

BLACK
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CONNECTING CULTURE
WITH COMMUNITY
THROUGH SCREEN



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ABOUT THE NATIONAL FILM AND SOUND ARCHIVE (NFSA)

The NFSA is the custodian of the national audiovisual collection. The collection represents the cultural diversity and breadth of experience of all Australians. Recorded sound and moving image are perhaps the most vivid forms of expression known to humanity. These technologies capture a 'living' record of people, places, and events—a record of who we were, and of who we want to be. We believe that the collection represents the most significant and engaging place for encounters with our memories, stories, creativity and imagination.

The collection of over 3 million items, valued at \$247 million (as at 30 June 2018), represents moving image and sound production from its earliest days to the present. Drama, actuality and documentary, creative arts, social and scientific history, comedy, experimental and unique amateur audiovisual records are all represented. The collection is constantly evolving; it ranges from the analogue era to the digital age and includes the latest digital files produced by today's media creators and professionals. A large part of the collection is also made up of documentation and artefacts, ranging from costumes and set pieces to posters, still photographs, scripts and oral history interviews with a range of people from the creative industries.

ABOUT BLACK SCREEN

Black Screen connects culture, stories and language with community through screen. This collection includes over 40 short films and documentaries created by renowned filmmakers.

Each film is provided on a loan basis to Aboriginal and Torres Strait Islander individuals and communities for private screenings and community celebrations free of charge.

HOST YOUR OWN SCREENING

A screening is a great way to get the community together and enjoy the best of Indigenous screen.

CONTACT US

If you would like to host your own screening and would like more information, have a yarn with the Indigenous Connections staff at blackscreen@nfsa.gov.au or call T: (02) 8202 0112.



ARTISTS OF ALI CURUNG

(2009, Exempt - Ronin Recommends: G)

Director: Robyn Nardoo and Shane Mulcahy, 21 Mins

Production Manager: Melanie Guiney
A CAAMA Production for Imparja TV, in the Nganampa Anwernekenhe series.

The Arlpwe Arts Centre and Gallery is in the town of Ali Curung, 350 km north of Alice Springs. It opened in 2008 and provides a focus for the work of a diverse range of Indigenous artists.

Artists such as Anita Dickson, May Nampijinpa Wilson, Judy Nampijinpa Long, Valerie Nakamarra Nelson and artefact maker Joe Bird, talk about their work as an expression of their link to their Country. Their art represents a means to teach younger people in their community about Country, and also take their stories to a wider public.

This delightful film shows the work of these artists as they talk about their aspirations, intermingled with the dancing and ceremonies that marked the opening of the Arts Centre.



AUSTRALIAN BIOGRAPHY SERIES: BILL HARNEY

(2002, EXEMPT FROM CLASSIFICATION)

Interviewer/Director/Producer:

Robin Hughes, 26 Mins

Director of Photography: Paul Ree

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.



AUSTRALIAN BIOGRAPHY SERIES: CHARLES PERKINS

(1999, EXEMPT FROM CLASSIFICATION)

Interviewer/Director/Producer:

Robin Hughes, 26 Mins

Director of Photography: Erika Addis; Paul Ree

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.

A Film Australia National Interest Program. © National Film and Sound Archive of Australia.



AUSTRALIAN BIOGRAPHY SERIES: FAITH BANDLER

(1993, PG. CONSUMER ADVICE: ADULT THEMES.)

Writer/Director/Producer: Frank Heimans, 26 Mins

Interviewer: Robin Hughes

Director of Photography: Paul Ree

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. A Film Australia National Interest Program. © National Film and Sound Archive of Australia.

A Film Australia National Interest Program. © National Film and Sound Archive of Australia.



AUSTRALIAN BIOGRAPHY SERIES: JIMMY LITTLE

(1998, EXEMPT FROM CLASSIFICATION)

Director/Producer: Robin Hughes,

Linda Kruger, 26 Mins

Interviewer: Robin Hughes

Dir of Photography: John Whitteron

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.

A Film Australia National Interest Program. © National Film and Sound Archive of Australia



AUSTRALIAN BIOGRAPHY SERIES: NEVILLE BONNER

(1993, PG CONSUMER ADVICE: MEDIUM LEVEL COARSE LANGUAGE.)

Writer/Director/Producer: Frank Heimans,

26 Mins; Interviewer: Robin Hughes

Director of Photography: Paul Ree

Born in northern NSW in 1922, Neville Bonner started his working life as a ringbarker, canecutter 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.

A Film Australia National Interest Program. © National Film and Sound Archive of Australia.



AUSTRALIAN BIOGRAPHY SERIES: ROSALIE KUNOTH-MONKS

(1996, G)

Writer/Director/Producer: Frank Heimans, 27 Mins; **Interviewer:** Robin Hughes
Director of Photography: Paul Ree

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 tribe, the Amatjere 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.

Production Company: A Film Australia National Interest Program. © National Film and Sound Archive of Australia.



AUSTRALIAN BIOGRAPHY SERIES: RUBY LANGFORD GINIBI

(1997, PG Consumer Advice: Adult themes.)

Writer/Director/Producer: Frank Heimans, 27 Mins; **Interviewer:** Robin Hughes;
Director of Photography: Paul Ree

The life of Ruby Langford Ginibi is a story of triumph against the odds. She was born on a mission station, and 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 son 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 1988 Human Rights Literary Award.

Production Company: A Film Australia National Interest Program. © National Film and Sound Archive of Australia.



BARRBA WADBIRRA: JOURNEY TOGETHER

(2017, PG)

Director: Kimberley Benjamin, 26 Mins;
Producer: Renee Kennedy;
Production Company: Metamorflix Pty Ltd

For NAIDOC Week 2017 the Western Australian Police Force adorned uniforms and police cars with Aboriginal artwork.

This thought-provoking initiative originated in the Kimberley with Bunuba elder June Oscar AO and Kimberley Police Superintendent Allan Adams.

It quickly spread across the state and the artwork of seven Aboriginal artists from around Western Australia were chosen for the initiative named Barrba Wadbirra: Journey Together.

This is the story of how two opposing symbols can be brought together to create new meaning and the possibility of change.



BIG FELLA

(2010, PG)

Director: Michael Longbottom, 25 Mins
Producer: Lisa Duff
Production Company: Dreaming Digital

Big Fella is a story about the crippling health effects of diabetes and obesity in Aboriginal and Torres Strait Islander communities throughout Australia. It's also about one man's love for life, his battle to stay alive and his fight against the demons of obesity and diabetes.

Happy-go-lucky Rodney Ardler weighs in at 185 kg. At 36, Rodney was diagnosed with Type 2 diabetes. He was told his heart and kidneys were in bad shape and that if his life didn't change he would only have a few years to live.

Big Fella is extraordinary because it shows the community spirit that exists at La Perouse in Sydney. The whole community rallied to give Ardler back his life.



BROLGA

(2019)

Director and Screenwriter: Adrian Powers, 16 Mins
Producers: JJ Todd, Jessica Shteyman, Rachele Wiggins, Jenny Fraser, Adrian Powers
Story Custodian and Consultant: Michael Connelly

Bourke Boy follows a man taking his troubled adopted son back to his birthplace where they try to say the right words to each other before it's too late.



BUCKSKIN

(2013, PG)

Director: Dylan River, 57 Mins
Producer: Penelope McDonald
Production Company: Chili Films Pty Ltd

Jack Buckskin is the teacher of an endangered language.

From the northern Adelaide suburb of Salisbury, Jack's mission is to teach the Kurna language, the language of his ancestors, to as many people as he can in his lifetime. But this is not easy.

The language was driven to near extinction over a century ago. Now, Jack and fellow language speakers are sculpting a new Kurna language and culture.

Through that they are seeking to bring a new way of being to the youth of suburban Adelaide, in the form of a new Aboriginal identity, and – with that – hope.



CAPTAIN OF THE TEAM

(2014, G)

Director: Kris Kerehona, 6 Mins

Producer: Kris Kerehona

On 20 January 2010, Brendan Short created a Facebook fan page, calling for renewed unity and a further step toward reconciliation. His concept for a new Australian flag would gain thousands of fans.

Captain of the Team is the documented story of Brendan's attempt to bring unity to a divided Australia. This is a collaborative film by Kris Kerehona, Mary McCartney, Adrian Muscat, Andrew Scarano and Brendan Short.

A version of the film featuring actor Ernie Dingo is in preparation.



CARRY THE FLAG

(2010, PG)

Director: Danielle MacLean, 28 Mins

Producers: Anna Grieve, Danielle MacLean and Namok, Jr., Bernard

Production company: Tamarind Tree Pictures

The year, 2017 marked the 25th anniversary of the Torres Strait Flag. For Bernard Namok Jnr, 'Bala B' the flag is a poignant reminder of home, family and the father he hardly knew. Bernard Namok Senior won the flag design competition in 1992 but a year later, at just 31 years, he died leaving behind his wife with four young children. Journey across the Torres Straits with Bala B to honour his father's legacy. A rich and powerful story of a man whose design created meaning for a people once invisible to mainland Australia, the people of the Torres Strait.



CHEEKY DOG

(2005, Exempt - Ronin Recommends: G)

Director: Dena Curtis, 22 Mins

Producer: Rachel Clements

Series Producer: Barbara Clifford

Production Company: CAAMA Productions Pty Ltd

Dion Beasley is an Indigenous teenager who is deaf and has muscular dystrophy. He lives with his family in Tennant Creek in the Northern Territory. His teachers and carers, including Joie Boulter, encourage Dion's drawing, particularly as a way of expressing his fascination with dogs. Joie and others launch the successful Cheeky Dog label in Darwin, using drawings by Dion on T-shirts and other product, with royalties going back to a trust fund set up for Dion's benefit.

Dion's family hope that this business will create security and financial stability for his future. At the same time, the designs are a striking vehicle for Dion's distinctive talent and his sense of humour.

This delightful portrait of Dion includes charming sequences in which his drawings are animated.



DANCING WITH THE PRIME MINISTER

(2010, G)

Director: Lara Cole, 26 Mins

Producer: Anne Delaney

Production Company: November Films

This is a film about 25 Aboriginal debutantes, the prime Minister and a glamorous night in 1968 that turned the heads of a nation at a pivotal time in Australia's race relations.

Dancing with the Prime Minister documents this remarkable night and the place it holds in Australian history.

Through the experiences and lives of those who were there – the Aboriginal debutantes – the film brings to the screen their extraordinary story, in an era when Australians were optimistic about race relations but living with the stain of the Stolen Generations policy.



DESTINY IN THE DIRT

(2013, G)

Director: Ella Bancroft, 10 Mins

Producer: Paul Brenner

Production Company: Metro Screen

Destiny in the Dirt is the coming-of-age story of a young boy, Dylan.

Through a series of unexpected circumstances, he embarks on a journey that will lead him to a place he never imagined. Starring Bangarra's senior dancer Waangenga Blanco and Ursula Yovich.



EMU RUNNER

(2018, PG)

Director: Imogen Thomas, 1 hour, 25 mins

Writer: Imogen Thomas

Cast: Rhae-Kye Waites, Wayne Blair, Rob Carlton

Emu Runner is a lyrical feature film about the impact a mother's death has on an Aboriginal family living in an isolated community, which is perched on an ancient river and surrounded by sprawling plains.

The story is seen through the eyes of Gem, a spirited 8-year-old girl, who deals with the grief of her mother's death by forging a bond with a wild emu, a mythical bird of her ancestors.

This spiritual dreaming is a bond she will do anything to keep, but one that puts her at odds with the new social worker.



FOOTY THE LA PEROUSE WAY

(2005 – 2006, G)

Director: Michael Longbottom, 25 Mins

Producer: Lisa Duff

Production Company: Dreaming Digital

Footy: The La Perouse Way is the story of a small Aboriginal community located in bustling multicultural Sydney.

It is the journey of a community, whose beginnings were marked by racial division and the suffering it brought. It is about that community embracing football as a starting point to put these historic differences behind it and forging what has now become a unique and prosperous mix of black and white cultures. Cultures that are working together side-by-side in all aspects of life, with respect, honour, integrity and trust.



FROM THE WESTERN FRONTIER. SERIES 3. EPISODE. 1, THE THIRD SPACE

(2016, PG)

Director: Casey Kickett, 27 Mins

Producer: Renee Kennedy

Production Company: Metamorflix Pty Ltd

Fair-skinned Noongar girl Meeka Rees struggles to fit into an Aboriginal world despite her grandmother being prominent Aboriginal artist, Sandra Hill.

She goes on a personal journey with her grandmother, mother and sister to understand how an ideology, based on skin colour, underpinned the Stolen Generations policies and continues to have an impact on her family's ability to identify and connect with their Aboriginality today.



FROM THE WESTERN FRONTIER, SERIES 3 EPISODE 2: OWNING YOUR HISTORY

(2016, PG)

Director: Kimberley Benjamin, 27 Mins

Producer: Renee Kennedy

Production Company: Metamorflix Pty Ltd

Eighteen-year-old Brianne Yarran is a talented dancer in her last year of high school. For her final year performance she decides to use her Nanna's story as the inspiration for her solo dance routine.

Bree has always known that her three Nannas were part of the Stolen Generations but she never truly understood what this meant or the impact on their lives.

To do their story justice and to create a powerful dance piece, she must go on a difficult journey and learn the truth of their experience.



THE ISLANDERS

(1968, EXEMPT FROM CLASSIFICATION)

Writer/Director: Cecil Holmes, 22 Mins

Producer: Richard Mason;

Director of Photography: Raeburn Trindall ACS.

Above the tip of Cape York, beyond the northern-most point of the Australian continent, are the Torres Strait Islands.

The economy here is based on home gardens and pearl-shell 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.

Produced by the Australian Commonwealth Film Unit. © National Film and Sound Archive of Australia.



JANDAMARRA'S WAR

(2011, M)

Director: Mitch Torres, 55 Mins

Producer: Andrew Ogilvie

Production Company: EP Independent Pty Ltd

Jandamarra's War begins by detailing Jandamarra's early years, starting with his birth in 1873.

When he was seven, Jandamarra and his mother Jinny were relocated for their safety to a cattle station at Lennard River Flats, at a time when European colonists were frequently killing Aboriginal Australians.

As a teenager, he left the cattle station with his Uncle Ellemarra to be initiated in Bunuba Law. When they are caught spearing sheep both are sent to prison. After leaving prison, he was expelled from Bunuba society for sleeping with other men's women and soon after he became friends with a police officer named Richardson. Later he killed Richardson, marking the beginning of his three-year war against the Europeans.

In 1894, Jandamarra led a rebellion against invading European pastoralists in order to defend Bunuba land and culture.

Jandamarra spent the last few years of his life hiding in his spirit country, Djumbud. His incredible ability to outwit police officers led many to believe he had magical powers and many pastoralists left the Kimberley area for fear of him.

His life ended when he was shot dead by Mungo Micki, an Aboriginal tracker.



JOURNEY WEST (BUWARRALA ARYAH)

(2019, G)

Director: Gadrian Jarwijalmar Hoosan, 52 Mins

Producers: Jason De Santolo, Mandy King, Fabio Cavadini

Screenwriter: Borroloola Men's Group
Director of Photography: Fabio Cavadini

Aboriginal Elders lead their community on a traditional walk across country to reconnect the children and youth to their culture. Growing concern among young Aboriginal community leaders drew them to the idea of re-enacting a walk that hadn't occurred for almost 30 years. 'Livin' in town we've got too much fightin', too much drinkin', too many kids just walk the streets breakin' and stealin'. I reckon that's bad. Out bush is good, no beer, no drink, no breakin' in.' The Buwarrala-Journey is a traditional walk for the Karrwa, Yanyuwa, Mara and Kurdanji peoples of the Gulf of Carpentaria in northern Australia.

Practised for generations as part of the initiation of young boys, it was last performed in 1988, and documented in the film, Buwarrala Agariya – Journey East. Gadrian Jarwijalmar Hoosan was 12 then and was one of four boys, Daru – boys who were prepared for their initiation ceremony. As an adult he has become a mentor to younger men. In late 2017 the re-enactment of the walk, Buwarrala Aryah – Journey West, involved over 100 community members (children, their families, teachers and volunteers), covering a distance of 70 kilometres in seven days. During the walk, Elders share their strong feelings of connection to land; they teach hunting techniques and traditional dancing, which often involves humour and historical storytelling. However, traditional owners worry about the security of their country and water because of the impacts of mining and fracking. Through light scrub dotted with anthills, past billabongs and water lilies, and across a vast dry plain blackened by burning off, a group of children, youth and Elders embrace their cultural heritage.



JUPURRURLA – MAN OF MEDIA (2019, G)

Featuring Francis Jupurrurla Kelly, 28 Mins
Director, Producer, Writer, Sound Recordist and Music composer - Josef Jakamarra Egger
Commissioned by NITV and produced by CAAMA Productions, Alice Springs

A portrait of Warlpiri Elder and Lawman, Francis Jupurrurla Kelly – a pioneer of Indigenous filmmaking in central Australia.

Jupurrurla was the producer of highly-regarded TV programs such as Bush Mechanics, Manyu Wana and Coniston, and was a key figure in the foundation of the Warlpiri Media Association.



KUTCHA'S CARPOOL KOORIOKE SERIES: ALICE SKYE AND EMILY WURRAMARA WITH UNCLE JACK CHARLES

(2019)

Director: John Harvey, 9 Mins

Producers: Anna Grieve, John Harvey
Associate Producers: Danielle MacLean, Fiona Dean
Interviewees: Emily Wurramara, Alice Skye
Presenter: Kutcha Edwards
Production Company: Tamarind Pictures

Alice Skye and Emily Wurramara are part of a new generation of Indigenous artists. When Kutcha joins Alice and Emily for Episode 3 of Kutcha's Carpool Koorioke, singing Alice's hit song 'Friends With Feelings', we know that music can transcend generations.

But some things don't, such as Kutcha's understanding of texting and social media lingo, 'LOL, JK I don't get it'. A quick lesson in social media from Alice and Emily sets Kutcha on his way.

Alice speaks about her first song being inspired by her country and her late father, whose presence she feels when she sings.

Emily talks about singing in her language and how her ancestors' spirits are with her, empowering her as a singer songwriter.

Songs: 1. Friends with Feelings (Alice Skye) -- 2. Lady Blue (Emily Wurramara) -- 3. Get Back Up Again (Kutcha Edwards) -- 4. Time Is All I Have (Kutcha Edwards)



KUTCHA'S CARPOOL KOORIOKE SERIES: ARCHIE ROACH WITH UNCLE JACK CHARLES

(2019)

Director: John Harvey, 10 Mins 30 Sec

Producers: Anna Grieve and John Harvey
Presenter/Disc jockey: Kutcha Edwards
Production company: Tamarind Tree Pictures

In Episode 1 Kutcha cruises along the top of Smith Street singing along with Archie Roach to Archie's 1990 hit 'Charcoal Lane'. Archie is one of the country's most celebrated artists and 'Charcoal Lane' speaks volumes to the Koori experience in Fitzroy. Archie talks about first arriving in Fitzroy and discovering his big sister, the sister he had not seen since he was taken at the age of 3.

Songs: 1. Charcoal Lane (Archie Roach) -- 2. We Won't Cry (Archie Roach) -- 3. Blind Joe's Creek (Kutcha Edwards) -- 4. Get Back Up Again (Kutcha Edwards)



KUTCHA'S CARPOOL KOORIOKE SERIES: BART WILLOUGHBY AND BUNNA LAWRIE WITH UNCLE JACK CHARLES

(2019)

Director: John Harvey, 7 Mins

Producers: Anna Grieve and John Harvey
Presenter/Disc jockey: Kutcha Edwards
Production company: Tamarind Tree Pictures

In Episode 1 Kutcha cruises along the top of Smith Street singing along with Archie Roach to Archie's 1990 hit 'Charcoal Lane'. Archie is one of the country's most celebrated artists and 'Charcoal Lane' speaks volumes to the Koori experience in Fitzroy. Archie talks about first arriving in Fitzroy and discovering his big sister, the sister he had not seen since he was taken at the age of 3.

Songs: 1. Charcoal Lane (Archie Roach) -- 2. We Won't Cry (Archie Roach) -- 3. Blind Joe's Creek (Kutcha Edwards) -- 4. Get Back Up Again (Kutcha Edwards)



KUTCHA'S CARPOOL KOORIOKE SERIES: DAN SULTAN WITH UNCLE JACK CHARLES

(2019)

Director: John Harvey, 8 Mins
Producers: Anna Grieve and John Harvey
Presenter/Disc jockey: Kutcha Edwards
Production company: Tamarind Tree Pictures

Cruising in Fitzroy, multi – ARIA Award winner Dan Sultan joins Kutcha for Episode 4 of Kutcha's Carpool Koorioke as they belt out the bluesy melodies of Kutcha's 'Roll With the Rhythm'. Dan talks about how music is 'something that I could always – then, and can still – really rely on it being in the same place as I left it.' Dan shares the first electric guitar he received, when he was four, and how his clever mum ensured he didn't get an amp to go with it.

Songs: 1. Roll with the Rhythm (Kutcha Edwards) -- 2. Wait'n (Kutcha Edwards) -- 3. Get Back Up Again (Kutcha Edwards) -- 4. Old Fitzroy (Dan Sultan)



MABO - LIFE OF AN ISLAND MAN

(1997, G)

Director: Cecil Holmes, 86 Mins
Producer: Richard Mason; DOP: Raeburn Trindall ACS.

This is a film about Eddie Mabo - the man whose name lives on in a High Court ruling that has forever altered Australian life.

Production Company: A Film Australia National Interest Program.

© National Film and Sound Archive of Australia.



MINNIE LOVES JUNIOR

(2010, G)

Director: Andy Mullins, 14 Mins
Producer: Doug Maskiell
Production Company: Sand Hill Road Pictures Pty Ltd

What does a girl have to do to win a boy's attention?

Minnie lives in a seaside fishing village. Junior lives there too. Little does he realise Minnie's unrequited love will soon save his life.

Minnie Loves Junior is a heart-warming story of a little boy who loves the ocean, and a little girl who loves the boy.



MR STREHLOW'S FILMS

(2001, Exempt – Ronin Recommends G)

Writer, Director: Hart Cohen
Producer Adrian Herring
Associate Producer: Dee Cameron
Cinematographer: Tony Wilson
Narrator: Peter Sumner
Production company: Journocam Productions

T.G.H. (Ted) Strehlow was one of Australia's most eminent and controversial anthropologists. This fascinating documentary traces his life from his childhood at Hermannsburg as the son of Lutheran missionaries to his days as a patrol officer and translator in Central Australia, and to his death in 1978. Growing up on the mission with Aboriginal people in the early 1900s, Ted Strehlow spoke the Arrernte language fluently. In later years, he would be driven by a profound desire to preserve Aboriginal language and culture. The film and sound recordings he made of Aboriginal cultural practices are among the most extensive of any ethnographic filmmaker this century. This extraordinary archive became the subject of much controversy. While giving us a glimpse of the unrestricted material in this collection, Mr Strehlow's Films explores some of the complex issues surrounding ownership and access through a range of interviews with historians, museum curators and filmmakers, as well as Aboriginal people directly connected to the Strehlow legacy. Punctuating this discussion is the personal story of Strehlow himself and his claim to an Aboriginal identity.



NAN AND A WHOLE LOT OF TROUBLE

(2010, PG)

Director: Dena Curtis, 11 Mins
Producer: Lois Randall
Screenplay: Sue McPherson
Production Company : Magpie Pictures

Nan, of Aboriginal Australian and Irish descent, has kept a photo album of dead family members since the passing of her mother many years ago. Every time a family member dies, Nan and her granddaughter Fuzzy take a photo of the dead and place it in the album. Nan meets trouble every time a new photo is taken. Her younger sister Auntie Min believes this morbid European tradition is culturally inappropriate. But in the end all that trouble Nan has come to blows over may bring the family together.



NIN'S BROTHER

(2010, PG)

Director: Mary Munro, 25 mins
Producer: Lisa Duff
Production Company: Dreaming Digital

In 1960, Agnes Coe (Nin) learned of the death of her brother Milton, an Aboriginal man, in a mine in South Australia, but the story has always been based on loose facts and unanswered questions.

It was rumoured that Milton had been killed by a local police officer after he started a relationship with the man's white daughter. In 2009, Milton's great niece, filmmaker Mary Munro, makes the journey to South Australia in a search for answers.



OCCUPATION: NATIVE

(2017, PG)

Director: Trisha Morton-Thomas
and Craig Anderson, 52 mins
Producers: Meredith Garlick, Rachel Clements, Trisha Morton-Thomas
Production Company: Brindle Films Pty Ltd

In this country, the Aboriginal story is often buried deep beneath the accepted 247-year Australian historical narrative. It's not that the Australian story is wrong, it's just that it's a wee bit one sided. Getting all historical, Aboriginal filmmaker Trisha Morton-Thomas, bites back at Australian history.



PUTUPARRI AND THE RAINMAKERS

(2015, M)

Director: Nicole Ma, 97 Mins
Producers: Nicole Ma and John Moore
Production Company: Sensible Films

Ten years in the making, the film is an extraordinary eyewitness account of the living traditions of Putuparri's people. The film spans 20 transformative years in the life of Tom "Putuparri" Lawford as he navigates the deep chasm between his Western upbringing and his determination to keep his traditional culture alive. Director Nicole Ma documents Putuparri's journey, travelling with him and his family on numerous occasions to Kurtal, a sacred waterhole in the Great Sandy Desert where they ritually make rain. Kurtal is a site of deep spiritual significance for Putuparri and his family and the subject of a long term native title claim over the area. Tom "Putuparri" Lawford is a man caught between two worlds: his future as a leader of his people, reconnecting with his ancestral lands and shouldering his responsibility to pass this knowledge on to the next generation; and both his past and present in modern society, where he battles with alcoholism and domestic violence. Set against the backdrop of this long fight for ownership of traditional lands Putuparri and the Rainmakers is an emotional, visually breathtaking story of love, hope and the survival of Aboriginal law and culture against all odds.



SALTWATER STORY

(2017, PG)

Director, Cinematographer and Editor: Jeff Licence, 55 Mins
Producer: Benjamin Allmon
Distributor: Ronin Films

Guided by Indigenous canoemaker Kyle Slabb from the Bundjalung people, a group of young men (both Indigenous and non-Indigenous) build traditional canoes and embark on a 3-day sea voyage re-tracing an ancient trade route from the heart of the Queensland Gold Coast to North Stradbroke Island, a journey not made for over 100 years.



TEACH A MAN TO FISH

(2018, PG)

Director: Grant Leigh Saunders, 80 Mins
Producer: Tom Zubrycki
Production Companies: Jotz Productions and Sonic Nomad (Australia)

As a fair-skinned Aboriginal man living away from his country, middle-aged Grant struggles with his identity. So, he decides to quit everything and go fishing with his father.



THE SONG KEEPERS

(2017, PG)

Director: Nain Sen, 84 Mins
Producer: Rachel Clements, Trisha Morton-Thomas, Naina Sen
Production Company: Brindle Films Pty Ltd
Sacred Song Productions Spv Ltd

In the obscure churches of remote Central Australia, a hidden musical legacy of ancient Aboriginal languages, sacred poetry and baroque music is being preserved by four generations of song women who make up the Central Australian Aboriginal Women's Choir. Against all odds and with the help of their charismatic conductor, the choir embarks on an historic tour of Germany to take back the hymns that were given to their great grandparents by German missionaries, now sung in their own Aboriginal languages.

Together they share their music and stories of cultural survival, identity and cross-cultural collaboration.

Come on an adventure as the unlikely band on earth goes on tour to the other side of the world!



WADU MATYIDI

(2010, G)

Director: Luke Jurevicius and Arthur Moody, 8 Mins
Producer: Sonja Vivienne and Marjo Stroud
Production Company: Incite Stories/Farda Films

In this short animated film we're taken back to the early 1800s when Adnyamathanha children of the Flinders Ranges were inspired, schooled and entertained by their interactions with country.

The characters in the story are three adventurous Adnyamathanha kids who set out for a day of exploration near their camp. The children play traditional games and spook one another with tales of the ancient creatures of their country.

They see unusual tracks that set their hearts and imaginations racing. Then, unexpectedly they make a discovery that changes their lives forever.



WADU MATYIDI BEHIND THE SCENES

(2010, G)

Producer: Sonja Vivienne and Marjo Stroud, 30 Mins
Co-Directors: Sonja Vivienne and Marjo Stroud
Production Company: Incite Stories/Farda Films

A behind-the-scenes look at the background of the Wadu Matyidi animated film project.

In a fast-paced, light-hearted style we learn how a diverse group of fascinating individuals conceived and developed this exceptional high-tech journey into ancient knowledge.

Wadu Matyidi (War-do Mudgee-dee) is the story of three cheeky Adnyamathanha kids who one day discover tracks that will change their lives forever.



WE DON'T NEED A MAP

(2017, M)

Director: Warwick Thornton, 85 Mins
Producer: Brendan Fletcher
Screenplay: Warwick Thornton, Brendan Fletcher
Distributor: Ronin Films

The Southern Cross is the most famous constellation in the southern hemisphere. Ever since colonisation, it's been claimed, appropriated and hotly contested for ownership by a radical range of Australian groups. But for Aboriginal people the meaning of this heavenly body is deeply spiritual. And just about completely unknown. For a start, the Southern Cross isn't even a cross - it's a totem that's deeply woven into the spiritual and practical lives of Aboriginal people. Now one of Australia's leading filmmakers, Warwick Thornton, tackles this fiery subject head on, in a bold film which challenges us to consider the place of the Southern Cross in the Australian psyche. Imbued with Warwick's cavalier spirit, this is a thought-provoking ride through Australia's cultural and political landscape. The film is part of NITV's landmark Moment in History initiative, launched by NITV and Screen Australia to bring together some of Australia's most experienced and innovative Aboriginal and Torres Strait Islander filmmakers to create powerful, one-off documentaries that reflect on the place of Indigenous Australians in the country today. On this journey Thornton has had the formidable support of fellow filmmaker Brendan Fletcher, a celebrated director himself, known for the feature drama Mad Bastards and a long history of collaborations with Indigenous Australians. We Don't Need A Map is an epic telling of Australia's history, told through our collective relationship to one famous constellation. It is a challenging, poetic essay about who we are as a nation.



WELCOME TO COUNTRY

(2017)

Writer and Director: Dean Gibson, 10 Mins
Producer: Helen Morrison
Director of Photography: Mark Broadbent
Production Companies: Bacon Factory Films and Bent3Land Productions

Tony is a hot shot public servant deeply embedded in the Canberran way of life. Sent to the remote Aboriginal community of Gammon, his mission is to prepare the town for a visit by the Prime Minister, and to reveal the government's "brilliant plan" guaranteed to fix the Aboriginal Communities problem once and for all.

Upon arriving in the community, he is greeted by the straight shooting indomitable Mayor Neville and unveils his plan to hold auditions to find the best Welcome to Country act. Unaware of the cultural faux pas he is committing, the auditions go ahead, bringing to light the best and the funniest elements of the community.



WRONG SIDE OF THE ROAD

(1981, M)

Director: Ned Lander, 79 Mins
Producers: Ned Lander and Graeme Isaac
Production Companies: Aboriginal Advancement, League of South Australia, Aboriginal Art Board, Inma Productions, Mayfan and The Australian Film Commission

Wrong Side of the Road is based on the real-life experiences of two Aboriginal bands on the road, Us Mob and No Fixed Address, gigging between Port Adelaide and Point Pearce, SA. It is an uncompromising documentation of rock'n'roll, life on tour and racism in early 1980s Australia.

Wrong Side of the Road (named after a song by Us Mob) reveals the injustices Aboriginal people constantly face.

The thread that runs through the film is the story of a young man (played by Les Graham) looking for his mother. The script encompasses the Stolen Generations and comes from the life stories of members of the bands, their friends and people at the Centre for Aboriginal Studies in Music.