

Rabbit-Proof Fence

Rabbit-Proof Fence is a 2002 Australian drama film directed by Phillip Noyce (WHITE) based on the book Follow the Rabbit-Proof Fence by Doris Pilkington Garimara. It is based on a true story concerning the author's mother, as well as two other mixed-race Aboriginal girls, who ran away from the Moore River Native Settlement, north of Perth, to return to their Aboriginal families, after having been placed there in 1931. The film follows the Aboriginal girls as they walk for nine weeks along 1,500 miles (2,400 km) of the Australian rabbit-proof fence to return to their community at Jigalong, while being pursued by a white authority figure and an Aboriginal tracker.^[2]

Jedda (1955)

Jedda (1955) is probably (WHITE) Charles Chauvel's best film, as well as his last. It is historic both for being the first colour feature film made in Australia, but more importantly, because it is arguably the first Australian film to take the emotional lives of Aboriginal people seriously.

The Chant of Jimmie Blacksmith

The Chant of Jimmie Blacksmith is a 1972 Booker Prize-nominated novel by Thomas Keneally, and a 1978 Australian film of the same name directed by Fred Schepisi (WHITE). The novel is based on the life of bushranger Jimmy Governor.

The story is written through the eyes of an exploited Aborigine who explodes with rage. It is based on an actual incident. Keneally has said he would not now presume to write in the voice of an Aborigine, but would have written the story as seen by a white character.

The Last Wave

The Last Wave (1977) is an Australian film directed by Peter Weir. (WHITE) It is about a white lawyer in Sydney whose seemingly normal life is disrupted after he takes on a murder case and discovers that he shares a strange, mystical connection with the small group of local Australian Aborigines accused of the crime.

My Survival As an Aboriginal (Documentary)

The first documentary directed by an Indigenous woman Essie Coffey (Aboriginal) offers a solution by way of continuing cultural practice. Australia 1978 | 49 min. My Survival As An Aboriginal rocked Australia and the world with its presentation of atrocities and hardships committed Aboriginal people.

Wrong Side of the Road

Wrong Side of the Road is a 1981 low-budget feature film made in South Australia in 1980. It is distinctive for being one of the first attempts to bring modern Australian Aboriginal music to a non-indigenous audience.

Although the scripting, acting, and plot lines are less than ideal, this dramatized documentary merits attention since it is the first Australian initiative to chronicle the experiences of Aboriginals from their own perspective, allowing the audience to view the behavior of the white majority from the "wrong side of the road." As the real bands "Us Mob" and "No Fixed Address" make their way through the country on a road tour, they encounter mistreatment from an arrogant hotel manager, physical and verbal abuse from the police, and are ignored by uncaring government officials. One outlet for their plight is music, and their lyrics praise their skills at survival in a hostile world. This film won the Jury Prize at the 1981 Australian Film Festival.

Where the Green Ants Dream

Where the Green Ants Dream (German: Wo die grünen Ameisen träumen) is a 1984 film by German film director Werner Herzog (WHITE). It was Herzog's first film in English although also dubbed into German. Based partly on the Milirrpum v Nabalco Pty Ltd case and making use of professional actors as well as Aboriginal activists who were involved in the case, it was a mix of facts and fiction. The ant mythology was claimed as Herzog's own, however some natives did consider the green ant as the totem animal that created the world and humans. Wandjuk Marika noted that the ant dreaming belief existed in a clan that lived near Oenpelli in the Northern Territory.^[1] The film is set in the Australian desert and is about a land feud between a mining company (which he called Ayers to avoid any legal threats from Nabalco) and the native Aborigines. The Aborigines claim that an area the mining company wishes to work on is the place where green ants dream, and that disturbing them will destroy humanity. The film was entered in the 1984 Cannes Film Festival.^[2]

Nice Coloured Girls

(1987) was written and directed by *Tracey Moffatt*, an Australian Aboriginal artist working in film, photography and video. This seven-teen-minute film describes a tradition that has been passed down from her grandmother's and great-grandmother's generation that of picking up Captain. Moffatt explains since colonisation picking up Captain has been a way for Aboriginal women to survive off white men. Rather than creating new and empowered Aboriginal heroines for the 1990s, Moffatt chooses to site her characters within a colonial continuum.

YoIngu Boy is an Australian film which was released in 2001.

The film is about three Aboriginal Australians, Botj (Sean Mununggurr), Lorrpu (John Sebastian) and Milika (Nathan Daniels), that trek through Australia's Top End after Botj, recently released from prison, commits arson and vandalism while high from sniffing petrol.

The three flee from the police who threaten to send Botj back to jail, and head to Darwin by coast. However, soon after their arrival, they are discovered by the police, sleeping in a hotel room. Botj leaves before the other two wake, and has been breathing petrol fumes for their hallucinogenic effects, which leads him to commit suicide by jumping off a bridge. His body is discovered by Lorrpu and Milika later that

day. Lorrpu and Milika return to their original home and their old lives. For Lorrpu, the journey has been a rite of passage, and his aboriginal tribe, the Yolngu have accepted him.

JOHNSON, STEPHEN: YOLNGU BOY

WHAT'S 'WHITE' GOT TO DO WITH IT

A universal if tragic story of three young friends trying to find themselves while caught between cultures in a remote community, Yolngu Boy is the result of collaboration between the real Yolngu community and the filmmakers; and director Stephen Johnson explains to Andrew L. Urban why his being white has got nothing to do with it.

It seems odd to Stephen Johnson when the occasional oaf asks him what a white man's doing making a film about Aboriginal youth. "I grew up with these people in Darwin," he says by way of explanation, with a tone of incredulity in his voice. "I don't see them as different." Indeed, as he likes to point out, the story of Yolngu Boy could be about three 15 year olds anywhere in Australia.