Bell
Writer: David Roberts

NOTES SUPERTEXT

Law and Order

Law and Order looks at how Australia's legal system has failed to deal with the complexities of crime and social issues in Indigenous communities. The film goes to the east Arnhem Land community of Yirrkala, where drug and alcohol abuse along with violence threaten to erode family and community life, and where bored young men are not only unafraid of jail but view detention almost as a modern rite of passage. The new government in the Northern Territory has promised to investigate ways of incorporating Indigenous law into the white legal system. It's a possibility that offers real hope to a community trapped in a cycle of lawlessness and cross-cultural confusion.

Year: 2003
Duration: 55 mins
Executive Producer: Mark Hamlyn
Producer: Denise Haslem
Writer/Co-Producer: Rose Hesp
Writer/Director: Trevor Graham
A Film Australia National Interest Program. Produced with the assistance of the Australian Broadcasting Corporation.

NOTES CLOSED CAPTIONED



The Land of the Lightning Brothers

Mabo—Life of an Island Man

On June 3rd 1992, six months after Eddie “Koiki” Mabo's tragic death, the High Court upheld his claim that Murray Islanders held native title to land in the Torres Strait. The legal fiction that Australia was empty when first occupied by white people had been laid to rest. *Mabo—Life of an Island Man* tells the private and public stories of a man so passionate about family and home that he fought an entire nation and its legal system. Though his greatest victory was won only after his death, it has ensured his place—on Murray Island and in Australian history.

Year: 1997
Duration: 87 mins
Executive Producer: Sharon Connolly
Producers: Denise Haslem, Trevor Graham
Writer/Director: Trevor Graham

A Film Australia National Interest Program. Produced with the assistance of the Australian Broadcasting Corporation.

Finalist in numerous Australian and international festivals and competitions including Winner, AFI Award for Best Documentary; Winner, NSW Premier's History Award and Literary Award; Special Commendation, ATOM Awards; Semi-Finalist, Emmy Awards; Silver Apple Award, NEMM Film & Video Competition; Winner, Best Documentary, Sydney Film Festival.

NOTES SUPERTEXT

Mabo—The Native Title Revolution CD-Rom and Website

Delves into the Mabo legal case and the important issues it raises for Australians and indigenous peoples everywhere. This multimedia resource gives an overview of the case and provides an insight into both the man at its centre, Eddie “Koiki” Mabo, and Torres Strait Islander culture. It also examines broader concepts such as colonisation, land rights and native title. Combining a two set CD-Rom with a website and online database, the project brings together a documentary, hundreds of specially created audio-visual sequences and a wealth of text and images from primary and secondary sources.

Year: 1998
Executive Producers: Franco di Chiera, Sharon Connolly, Megan McMurchy
Producers: Cristina Pozzan, Rob Wellington
Directors: Rob Wellington, Trevor Graham
Writers: Trevor Graham, Garth Nettheim, Tim Rowse, Nonie Sharp, Jonathan Kenna, Lisa Strelein
A Film Australia National Interest Program in association with Buona Notte Productions and Tantamount Productions. Developed and produced with the assistance of the Multimedia 21 Fund—Cinemedia. The website has been developed in collaboration with the Aboriginal Research Institute at the University of South Australia, and established as part of the Indigenous Online Network, supported through the financial assistance of Open Learning Australia.

Winner, Best Multimedia General Category and Finalist, Best Indigenous Resource Educational/Vocational Category, ATOM Awards. Winner, Secondary Teacher Reference Category, *The Australian Awards for Excellence in Educational Publishing*. Winner, Award for Excellence in Arts and Culture, AIMIA Awards. Finalist, Factual Category, BAFTA Interactive Entertainment Awards. Finalist, International EMMA Awards.

NOTES



Mabo—The Native Title Revolution



Mr Strehlow's Films



Namatjira the Painter

Mr Strehlow's Films

TGH Strehlow was Australia's pre-eminent and most controversial anthropologist and Arrernte linguist. This film traces his life, from his childhood at Hermannsburg Lutheran Mission in the early 1900s to his death in 1978, and looks at his extraordinary legacy—an extensive collection of film and sound recordings and cultural objects from the Aboriginal people of central Australia. It also examines some of the complex issues and controversies surrounding both this unique archive and this remarkable individual.

Year: 2001

Duration: 52 mins

Producer: Adrian Herring

Director/Writer: Hart Cohen

A Journocam Productions production. Produced in association with SBS Independent. Financed by the Australian Film Finance Corporation with the assistance of the University of Western Sydney.

NOTES

Namatjira the Painter

Australian contemporary art has no more interesting tale to tell than that of Aboriginal watercolour artist, Albert Namatjira. Namatjira was 30 years old before his hand first held a paintbrush. In about 1934 Rex Battarbee, a well-known Australian artist, visited Hermannsburg mission near Alice Springs. He took with him into the field as cook and general assistant the Arunta tribesman, Namatjira. This film tells the story of Namatjira's preoccupation with Battarbee's work, how he was determined to learn to paint and how Battarbee, realising the talent of his friend and assistant, taught him the elements of his craft. Today, Namatjira's watercolours sell for high prices. Despite controversy, the power of Namatjira's rendering of his beloved ancestral land is not denied. Throughout his life and despite his success, he remained in the bush with his people and his paints. In this film, we see Albert Namatjira at work in the glowing country that he knows so well.

Year: 1974

Duration: 22 mins

Executive Producer: CP Mountford

Producer: Ralph Foster

Director: Lee Robinson

Never Too Late

This program looks at the training available to Aboriginal women. We meet women who are now working as counsellors, park rangers and pre-school workers and see the positive benefits that flow from training and joining the workforce with new skills.

Year: 1985

Duration: 12 mins

Producer: Elisabeth Knight

Director: Keith Gow

New Horizons: Cultural Patterns

John and Ros Moriarty run a design consultancy business in Adelaide. Their company Balarinji exports contemporary graphic designs inspired by the colours and patterns of Aboriginal art. John's personal history of forced separation and reunion with his tribal community forms a moving backdrop to this story of a successful business based on the unique fusion of cultures in modern Australia.

Year: 1996

Duration: 27 min

Executive Producer: Chris Oliver

Coordinating Producer: Megan McMurchy

Writer/Director: Margot Nash

A co-production between Film Australia, CCTV China, CEC India, INA France, KBS Korea, NHK Japan, Oregon Public Broadcasting USA, Polnet/Polish Television, RTHK Hong Kong, TV Cultura Brazil and TVNZ.

Made with the assistance of the Japan Foundation.

New Rangers

This program examines the National Parks and Wildlife Service as it conducts a training program for local Aboriginal people to work as wildlife rangers in Kakadu. Local Aboriginal people, with excellent land management skills and a keenness to help preserve the natural beauty and heritage of their land, are learning to combine their practices with those of the Wildlife Service to keep the park at its best for both tourists and animals. Several case studies are featured.

Year: 1980

Duration: 30 mins

Producer: Don Murray

Director: David Roberts

Northern Territory Contact

This series of short programs gives an insight into life in the Northern Territory, from its landscape and wildlife to its communities and activities.

Aboriginal Education

Beulah Lowe is a teacher at Milingimbi in the Northern Territory. She has been developing a dictionary of the Gupapuyngu language as a basis for a bilingual education program where children are taught to read first in their own language, then in English.

Aboriginal Rock Painting

This program gives a brief survey of rock paintings in Arnhem Land. Some date back thousands of years, others are relatively recent. The film identifies three main styles of painting over that time and looks at the steps being taken to ensure their conservation.

Solar Energy Village

A look at Paru village on Melville Island which has three totally solar-run houses as well as a water pump run on solar power.

Year: 1980

Duration: each 5 mins

Producer: Malcolm Otton

Directors: Ian Walker, Phil Robertson

Not to Lose You, My Language

This program looks at a bilingual education program in the Northern Territory, where children are taught in English and Aboriginal languages. As there are many different Aboriginal languages, subjects are taught in a language appropriate to the subject matter. The aim of the program is to help Aboriginal children to see their language and culture as something worthwhile and so nurture their self-confidence and self-respect.

Year: 1975

Duration: 27 mins

Producers: Malcolm Otton, Tim Read

Writer/Director: Greg Reading

A Film Australia production for the NT Division of Australian Department of Education.

On Sacred Ground

On Sacred Ground looks at the story behind the Noonkanbah dispute, the well-publicised Aboriginal struggle to stop mining in the Kimberley region of Western Australia in the late 1970s. Presented by a young spokesman for the Kimberley Land Council, the film gives an Indigenous view of the area's history from the early days of European colonisation. It explores the problems of Aboriginal dispossession and loss of identity and the efforts that have been made towards self-determination, economic self-sufficiency and maintaining language and culture. It helps explain Aboriginal ties to the land, the importance of sacred sites and the reasons for the land rights struggle.

Year: 1981
Duration: 58 mins
Producer: Robin Hughes
Director: Oliver Howes

Our Century: Finding a Voice

When Federation united the colonies into the new Australia, Aboriginal and Torres Strait Islander people were not even recognised as citizens. Though they have now achieved this recognition, Australia's Indigenous people still struggle to have their voices heard.

Year: 1999
Duration: 22 mins
Executive Producers: Mark Hamlyn, Paul Rudd, Chris Oliver
Producer: Will Davies
Directors: Ben Ulm, Ian Munro
Writers: Ben Ulm, Mark Hamlyn
A Look Television/Film Australia National Interest Program Co-Production in association with the Australian Commercial Television Production Fund and the National Film and Sound Archive for the Nine Network.

NOTES (FOR SERIES)

Out of Time, Out of Place

In the 1970s, two discoveries of human fossil remains focused world attention on Australia. The key scientist in both finds, Dr Alan Thorne, presents this film on the origins of the first Australians. Where did they come from? In his answer to the question, Dr Thorne takes us to Java, China and the UK as well as to Kow Swamp and Lake Mungo where the fossil remains were found.

Year: 1983
Duration: 70 mins
Producer: Rob McAuley
Director: Bob Kingsbury
Writer: John Edwards

Pearlers of the Coral Sea

This classic short film looks at the pearl divers from Thursday Island who fish for shell in the Torres Strait and at pearling activities centred around Broome on the Western Australian coast. The film includes footage shot aboard the pearling ships and shows divers at work.

Year: 1960
Duration: 17 mins
Producer/Director: Frank Bagnall

People of the Australian Western Desert

In 1963 and 1967, the Australian Institute of Aboriginal Studies sponsored film trips by the then Australian Commonwealth Film Unit (now Film Australia) to the Western Desert region of Australia. The object of these trips was to film the daily life of nomadic Aboriginal people living in the Gibson Desert of central Australia. Although this land is one of the most arid regions of Australia, the people who lived there regarded it as rich in resources.

Part 1 Seed Cake Making and General Camp Activity

A general introduction to the series. Filmed in the Clutterbuck Hills area of Western Australia, it looks at the daily life of a nomadic Aboriginal family and shows the women of the family gathering grass seed and preparing seed cake.

Part 2 Gum Preparation—Stone Flaking—Djagamarra Leaves Badjar

Further insights into technology and daily life.

Part 3 Sacred Boards and Ancestral Site

Sacred boards are revealed and an ancestral site explained.

Part 4 A Family Moves Camp and Gathers Food

A nomadic family moves from one camp to another, gathering food on the way.

Part 5 Old Camp Sites at Tika Tika—Mending a Cracked Dish—Quandong Medical

Three separate sequences show an old deserted campsite, a woman mending a cracked wooden dish with spinifex gum and a woman demonstrating the preparation of a headache lotion made from quandong fruit.

Part 6 Spear Making—Boy's Spear Fight

Two separate sequences show a man demonstrating spearmaking and his sons playing with toy spears.

Part 7 Spear-Thrower Making—Stone Flaking—Gum Preparation

A man makes a spear-thrower or woomera, cutting the wood from a mulga tree and shaping it with a metal axe. He prepares spinifex gum, flakes a stone blade, and sticks the stone—for use as a knife and scraper—to the spear-thrower handle with the gum.

Part 8 Fire Making

Two boys make a fire. They gather dry kangaroo dung, crumble it and place it in a cup of dry grass which they stuff into a crack in a dead log of wood. They rub a spear-thrower across the log and the friction ignites the fire.

Part 9 Spinning Hair String—Getting Water from a Well—Binding Girl's Hair

Three sequences show a woman spinning human hair string, a girl climbing into one of the deep wells at Tika Tika to scoop water from the bottom with her wooden dish, and the girl's hair being bound with hair string.

Part 10 Cooking Kangaroo

A man guts and cooks a kangaroo in the Western Desert style.

Part 11 Water Snake Story and Stone Quarry at Patantja

Two men show two sacred sites—one in a cave and the other at a stone quarry.

Part 12 At Patantja Clay Pan

The daily life of three nomadic families living together in the desert, including emu hunting.

Part 13 Stone and Gum Working

A man collects spinifex gum and prepares it with the help of his wife. He collects stones from a quarry and naps these to obtain a knife scraper and hand chopper. He then uses the spinifex gum to stick the scraper on the handle of his spear-thrower.

Part 14 Making a Wira

A man cuts a section of wood from a tree, using first a stone hand chopper and then a metal axe. Back at camp, he shapes the wood into a digging dish.

Part 15 Mamu

Two men chase a mamu or evil spirit out of camp. Both men are mapantjara—men who have the power to remove powerful bones or stones from their stomachs and use them for medicine and dealing with the spirits.

Part 16 Headache

A mapantjara or healer operates on another man who has a headache.

Part 17 Feather Boots and Manguri

A man demonstrates the making of emu feather boots, used to disguise footsteps. And a woman makes a head roll out of emu feathers, used to help balance wooden dishes on the head.

Part 18 Quandong Cake

After nursing her baby, a woman grinds the dried skin and flesh of quandong fruit and mixes this with water to make an uncooked cake.

Part 19 Kangaroo Cooking at Kunapurul

Shows a man cooking a kangaroo and then dividing it into various cuts using stone and wooden tools, and children getting water from a well.

Note: Parts 3, 11 and 17 contain restricted material. With appropriate permission these programs may be made available to some audiences. Contact Film Australia for further information.

Year: 1967
Duration: 345 mins (available only as a two tape set)
Producer: John Martin Jones
Writer/Director: Ian Dunlop

NOTES



Selling Australia: The Red Heart

Peppimenarti

Peppimenarti is a vast area of flood plains, rivers and forests. Its waters team with fish, its skies with birds. In 1976 a number of Aboriginal people left missions and settlements to return to live on their tribal lands, between the Daly River and Port Keats, in the far north of the Northern Territory. The Peppimenarti people began to convert this enormous tract of land into a cattle station. They brought in helicopters to muster the cattle that were already there, cattle so wild they easily escaped conventional muster by stockmen. They built yards, roads and houses and set up a store and a school. They also began to build up their ceremonial life. Today it is a successful cattle station, run by Aboriginal people, and a permanent town. The Peppimenarti story has become an inspiration to other Indigenous Australians.

Year: 1983

Duration: 50 mins

Executive Producer: John Shaw

Producers: Ron Iddon, John Shaw

Director: Ron Iddon

Rewind: Law of this Land

In this short film, Aboriginal Australians describe the land and its importance to their culture. This knowledge is handed down by elders to those younger generations willing to learn, despite being nearly extinguished by a century of oppression. We observe significant milestones in the Aboriginal and Islander fight for recognition as living cultures, with laws that apply to lands they have occupied for tens of thousands of years.

Year: 1997

Duration: 5 mins

Executive Producer: Chris Oliver

Producer/Director: Margaret Murphy

Writers: Steve McLeod, Margaret Murphy

Produced in association with the National Film and Sound Archive and with the assistance of SBS Independent

NOTES (FOR SERIES)

Selling Australia

This series reveals how tourism is shaping Australia's identity overseas and at home.

The Games

The 2000 Olympic Games in Sydney was the biggest media event ever staged. Never before had Australia attracted such intense international attention. For the tourism industry, it was the marketing event of a lifetime. But with the eyes of the world on Australia, the image of an entire nation was at stake. Reporting on everything from Vegemite and drag queens to Aboriginal demonstrations, over 17,000 media personnel beamed their stories to the world. It's hardly surprising that Australians felt a little apprehensive about how we would be seen.

The Red Heart

Images of the outback and Indigenous culture have been used to sell Australia for decades, yet few Australians have had significant contact with either. In this episode, two sets of tourists seek an authentic Aboriginal cultural experience: one a busload of 38 Americans on a whirlwind package tour of the red centre; the other, a small group of mainly Australians heading for a remote desert community where they will take part in five days of traditional song and dance as part of a journey towards reconciliation.

Year: 2001

Duration: each 26 mins

Executive Producer: Stefan Moore

Producers: Ed PUNCHARD, Julia Redwood

Director: Julia Redwood

Writers: Julia Redwood, Lawrie Silvestrin

A Film Australia National Interest Program in association with Prospero Productions Pty Ltd. Produced with the assistance of the Australian Broadcasting Corporation.

Certificate of Merit, Educational/Documentary Section, Chicago International Television Festival.

NOTES (FOR SERIES)

7 Colours

An innovative short dance film, a series of seven sequences, a kaleidoscope of colour, lighting effects and fluid body movement... Stephen Page from the Aboriginal and Islander Dance Theatre and Victoria Taylor, with her background at the Sydney Dance Company, bring two very different cultures together to create the movement for this piece.

Year: 1990

Duration: 28 mins

Producer: Paul Humfress

Director: John Michael Rogowski

A Film Australia National Interest Program

Winner, Gold Medal, Houston Film Festival.

Shoalwater—Up for Grabs

With its sweeping bays, golden beaches, jungle and rainforests, mountains and mudflats, Shoalwater Bay is home to a multitude of wildlife. Baby whales winter in its protected waters. Dugongs and green turtles, both vulnerable to extinction, feed on the area's seagrass beds. The ancient sand dunes of this region are 200 metres high and cover an area of 60 hectares. Some are 720,000 years old—the oldest sandhills in the world. Preserved within these dunes lies the archaeological record of a nation of some ten Aboriginal tribes of the Darambal, a people long since dispersed from their traditional lands. That this region has remained untouched to date is remarkable. *Shoalwater* exposes State and Federal Government plans to allow sandmining in this, the largest area of undeveloped land in central Queensland.

Year: 1992

Duration: 48 mins

Producer/Director: David Bradbury

Co-Producer: Helen Stickley-Thompson

Produced with the assistance of the Australian Film Finance Corporation.

Sister, If You Only Knew

This film takes as its theme the pressures of life experienced by Aboriginal women living in the city, and the effect that these pressures also have on their men and their children. In spite of all life's difficulties, the women seem to survive the urban environment better than the men. Their humour, intelligence and resilience in the face of adversity shines through. When asked if they wanted to change anything in the content of this film, the participants' response was "it tells the truth and that is what is important".

Year: 1975

Duration: 51 mins

Producer: Suzanne Baker

Director: Janet Isaac



Small Island Big Fight

Small Island Big Fight

On Murray Island in the Torres Strait, where the historic Mabo land rights case was fought, a new battle is brewing. This time over sea rights. Its outcome could have far-reaching implications for Australia's open waters. Murray Islanders won legal title to their land. Now they want the same for their reefs, seabeds and ocean. Their future depends on it.

Year: 2000

Duration: 24 mins

Executive Producer: Stefan Moore

Producer: Rosemary Hesp

Co-Producer: Trevor Graham

Director: Aven S Noah

Writers: Aven S Noah, Debbie Pruden, Rosemary Hesp
A Film Australia National Interest Program produced in association with the National Indigenous Media Association of Australia, in association with the Aboriginal and Torres Strait Island Commission and Junjidy's Productions Pty Ltd. Developed with the assistance of the Pacific Film and Television Commission. Produced with the assistance of the Australian Broadcasting Corporation.

NOTES

Smokey

This film provides an example of collaboration between Indigenous and non-Indigenous Australians in the story of Smokey, an Aboriginal traditional healer, the waddy man at the Yuendumu settlement in the Northern Territory. The waddy man is an important and trusted figure in Aboriginal communities in this region. He is trained in the art of traditional healing and is involved in the spiritual life of the community.

Year: 1976

Duration: 20 mins

Producers: Suzanne Baker, Alex Ezard

Director: Graham Chase

Special Treatment— Locking Up Aboriginal Children

A sensitive and dramatic program made by a crew of Aboriginal and non-Aboriginal Australians that tells the history of taking Aboriginal children away from their families. This program explores past, present and future solutions as the kids tell their own stories and comment on the initiatives now being taken.

Year: 1991

Duration: 55 mins

Producer/Director: Margaret Anne Smith

Produced by Smith Street Films

Storymakers: Percy Trezise & Dick Roughsey

Looks at the work of Percy Trezise and Dick Roughsey and the special relationship between the writer and illustrator in children's books. The program is presented by Kylie Belling, who travels to the Quinkan country of far north Queensland, where she meets Percy Trezise. Together they explore the rock paintings which form the basis of wonderful Aboriginal story books. Percy also talks about his friendship with Dick Roughsey and how they created their books.

Year: 1987

Duration: 27 mins

Executive Producer/Producer: Janet Bell

Director: Karl McPhee

A Film Australia National Interest Program

NOTES

Striving: The Hurdle

Douglas Sam, Australia's best middle-weight boxer, had to overcome enormous psychological pressures at the Commonwealth Games in Brisbane. As an Indigenous Australian, many felt he had a political role to play. The worldwide media would be focused on the country and this was a chance for Indigenous issues to be brought to international attention.

Year: 1984

Duration: 24 mins

Producers: Peter Johnson, Nick Torrens

Directors: Nick Torrens, Dennis O'Rourke

Thomson of Arnhem Land

In the 1930s tensions between the government and the Indigenous peoples of Australia's north were on a knife-edge. Donald Thomson, an anthropologist, volunteered to go to Arnhem Land to make peace. For over two years, he lived with the Aboriginal people, forging strong bonds, learning and recording their way of life. His report to the government outlined a vision of land rights and other measures to protect a unique yet fragile culture—it was ignored. Ostracised by politicians and fellow academics, Thomson never gave up the struggle for Aboriginal rights. Now, his extraordinary photographs, field notes and artefacts are considered one of the most significant collections in the world.

Year: 1999

Duration: 55 mins

Executive Producer: Franco di Chiera

Producers: John Moore, Michael McMahon

Director: John Moore

Writer: Michael Cummins

A Film Australia National Interest Program in association with John Moore Productions Pty Ltd. Produced with the assistance of Cinemedia's Film Victoria and the Australian Broadcasting Corporation. Producer's attachment supported by Film Victoria. Developed with the assistance of Film Victoria and Museum Victoria.

Finalist in numerous Australian and international festivals and competitions including Winner, Audio/Visual History Prize, NSW Premier's History Awards; Winner, Best Editing in a Documentary, AFI Awards; Commendation, Advancement of Aboriginal Reconciliation, Media Peace Awards; Commendation, American Anthropological Association Conference Film Festival.

NOTES

Tumanu's People

Documents the life of Aboriginal people in the Northern Territory in the mid 20th century, from schoolchildren to stockmen, carpenters, a painter and a health officer. Featuring scenes from Melville Island, Hermannsburg, Beswick, Darwin and Maningrida, the film shows life as it was before "the coming of the white man" as well as life in towns, missions and government settlements.

Year: 1960

Duration: 29 mins

Producer: Frank Bagnall

Director: John Morris



Thomson of Arnhem Land (Photograph by DF Thomson. Courtesy Mrs DM Thomson and Museum Victoria.)

Two Desert Families

This shortened version of *Desert People* (page 7) was made especially for classroom use in primary schools. It is in two parts, Djagamara and Minma.

Year: 1974
Duration: 38 mins
Producer/Director: Ian Dunlop

Two Thirds Sky— Artists in Desert Country

A unique cinematic portrait of the heart of Australia, *Two Thirds Sky* reveals different ways of seeing the Australian desert. It follows the creative journeys of five contemporary artists—Indigenous and non-Indigenous—from blank canvas to finished painting. Each artist has a different relationship to the land they paint yet all are attempting to express their identity and sense of belonging through their work. Combined with stunning images of the landscape, this is an unusual insight into the connections between art and place and our changing attitudes to Australia's beautiful yet harsh outback.

Year: 2002
Duration: 52 mins
Writer/Director: Sean O'Brien
Producer: Sophie Jackson
An Arcadia Pictures production. Financed by the Australian Film Finance Corporation. Produced in association with SBS Independent.

Uluru—An Anangu Story

Stories from the Tjukurpa (also known as the Dreaming) illustrate the relationship between the local Mutitjulu community and Uluru, which is pivotal to their laws and way of life. The program offers a unique Indigenous perspective of history, from the dawn of creation to the historic handback of "Ayers Rock" to its traditional owners in 1985.

Year: 1986
Duration: 60 mins
(29 minute version also available)
Executive Producer: Tristram Miall
Producer: Don Murray
Co-Producer: Ross Johnston (Mutitjulu Community)
Writer/Director: David Roberts
Produced by the Mutitjulu Community in conjunction with Film Australia.

NOTES SUPERTEXT

Under the Skin: Long Way Round

Chris, an outspoken 19-year-old Aboriginal woman living on the outskirts of Brisbane, is five months pregnant and worried about her baby's future.

Year: 1993
Duration: 27 mins
Executive Producer: Chris Oliver
Producer: Franco di Chiera
Writer/Director: Therese Collie
A Realworld Pictures/Film Australia National Interest Program Co-Production

Walkabout 1974

Well-known Australian anthropologist CP Mountford narrates his experiences on a journey through central Australia with a group of Aboriginal people. Mountford's films are an irreplaceable ethnographic record of the life of the Aboriginal people of this area before extended contact with European culture. This film records food gathering and preparation, hunting, fire making and family life as well as scenes at Uluru. It was made from footage shot by Mountford in 1940 and 1942 for his two 1946 films, *Walkabout* and *Tjurunga*. At the request of the local Aboriginal community, certain sequences showing ceremony were not included in this version. Mountford's original narration has been retained.

Year: 1974
Duration: 25 mins
Producer: CP Mountford

Walking in the Sunlight, Walking in the Shadow

Made shortly after the 1968 referendum, this program begins by identifying a stereotype of Aboriginal people as "no-hopers" and "bums". Northern Territorians speak of a growing awareness of the problems facing Indigenous Australians but claim there is ignorance of the complexity of the issues outside the territory. Non-Indigenous educators on missions and in communities discuss their aims, ideas for the future and approaches to the education and "social integration" of Aboriginal people, particularly children.

Year: 1970
Duration: 51 mins
Producer: Joe Scully
Director: Bob Kingsbury

Walya Ngamardiki— The Land My Mother

Exploring the relationship between tribal Aboriginal people and their land, this film was inspired by Silas Roberts' submission to the 1976 Australian Government inquiry on uranium mining. Silas, whose tribal name is Ngourladi, is an elder of the Allawa clan and was the first chairman of the Northern Land Council, established to assist Aboriginal people make land claims based on traditional ownership.

Year: 1976
Duration: 20 mins
Producer: Tom Manefield
Director: David Roberts

When the Snake Bites the Sun

The third in a trilogy of films which presents a compelling account of the return by a group of dispossessed Aboriginal people to their ancient tribal grounds in the northern outreaches of this continent. It follows on from the highly acclaimed and award-winning *Lalai-Dreamtime* and *Floating*.

Year: 1986
Duration: 57 mins
Executive Producer: Tom Hayden
Producer: Ian Adkins
Director: Michael Edols



Walya Ngamardiki—The Land My Mother

Who Killed Malcolm Smith?

This is the story of Malcolm Charles Smith who, like many Aboriginal people, was taken from his family as a child and died a shocking and early death after a life of institutionalisation and deprivation. In this documentary Richard Frankland, who helped investigate his death for the Royal Commission into Aboriginal Deaths in Custody, revisits Smith's friends and family who tell the story of Malcolm's life and death.

Year: 1992
Duration: 51 mins
Executive Producer: Ron Saunders
Supervising Producer: Sharon Connolly
Producers/Directors: Nicholas Adler, Caroline Sherwood
Associate Producer: Richard Frankland
A Titus Films Production for Film Australia for the National Interest Program

Winner, Best Television Documentary, AFI Awards.
Finalist, Social Issues, ATOM Awards.

SUPERTEXT

Women 88: Watch Out

The story of an Aboriginal dancer set against the background of her people's history.

Year: 1987
Duration: 5 mins
Executive Producer: Janet Bell
Producer: Jo Horsburgh
Director: Tracey Moffat

Women of Utopia

Features the work of Aboriginal women who live on Utopia Station near Alice Springs. The women produce beautiful batik which they sell to shops, galleries and museums throughout the world—some of which is held in the National Gallery in Canberra. One of the featured artists is Emily Kame Kngwarreye, who received much recognition and many accolades since the program was produced. The film also provides an insight into the lives of tribal Aboriginal women.

Year: 1983
Duration: 19 mins
Producer: Elizabeth Knight
Director: Keith Gow

The Yirrkala Film Project

Yirrkala was an isolated mission station until the coming of a huge bauxite mine in the late 1960s. The impact of the mine on the Yolngu, the Aboriginal people of northeast Arnhem Land, and their response is a major theme of this long-term film project. Twenty-two films document many aspects of Yolngu life. Each stands on its own but each is also part of a rich mosaic. The relationship between people and their clans, ritual, art and land is an intertwining theme. Several major ceremonies are documented. The importance of the land is ever present. Despite enormous disruption to their lives, the resilience of the Yolngu and their culture shines through.

The films in the *Yirrkala Film Project* were shot between 1970 and 1982 and are listed in order of completion. The year noted after the individual title is the year of completion, not when production commenced.

Executive Producer: Chris Oliver

Producer/Director: Ian Dunlop

Writers: Ian Dunlop, Philippa Deveson

A Film Australia National Interest Program produced in association with the Australian Institute of Aboriginal and Torres Strait Islander Studies.

Recognised in many festivals and awards including winner of RAI Film Prize, International Festival of Ethnographic Film and a Gold Apple Award, NEMN Film & Video Competition. Honourable Mention, Centre for Australian Cultural Studies Awards.

Madarrpa Funeral at Gurka'wuy

A Madarrpa clan child unexpectedly dies at the Marrakulu clan homeland centre of Gurka'wuy, Trial Bay, in 1976, a few days after filming for *Djungguwan at Gurka'wuy* had started. Made at the invitation of Dundiwy Wanambi and the child's father, this film is a detailed study of the funeral ceremony.

Year: 1979

Duration: 88 mins

Narritjin at Djarrakpi—Part One

Narritjin Maymuru and his family are establishing a small settlement at Djarrakpi in 1974, an important Manggalili clan site on the northern head of Blue Mud Bay in the Northern Territory.

Year: 1981

Duration: 50 mins

Narritjin at Djarrakpi—Part Two

This film continues the life of Narritjin and his family at his clan settlement at Djarrakpi in 1974. Throughout the film Narritjin tells of his feelings about Djarrakpi and of his hopes for the future.

Year: 1981

Duration: 39 mins

My Country, Djarrakpi

In this film Narritjin Maymuru talks about his land at Djarrakpi, one of the most important sacred sites of his Manggalili clan. Narritjin relates one of his bark paintings to this land.

Year: 1981

Duration: 16 mins



The Yirrkala Film Project: Dundiwy Wanambi

Narritjin in Canberra

In 1978 Narritjin Maymuru and his son Banapana were awarded fellowships as visiting artists to the Faculty of Arts at the Australian National University in Canberra. In this film, we see Narritjin as he paints and instructs anthropology students. At the end of his stay he holds a major art exhibition.

Year: 1981

Duration: 40 mins

At the Canoe Camp

Narritjin Maymuru and several other senior men make two dug-out canoes near Yirrkala in 1971. Then several clan leaders gather to discuss clan rights over land. This film examines the themes of technology, daily life and land rights.

Year: 1981

Duration: 41 mins

In Memory of Mawalan

Mawalan, a respected head of the Rirratjingu clan, died in 1967. In 1971, his son Wandjuk Marika organised a Djangkawu ceremony, both as a memorial to his father and as a re-affirmation of the Djangkawu law that his father taught. This film, made at Wandjuk's invitation, is a detailed study of this important event.

Year: 1983

Duration: 92 mins

We are the Landowner...That's Why We're Here

Documents the work of the Clan Homeland Resource Centre at Yirrkala and the running of one homeland centre at Banyala on Blue Mud Bay in 1982.

Year: 1985

Duration: 48 mins

We Believe in It...We Know It's True

A study of the cultural continuity at Yirrkala in 1982, 40 years after Yirrkala mission started and 12 years after the Gove bauxite mine was established.

Year: 1986

Duration: 46 mins

One Man's Response

This film shows how in 1971, one clan leader, Narritjin Maymuru, responded to the coming of the Gove bauxite mine. He invites the mining community to an important ceremony. The theme of communication and non-communication is implicit throughout.

Year: 1986

Duration: 54 mins

Djungguwan at Gurka'wuy

In 1976 Dundiwy Wanambi organised a Djungguwan ceremony at his Marrakulu clan homeland centre at Gurka'wuy on Trial Bay. This film, made at Dundiwy's invitation, is a detailed study of this Marrakulu/Rirratjingu clan event. It shows the relationships between the Aboriginal people of the northeast Arnhem Land and their art, song, dance and land.

Year: 1989

Duration: 233 mins

Pain for this Land

A general introduction to the whole Yirrkala Film Project. At a village council meeting in 1970, clan elders discuss the coming of the mine, alcohol and their fears for the future. The impact of the mine on the lives of the Aboriginal population in 1970–1971 is shown. The struggle of Roy Dadaynga Marika for his people is highlighted. Most of the clan elders who appear in the film are now dead, but their words have proved to be prophetic.

Year: 1995

Duration: 43 mins

This is My Thinking

Daymbalipu Munungurr was one of the most respected and influential leaders of the Yirrkala Aboriginal community. This film deals with his concerns during the tumultuous years when the Nabalco bauxite mine first came to the Gove peninsula. In particular the film shows the quiet but strong way he communicated with the people who came to the area as a result of the mining project.

Year: 1995
Duration: 52 mins

Conversations with Dundiwuy Wanambi

A personal film about Dundiwuy Wanambi over the years that Ian Dunlop has known and worked with him. It is made up mainly of interviews filmed with Dundiwuy at Yirrkala and at his Marrakulu clan centre at Gurka'wuy between 1970 and 1982. It reveals something of the struggles of one man in the face of the huge changes brought about by the coming of the Nabalco bauxite mine and the mining town of Nhulunbuy to the Gove Peninsula.

Year: 1995
Duration: 50 mins

Dundiwuy's House Opening

This film, shot in 1974, is the first part of an opening ceremony for Dundiwuy's house after the death of his father-in-law.

Year: 1995
Duration: 35 mins

Purification Ceremony—Caledon Bay 1971

A short film in which a woman is cleansed after an injury. It includes some fine singing by old Djapu leaders.

Year: 1995
Duration: 15 mins

From a Long Time Ago—Hollow Log Painting

In 1974 Mungurrawuy Yunupingu and other clan leaders painted a traditional hollow log coffin at Yirrkala. Now, as Mungurrawuy sings over the log, he asks Daymbalipu Munungurr to explain the paintings for the film. Through song and painting the importance to the Yolngu of past visits by Macassan trepangers is shown.

Year: 1996
Duration: 20 mins

Marrakulu Funeral—Yirrkala 1974

A record of the funeral ceremony for a Marrakulu clan leader. Through Marrakulu, Rittatjingu and Djapu songs and dances, the body of the leader is taken on both a spiritual journey to his clan lands and a physical journey from the hospital at the mining town of Nhulunbuy to final burial at the cemetery at Yirrkala.

Year: 1996
Duration: 53 mins

Singing in the Rain—Yirrkala in 1974

1974 was a troubled time for the Yirrkala community. The Gove bauxite mine, on its doorstep, had been operating for four years. The effects of alcohol, from the newly built mining town of Nhulunbuy, were causing grave concern to the Yirrkala leaders. The Uniting Church had just handed over control of Yirrkala to the Yolngu. There was, we are told, a breakdown in social values among young people. This film shows the Yolngu's attempts to come to terms with, and solve, these problems. Despite the gathering storm clouds, Yolngu culture was still vibrant. Most importantly in 1974, the movement by clans back to their own lands really began in earnest.

Year: 1996
Duration: 53 mins

Hard Time Now...About the Children

Narritjin Maymuru is sitting on the verandah of his house at Yirrkala, quietly painting. It is early 1974. He talks about the troubles at Yirrkala with the mine and the alcohol amongst many young men. The film then moves to 1976. Narritjin and his family are again staying at Yirrkala following the death of his youngest son. Ian Dunlop shows Narritjin the film he shot at Djarrakpi two years earlier. For Narritjin, it embodies some of the spiritual power of Djarrakpi itself. Before it can be screened, Narritjin must sing over it. Next day, the graves of his eldest son and daughter are cemented over. Narritjin validates both the film and the cementing of the graves by joining them, through ritual song, to the spiritual forces of his own far away land at Djarrakpi.

Year: 1996
Duration: 54 mins

Dhapi Ceremony at Yirrkala—1972

An archival film of a circumcision ceremony at Yirrkala in 1972. On many occasions over the three weeks prior to the main ceremony, the boys to be circumcised are sung over and beautifully painted. There is no translation or documentation included in this archival record.

Year: 1996
Duration: 91 mins

Baniyala—1974

An archival film recording life at the small Madarrpa clan settlement of Baniyala on Blue Mud Bay, some 200 kilometres south of Yirrkala. This film is in two parts. The first covers everyday events at Baniyala, including the building of the settlement's first corrugated iron house. In the second part, clan head Wakuthi Marawili takes the Baniyala men, and the film unit, on a ceremonial walk. He then delivers, in Yolngu, a lecture about the significance of what we have seen and about his clan history. There is no documentation or translation included in this archival record, but the first part is self-explanatory with much of the dialogue in English.

Year: 1996
Duration: 58 mins

You Can Do Anything

Aboriginal people who have achieved success through pursuing rewarding careers are used as role models in this program. A lawyer, a first grade footballer training to be a teacher and a secondary school physical education teacher talk about the positive benefits of continuing education on to achieve goals. "Lots of Aboriginal kids lack incentive or motivation. If they can achieve things on their own, it will be beneficial to all Aboriginal people. There is nothing we can't do." The benefits of the Aboriginal Education Support Schemes are also explained in this program.

Year: 1987
Duration: 26 mins
Executive Producer: Tristram Miall
Producer/Director: Aviva Ziegler



Australian Biography: Faith Bandler

Born in NSW in 1920, Faith Bandler is a descendant of South Sea Islanders. During the 1950s, she became involved in the peace movement, and in 1956 was instrumental in setting up the Australian Aboriginal Fellowship. In 1974, Faith decided to direct her energies to the 16 000 descendants of South Sea Islanders and, in 1975, made her first emotional journey to her father's birthplace on Ambrym.

Year: 1993

Duration: 26 mins

Executive Producer: Ron Saunders

Producer/Director: Frank Heimans

A Film Australia National Interest Program

| Finalist, Australian Reconciliation Awards

The Bounty Experiment

This film looks at the descendants of the mutineers on *HMS Bounty* who settled on Pitcairn Island. Over a century after the mutiny, the entire group of descendants left Pitcairn to settle on distant Norfolk Island. Shortly afterwards, six families returned to Pitcairn, and it is their descendants who are there today. This film looks at how people who have sprung from the same stock have managed to maintain their culture while living in totally different environments.

Year: 1981

Duration: 48 mins

Producer/Director: John Shaw

Writers: John Shaw, Ed Howard, John Edwards

Change in Tuvalu

The first visit of Her Majesty Queen Elizabeth to the new Pacific nation of Tuvalu (formerly the Ellice Islands) brings Taliu Eli, a 21-year-old primary school teacher, from her island of Nui to the main island of Funafuti to take part in the celebrations of the Royal visit. This film covers the Queen's tour and also includes interviews conducted by Taliu Eli with the Tuvalu Prime Minister and other leaders.

Year: 1983

Duration: 44 mins

Producer: Don Murray

Writer/Director: Stanley Dalby

Everyday Brave: For Who I Am—Bonita Mabo

Many people know of Bonita Mabo, widow of the late Eddie Mabo, and the historic native title claim they successfully fought on behalf of his Torres Strait Islander people. Few realise that Bonita is an Australian of South Sea Islander and Aboriginal descent, or how, through decades of work for Indigenous rights, she raised ten children, often single-handedly. Since her husband's death, Bonita has a new campaign—recognition for her own people. In this program, she looks back over decades of struggle and commitment, and speaks of the pride she takes in sharing her heritage with her grandchildren and the wider community.

Year: 2002

Duration: 26 mins

Executive Producer: Mark Hamlyn

Series Producer: Rod Freedman

Producer: Priscilla Collins

Director/Writer: Danielle Maclean

A Film Australia National Interest Program in association with CAAMA Productions. Produced with the support of the National Council for the Centenary of Federation and the Australia Council. Produced in association with the Pacific Film and Television Commission and SBS Independent.



Fit for a King

Fit for a King

An intimate portrait of the King of Tonga, ruler of one of the last feudal monarchies in the world. Filmed during the massive celebrations for his 75th birthday and 25th anniversary of his reign, it shows King Taufu'ahau Tupou IV as an extraordinary figure, a truly autocratic but benevolent monarch. The film also looks at the question of his suitability to lead his country into the 21st century. Because of his position, no one criticises his decisions, but change is causing problems that may threaten the future of the peaceful paradise of Tonga.

Year: 1994

Duration: 55 mins

Producers/Directors: Nicholas Adler,

Caroline Sherwood

Produced by Titus Films



Everyday Brave: For Who I Am—Bonita Mabo

The Human Face of the Pacific

This series of six documentaries, covering six Pacific nations and territories, gives a wide-ranging view of contemporary Pacific society. It shows the variety of ways of life, from subsistence to urban, and the challenges from outside to what has been called “the Pacific way”.

ATOLL—Life in Kiribati

Kiribati is amongst the most isolated places in the Pacific. It is because of this isolation that it has been possible for the people of Tabiteuea Island to retain much of their traditional way of life. In this film, we witness a special three-day ritual dating from pre-colonial times in which Manerua—a schoolgirl of 14—celebrates her first menstruation.

Fiji—Legacies of Empire

Bechu Prasad, an old Indian man, has lived in Fiji all his life in a large extended family of which he is now head. In this film, we watch him at work on his self-owned sugarcane farm and in his position as a well-respected community leader who gets on well with both Indians and Fijians.

Marshall Islands—Living with the Bomb

The people of the Bikini Atoll were removed from their homelands as a result of American testing of nuclear bombs in the Pacific. They now live on another island, dependent on American food and support. They can never go back to Bikini Atoll because it is poisoned beyond the possibility of habitation. This film is a poignant, impressive study of a people whose culture has been vanquished.

New Caledonia—Land in Search of Itself

New Caledonia is a country divided. The largest community is the Melanesians, who make up 43 per cent of the population. They want independence from France. On the other side are the French and locally born Caledonians, supported by immigrant Polynesians, who want to retain links with France. This film looks at the conflict and violence that exists between the two groups.

Place of Power in French Polynesia

Tahiti is a rugged, forest-clad South Pacific island, surrounded by coral reefs. Its traditional Polynesian way of life has been swamped over the years by foreign influences, particularly that of France. However, the long-awaited re-emergence of traditional culture is the focus of this documentary.

Western Samoa—I Can Get Another Wife But I Can't Get Parents

Western Samoa has been independent of New Zealand since 1962 but a strong chain of Samoan migration to New Zealand continues to tie the two countries together. This film follows a young family over a period of some weeks before they join the migrant exodus.

Year: 1983

Duration: 6 x 28 mins
(available separately or as a six tape set)

Executive Producer: Dennis O'Rourke

Producers: Dennis O'Rourke, Oliver Howes, Philip Robertson

Directors: Dennis O'Rourke, Oliver Howes, Graham Chase

Writers: Oliver Howes, Graham Chase

Iu Mi Nao—Solomon Islands Regains Independence

On 7 July 1978, the Solomon Islands regained its independence from Britain.

This film records Solomon Islanders, their comments and culture at this historic moment.

Year: 1979

Duration: 50 mins

Producer: Don Murray

Directors: Graham Chase, Martin Cohen

Kiribati? Here We Are

On 12 July 1979 the Gilbert Islands in the central Pacific became independent from British rule. The country then became known as Kiribati. This film shows the lifestyle of the people, their history and the effects of World War Two, and records the celebrations that took place at this important moment in the country's history.

Year: 1979

Duration: 54 mins

Producer: Don Murray

Director: John Shaw

Pacific Paradise?

Made from footage shot for the series *The Human Face of the Pacific*, this poignant program looks at three areas of the Pacific—Kiribati, Tahiti and Bikini Atoll—and illustrates the varying effects of European and American dominance on the lifestyle, economy and future outlook for the islanders.

Year: 1988

Duration: 30 mins

Producer: Oliver Howes

NOTES

People of the Sea

Looks at different types of trading patterns in the Solomon Islands, from diving for shells and the manufacture of shell money to fishing and bartering. The film also examines how outside influences such as tourism and foreign trade have impacted on traditional exchange systems.

Year: 1978

Duration: 20 mins

Producer: Don Murray

Director/Writer: Martin Cohen

Solomon Island Treasures

The creation of island handicrafts is captured in this film, with men and women displaying traditional skills and techniques that have been handed down through history. The meanings of these artistic treasures are explained, and the audience is given an insight into the lifestyle of the Solomon Island people, their history and culture.

Year: 1983

Duration: 10 mins

Producer: Don Murray

Director: Ian Walker

Solomon Islands Culture

A series of ten films made to record the culture of the Solomon Islands.

Year: 1980

Duration: 220 mins

(sold separately or as a two tape set)

Producer: Don Murray

Director: Martin Cohen

Araha Ana Romo

Shows the traditional ceremony of Romo, commemorating the installation of a new paramount chief in South Malaita.

Duration: 15 mins

Bifo Kam

The first part of this film shows the people of the Reef Islands making a large canoe with traditional tools. The second part shows the manufacture of “feather money” in Santa Crus. Feather money is slowly dying out; only one person still knows how to make it and this film records that method.

Duration: 7 mins

Ha'a Alahanga Ni Ulawa

Examines the traditional role of the sons of a chief in the Solomon Islands.

Duration: 22 mins

Moro, a Melanesian Bigman

Moro and his people live on Guadalcanal in the central Solomons. Some see Moro as a cult leader, others as confused and power hungry. For most he is a real Melanesian “Bigman” who has rejected the use of modern technology. This film visits his village and looks at the life of his people.

Duration: 36 mins

Nambo

Nambo is a biscuit-like food made from breadfruit. It is eaten by nearly all Solomon Islanders, but few know how to make it. This film goes to one of the islands in the Solomons to look at ancient manufacturing methods.

Duration: 6 mins

People of Nuipani

A day in the life of people living on Rennell Island in the Solomon Islands.

Duration: 21 mins



Sugar Slaves

Taem Bifo Long Lauru

The only person who remembers how to make clay pots on Choiseul is an old blind woman. She has passed the method on to her daughter, who in this film is seen producing pots in the traditional way.

Duration: 25 mins

Totora and Siwa

Features two ancient ceremonies from southern Malaita in the Solomon Islands.

Duration: 8 mins

Volo Momoru—The Turtle Net

People throughout the Solomon Islands used nets to catch turtle for food. The art of making these nets is almost forgotten. This film shows how the net is woven and the custom retained.

Duration: 27 mins

Wogasia

Each year the Wogasia ceremony is held on the island of Santa Catalina in the Solomons, near the end of May or early June, during the full moon. Its purpose is to ask the ancestral spirits to bless the garden.

Duration: 53 mins

Sugar Slaves

Few people know that the Australian sugar industry was founded on the sweat of men and women enticed or kidnapped from the islands of the South Pacific. *Sugar Slaves* is the story of that human traffic, euphemistically known as “blackbirding”. Between 1863 and 1904 about 60 000 islanders were transported to the colony of Queensland, where they toiled to create sugar plantations. Then, after the introduction of a White Australia policy, most were deported. A unique community—the only substantial black migrant group in Australia—is at last uncovering the past.

Year: 1995

Duration: 55 mins

Executive Producer: Sharon Connolly

Producer: Penny Robins

Co-Producer/Director: Trevor Graham

Writers: Jean-Jacques Portail, Jonathan Holmes
A Film Australia National Interest Program. Produced with the assistance of the Australian Broadcasting Corporation.

| Finalist, ATOM Awards.

Taem Bifo Taem Nao— Time Before Time Now

In the first eight days of December 1979, over 2000 people from all over the New Hebrides (now known as Vanuatu) travelled to Vila, the capital, to take part in the first National Arts Festival. The festival, which covered a wide range of cultural activities, was arranged to help foster interest in the “old ways” and try to unite the people through their rich culture.

Year: 1980

Duration: 28 mins

Producer: Don Murray

Director: Bob Kingsbury

Vanuatu—Struggle for Freedom

On 30 July 1980, the New Hebrides gained independence from Britain and France after 70 years. On that day the island groups took a new name, Vanuatu. This film takes a look at the nation’s history and the lead up to independence.

Year: 1981

Duration: 75 mins

Producer: Don Murray

Director: Bob Kingsbury

Western Samoa Celebrates

In 1962 after a long, hard struggle, centuries-old Western Samoa gained independence from foreign rule. A history of this Pacific island is incorporated into this film along with coverage of preparations for the celebration of 20 years of independence, culminating in the festival itself.

Year: 1983

Duration: 37 mins

Producer: Don Murray

Director: Graham Chase

West Papua and Papua New Guinea





Colonists for a Day

Australia Today

Along the Sepik

Set on the Upper Sepik River, this film records the day-to-day experiences of Patrol Officer Downes as he patrols an area that until recently had been controlled by headhunters. He investigates a murder, and the culprit is caught and tried under the Australian flag by a magistrate in a jungle courthouse on the edge of the river. The film depicts the rugged conditions under which Australian patrol officers worked.

Year: 1963
Duration: 29 mins
Producer: Maslyn Williams
Director: Ian Dunlop

Mount Hagen Show

Visits the renowned Mt Hagen Show, including footage of the Viceroy Regal and Highland warriors in dodgem cars!

Year: 1961
Duration: 22 mins

Australian Colour Diary: New Look at Old Crafts

Features the traditional New Guinea crafts of clay pottery, weaving and grass skirt making.

Year: 1970
Duration: 12 mins
Producer: John Martin Jones
Director: Antonio Colacina

Baruya Muka Archival

A detailed record of the first-stage male initiation ceremony of the Baruya of the Eastern Highlands of Papua New Guinea. A group of nine to twelve year old boys are followed through their first initiation, from the last days with their families through their nose-piercing and other rituals and ordeals to the final feast given in their honour. It is a tough time, the beginning of a ten-year journey to warrior and manhood.

See also *Towards Baruya Manhood* (page 24).

Year: 1992
Duration: 804 mins
Executive Producer: Chris Oliver
Producer/Director: Ian Dunlop

Breaking Bows and Arrows

On Bougainville, a broken community is turning to tradition to heal the rifts caused by a decade of armed conflict. The 1998 ceasefire may have stopped neighbour killing neighbour but the legacy remains—loss, anger, pain, distrust and a desire for revenge. However, across the island, ex-fighters are joining with the families of those they have killed in traditional ceremonies aimed at healing the division. This powerful documentary examines the extraordinary human capacity to forgive and shows how the path to true reconciliation begins with this forgiveness.

Year: 2002
Duration: 52 mins
Producer/Writer: Ellenor Cox
Director: Liz Thompson

A Tiger Eye and Firelight Film Production. Developed with the assistance of the Australian Film Commission and the NSW Film & Television Office. Supported by a grant from Soros Documentary Fund of the Open Society Institute. Produced with the assistance of Vision TV and in association with SBS Independent. Financed with the assistance of the Australian Film Finance Corporation.

NOTES

By Many Paths

Individuals together make communities. Communities together make nations. In the territory of Papua and New Guinea in the 1960s, many individuals and communities at varying stages of development were working towards the creation of a new nation. This film looks at some of them. It follows patrol officers at work in remote areas of the Sepik and tells the story of the Tolai people on the Gazelle Peninsula of New Britain who are reluctant to farm the land for cocoa because of ancient myths. It also looks at the examples of medical assistant Wilfred Moy and the initial difficulties he and his family experienced being Papuans working among the Tolai, and of Goroka coffee grower John Akinai, who has become a member of parliament and joined the newly formed Farmers and Settlers Association.

Year: 1962
Duration: 47 mins
Producer: Maslyn Williams
Director: John Morris, Ian Dunlop, Dennis Hill

Colonists for a Day

Papua New Guinea was Australia's brief and only attempt at colonisation, lasting from 1906 to 1975. It was marked by the colonists' incompetence and inexperience and the inevitable cultural clashes between the tribal clans and their administrators. This documentary combines eyewitness accounts from both colonists and Papua New Guineans with archival footage that was filmed by the colonists as they ventured into the unknown tribal lands of the interior.

Year: 1993
Duration: 55 mins
Executive Producer: Chris Oliver
Producer/Director: Alec Morgan
Writers: Alec Morgan, Denise Haslem, Lisa Noonan, Paul Barry
A Film Australia National Interest Program

| Selected for 20th Anniversary Margaret Mead
| Film & Video Festival.

Cruise of the Magi

The Magi people of southeast Papua have always been traders, once in canoes, then in their own motorboat *The Magi*, which is run by a co-operative. This film takes a slightly comic and laconic look from the point of view of a co-operative officer whose job it is to advise the Magi people, showing how the local villages have developed their fishing and trading industry. We follow the boat on its trip through the islands and along the coast. The film also features scenes with well-known patrol officer Ivan Champion.

Year: 1962
Duration: 19 mins
Producer: Maslyn Williams
Director: Shan Benson

Family: Winds of Home

The *Family* series explores the role the family plays in the life of the individual, the community and the country. In this episode from New Zealand, a Maori family called the Haus are trying to survive economically in western society whilst remaining true to their indigenous cultural traditions.

Year: 1994
Duration: 55 mins
Producer/Director: Tanui Stephens
Produced by Television New Zealand in association with TVOntario Canada, TV Cultura Sao Paulo Brazil, Sovtelexport Russia, Radio Television Hong Kong, Polish Television, NHK Japan, KBS Korea, Film Australia and Consortium for Educational Communications India.

Land of the Morning Star

Despite its extraordinary beauty and rich culture, West Papua remains strangely forgotten. Yet for centuries, its natural resources and strategic position have meant the outside world has struggled for control over this land. Exiled politician Clemens Runaweri reveals the turbulent history of his troubled country, swept up in the power-play of international politics. *Land of the Morning Star* highlights the controversial role of the Dutch, Britain, Australia, Indonesia, the United States and the UN at crucial points in the country's history, and the continued struggle for independence in West Papua today.

Year: 2003
Duration: 52 mins
Executive Producer: Anna Grieve
Producer: Janet Bell
Director: Mark Worth
A Film Australia National Interest Program. Produced with the assistance of the Australian Broadcasting Corporation.

NOTES

My Father, My Country

In 1938 three Australian patrol officers, Jim Taylor, John Black and Pat Walsh, set off on an extraordinary journey into the highlands of Papua New Guinea. Their purpose—to make contact with the “stone age” tribes who knew nothing of the outside world and explain to them that their lives were about to undergo incredible change. Fifty years later, Jim’s daughter Meg retraced her father’s steps and met people who recalled the day the patrol arrived. Meg’s observations are combined with excerpts from her father’s journal to make this film of the meeting of two cultures.

Year: 1989

Duration: 50 mins

Executive Producers: Tristram Miall, Aviva Ziegler, Bruce Moir

Writer/Producer/Director: Peter Butt

A Film Australia National Interest Program

Nominated for Magnolia Award, Shanghai Television Festival.

In One Lifetime

Simon Kaumi is a Deputy Chief Electoral Officer in Papua and New Guinea. Through his eyes we see the changes and political development that have occurred in his lifetime with local government councils replacing the traditional system. The film also looks at the challenges involved in setting up an electoral system in the territory and at the 1968 House of Assembly election.

Year: 1968

Duration: 26 mins

Producer: John Martin Jones

In the South Seas

Provides a brief introduction to the lifestyle of the indigenous people of the Tobriand Islands, off the coast of New Guinea, after World War Two. Australia was involved in providing health care and scientific assistance to the region, and this program looks at a survey of living conditions and health testing carried out by Australian researchers. It covers traditional diet, agriculture, fishing and trade (bartering food locally and selling cash crops such as copra and pearls internationally). The result is a unique and valuable archival record of life on the islands.

Year: 1948

Duration: 10 mins

Director: James Fitzpatrick

Kompani Bilong Yumi

This film surveys the development, operation and plans of Namasu (Native Marketing and Supply Company), a large trading company which is predominantly indigenous owned, managed and operated.

Year: 1969

Duration: 27 mins

Producer: John Martin Jones

Director: Lionel Hudson

The Mailu Story

Set in southeast Papua, this is the story of a fishing village and the nursing work of the missionary sisters as told by Sister Clarke. It includes footage of a sing sing, the Dance of the Birds of Paradise, Bogi dancers and traditionally tattooed women.

Year: 1962

Duration: 25 mins

Producer: Maslyn Williams

Director: Shan Benson

New Guinea Patrol

This lavishly shot film follows Australian patrol officer Jim Sinclair and his team as they set off in the inhospitable mountains into a “first contact” area. The first contact between the local people and foreigners is caught on film.

Year: 1958

Duration: 43 mins

Producer: Maslyn Williams

Director: Peter Dimond

Papua and New Guinea Command

This film shows the recruitment of men for the Papua and New Guinea Command by the Australian army. Many are drawn from the isolated valleys of the interior, often from tribes that have been enemies in the past. The film takes a look at the training program and the impact of this new way of life on the men and their communities.

Year: 1966

Duration: 19 mins

Producer: Frank Bagnall

Director: Donald Murray

Papua New Guinea— People In Change

This resource kit of video programs together with teaching and discussion notes poses the questions: what is a traditional culture, and how and why do cultures change? The first video cassette features *Village Life I* and *Village Life II* along with excerpts from other films in the *Towards Baruya Manhood* series, which shows the traditional life of the Baruya tribe in the Eastern Highlands of Papua New Guinea. The second cassette features *New Guinea Patrol*, about an Australian patrol officer making first contact with Western Highlanders, and excerpts from *Yumi Yet*, a film covering Papua New Guinea’s independence celebrations.

Year: 1987

Duration: 180 mins

Executive Producer: Tristram Miall

Producers: John Martin Jones, Maslyn Williams,

Dennis O’Rourke

Directors: Ian Dunlop, Peter Dimond, Dennis O’Rourke

NOTES

Towards Baruya Manhood

The Baruya belong to the Anga group of tribes (formerly known as the Kukukuku) of the Eastern Highlands of New Guinea. About 1500 Baruya people live in a dozen villages and hamlets in the high, rugged Wonenara and Marawaka valleys. They are agriculturalists and are renowned for the salt which they produce and trade throughout the Eastern Highlands. Every two years or so all Baruya gather together in a great display of strength and unity to initiate a new generation of warriors. It is a time of ritual, instruction and ordeal. French anthropologist Maurice Godelier lived with the Baruya for nearly three years. In 1969, with the consent of the Baruya, he invited the Commonwealth Film Unit (now Film Australia) to co-operate with him in filming initiation ceremonies. The first two films in this series give a general introduction to Baruya life. The remaining seven films form a continuum and follow the initiation ceremonies, from the building of the ceremonial house to the final feast.

See also *Baruya Muka Archival* (page 23).

Year: 1972

Duration: 465 mins (sold as a nine-tape set)

Producer: John Martin Jones

Writer/Director: Ian Dunlop

NOTES

Waiting for the Big Bang

Rabaul in Papua New Guinea has been constantly threatened by volcanic eruption. But for the Tolai people, the town is their beloved *madapai*—their home or place of origin—and cannot be abandoned.

Year: 1983

Duration: 46 mins

Producers: Macek Rubetski, Bob Kingsbury

Way to a New World

Indicates the ways in which the social and economic life of Papua and New Guinea’s indigenous people has changed under Australian influence. The film looks briefly at traditional practices, from ceremonies to tribal leadership, and at Australia’s activities in the territory, from health and agricultural education to local government elections.

Year: 1959

Duration: 20 mins

Producer: Maslyn Williams

A Woman Called Gima

The Australian government organised women’s clubs among the indigenous women of Papua and New Guinea “to help them in their transition from their present way of life to citizenship in a modern democracy”. Run by trained village women, the emphasis was on education, particularly in mothercraft and health. This film was made as part of a training program. It looks at women’s work in the home and community and outlines the organisation of clubs.

Year: 1963

Duration: 21 mins

Producer/Director: Maslyn Williams