

Rhythm of the exiles in our native land

IT'S impossible to watch *Exile and the Kingdom*, a feature documentary of the history of Roebourne's Injibar, Ngarluma, Banjima and Gurrama Aboriginal tribes, their dispossession and exploitation, and remain moved.

And it is difficult to imagine a more appropriate person to have captured these events on film than Frank Rijavec. His life experience and the attitude evolved from it have made him exceptionally well qualified to make a cinematic record of this community — people with unimaginably ancient ties with the land who were systematically removed from it and forced into a restrictive urban setting.

Child of immigrant parents from Slovenia, Rijavec — intense, fluent, articulate — remembers "the shame, the anger, the embarrassment," as his parents, torn from their Eastern European roots, struggled to adapt to a new style, a new language. "I felt my parents were having a hard time, two people starting again from scratch. It gives a sense of being outside the mainstream."

There's not a hint of bitterness, though. If it ever existed, it's long since been sublimated into a passionate concern for the underdog. And a profound attachment to the countryside has enabled Rijavec to empathise powerfully with the near-mystical attachment Aborigines have to the land.

If he has succeeded in giving us a rare insight into the plight of a people — exiles, in a sense, in their own country — it will have been due in no small measure to Rijavec's patience, his determination to bide his time, to adjust his filming schedules, not to the frenetic pace of the late 20th century, but to the age-old rhythms of an ancient community.

Rijavec, with his co-producer Noelene Harrison, also agreed to show not just the difficulties of being Aboriginal in Western Australia but to celebrate the beliefs, customs and relationship with the environment the inhabitants still find central to their lives.

"The key to making films like this," said Rijavec, "is the right working relationship. If you haven't got that, you've got nothing. Confidence has to grow; it can't be hurried. And that's why the mass media get virtually nothing out of

communities like this. They want the 10-second news grab, and if they can't get it, they will say there was no one to talk to."

The small town of Roebourne, 1600km north of Perth, on the north coast of Western Australia, has been attractive to the media several times in the past couple of decades. In the late 1960s it became apparent that the influx of thousands of single white men into the town, there to service the mining industry,

bulk of the people have a wealth of things to say. If confidence is built up and a conduit found into the community," says Rijavec.

A youthful passion for the bush — roaming the countryside around Albany in the south-west of Western Australia is an abiding and enchanting childhood recollection — made Rijavec's exposure to Aboriginal landlore a revelatory experience.

"When you are in an Aboriginal com-

By NEVILLE COHN

created an appalling social problem.

Then, in 1983, the death of 16-year-old John Pat while in jail became a major factor in a Royal Commission being set up to investigate the extraordinarily high rate of deaths in custody of Aborigines.

"What (news crews) were doing in Roebourne was waltzing down the street, filming the first person they met, probably drunk (because that's where the drinkers hang out)," and this is what would be offered as news. "But the

munity, you're conscious of a deep sense of history, a sense of generations that go back and back. White newcomers here have nothing comparable in Australian terms. It reminded me in some ways of where my parents came from, the tradition and depth of history in Slovenia.

"True, the Aborigines don't have, say, old buildings and the like to show you, but they are made conscious of hills and trees and gullies and rivers, that have community associations going back

hundreds and hundreds and hundreds of years."

Rijavec's abhorrence of injustice towards Aborigines is undisguised. He is appalled by their history of virtual enslavement at the hands of early pearlers (in Broome) and pastoralists — there is vivid evidence of this in his film — and he compares their aeons-long associations with the land to their present lifestyle "herded into this reserve, this village".

"On first impression, it seemed as if they had been made subject to an extreme form of apartheid, a concentration camp concept — a kind of social engineering."

His anger is unmistakable when he talks of "how terribly alienated and dispossessed these people must feel... by a long tradition of colonial administrative practice and political paternalism".

There is tragic irony in the death from mesothelioma in April of narrator Roger Solomon, who lived in Roebourne Reserve and later the State Housing Commission Village. His commentary is a crucial and eloquent aspect of the two-hour documentary.

Solomon's succumbing to this dread-

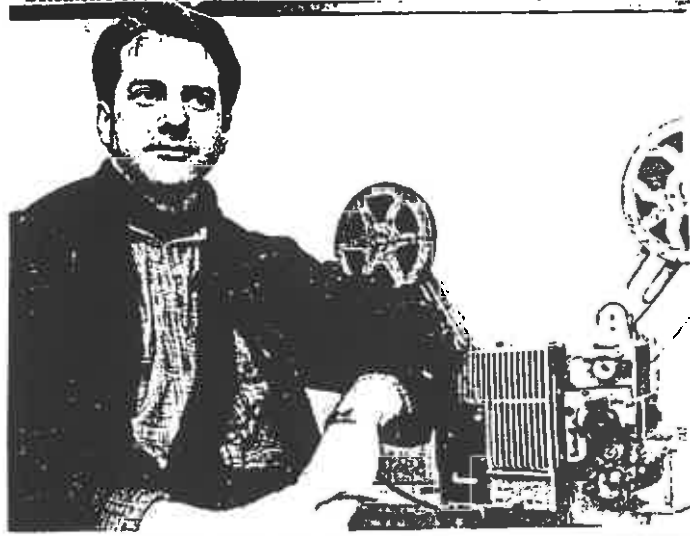
ful disease, also known as asbestosis, was a great blow, said Rijavec. "I was with Roger when mesothelioma was diagnosed. When he came down for the film's premiere, he was in the last months of life. He was 39-40."

There used to be a lot of the deadly blue fibre around. It blows hard when the wind comes up in Roebourne. The fibre was everywhere.

"There were huge storage sheds for the stuff in Roebourne before being shipped out. The kids used to play hide-and-seek among the bags. Sometimes they would fall asleep on them, inhaling the fibres."

"Roger was nine years old then," said Rijavec, who adds "there were doctors in the State medical services who had knowledge of the danger (of asbestos) but it was ignored by basically the voice of economics. Opening the West at that time was very much a part of the political agenda."

Exile and the Kingdom screens on ABC TV on Wednesday, July 7, at 8:30pm in honour of the International Year for the World's Indigenous Peoples. Next week is also NAIDOC Week — the National Celebration of Aboriginal Society and Culture.



A window on Australia's civil war

MABO versus Yobbo, round five. Public broadcasting comes out swinging with two dazzling programs to remind Australia's countless historical revisionists about what really went on in our proud land.

I'll be writing at length about Frank Rijavec's *Exile and the Kingdom* — which screens on ABC TV next Wednesday — in *The Weekend Australian* of July 10. Suffice to say that *Exile and the Kingdom* goes pretty close to being a masterpiece.

If the thought of looking at yet another politically correct doco on Aboriginality fills you with dread, let me reassure you that *Exile and the Kingdom* is different, both in what it sets out to do and in what it achieves.

Looking like an abbreviated version of the United States series *The Civil War* (in that it combines contemporary interviews with old photographs and voice-over reads from letters, documents and reports), it provides a riveting glimpse of Aboriginal lore and law and, for the first time in my experience, provides subtitles for those endless corroboree chants, thus revealing poetry of a quality that Alec Hope, Judith Wright or Les Murray would be proud to have penned.

However, it's the voices of the whites



PHILLIP
ADAMS

who appropriated the land from Aborigines in the north of Western Australia, little more than a century ago, that you'll find most instructive.

For example: "Three questions were always put by the buyer, of which the third was the vital one. How many acres? How many miles of fencing? How many niggers? The niggers always went as part of the stock. If there were no niggers, or not enough, the sale was off or the price dropped." (William Landen Owen, 1889.)

No need to import slaves in Western Australia. They came with the territory.

Blood Brothers brings the sad story up to date by dramatising the life and times of the likes of Charles Perkins, Kev Carmody and Rupert Max Stuart. The epi-

sode on Stuart, who served a 25-year sentence in jail for a crime that few people could seriously believe he committed, brought back a rush of memories. Like the Ryan case, the Stuart saga galvanised public opinion and put the legal system, and its political operators, under unprecedented scrutiny. It's a story that Australia has conveniently forgotten, as part of its collective amnesia about the social and judicial mistreatment of Aborigines.

THE problem with programs like *Exile and the Kingdom* and *Blood Brothers* is that, finally, they preach to the converted. Yet even those wholeheartedly sympathetic to the continuing saga (the people that my distinguished colleague Paddy McGuinness dismisses as "the chattering classes", connected to what our historical revisionists deride as "the guilt industry") will be astonished.

We all knew things were pretty bad back in the 60s (that is the 1860s and the 1960s) but it still comes as a shock to be reminded just how bad bad was.

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DAVID Suzuki is the best loved of green gurus, adored by Australia's ar-

dent environmentalists. The Commission for the Future, which I used to chair, helped put Suzuki on his Australian pedestal and enthusiastically marketed his nostrums. But I was, and remain, uneasy about the good doctor, fearful that he was turning a social issue into a religion while, at the same time marketing himself as its messiah.

In *Mysteries of the Mind*, Suzuki returns to television to suggest that the mind can escape the brain in all sorts of interesting ways. The result is a documentary combining medieval superstition and New Age pseudoscience that will enthral alternative devotees of Stanley MacLaine and subscribers to *Nexus* and *Simply Living*.

Suzuki sets out to give intellectual respectability to the theories of alternative therapies and the smorgasbord of paranormal propositions.

To the question "Can the human mind reach out beyond the body and influence things outside of itself?" and we're not talking about radio or television here! Suzuki answers with a series of anecdotes that must have caused whiplash.

Exile and the Kingdom ABC, Wednesday, 8:30pm
Blood Brothers SBS, Tuesday, July 6, 8:30pm
The Mystery of the Mind ABC, Thursday, July 15, 8:30pm

The black man's burden

THE voice of the redneck is loud in the land. People whose own culture is little more than country and western music and a few Eastwood movies rented from the video store can be heard laughing at any suggestion that our Aborigines might have had a culture. And the words of bigots with a grammar school education make much the same point in their pompous, patronising letters to the editor.

And now listen to a translation of an Aboriginal song that accompanies the initiation of boys into manhood.

"I was camping on Biln Biln, a strong wind blowing. I see Tarwiddi gorge. I take flight. The wind from the coast is rushing. A tree touches me. I see firelight. I am loaded full with power. I see them dancing, stamping on the wet broken ground. I see the dancing ground. Now I hear a great beating rhythm. I see the two of us travelling together. Through a whirlwind of fires. I rest. Then again I see the road to follow the world touches me. The world touches me with fire. I am loaded with power, dancing, dancing. The world touches me with fire, I am loaded with power. Dark pools of water lay along the Biln Biln. I feel tired now. I give my dreams to the water."

Although the east coast was taken by the British in 1788, in the western third of the country 124 tribes lived undisturbed until the British planted their flags on the Swan River in 1829. Greed for land gripped the colony and soon the best acreage in the southern part of Western Australia had been taken. Within the next 30 years the tribal lands of the north — of the Ngarluma, Yaburara, Jindjibandji and their neighbours — would be seized.

Now listen to the voices of white colonists and consider their implications.

"More horses were safely landed this morning and we were returning to the vessel for another pair, when a party of 14 natives made their appearance. Our number being small, I determined not to let them enter the camp. I therefore tried to make them understand that we had taken possession and did not want their company. They were indignant at our endeavours to drive them away and very plainly ordered us off to the ship." (Francis T. Gregory, government surveyor, 1861. Gregory's rifles finally decided the matter.)

"After good reports from the sur-

veyor, the first British colonists landed and within 18 months 3 million acres of Aboriginal land was held under lease. The government has granted me two free stock runs at Tien Tsin Harbour of 100,000 acres each, and I have selected two very good blocks on the Fortescue River. Anderson and Company are getting on very well. They have some of the best country in the north, in extent nearly 1 million acres. There is about 5 million acres already taken up on this district which has made a great hole in the good country near the coastline." (Alexander McRae, 1866.)

Despite the complexity of Aboriginal life, the complexity of tribal culture, the ancient tradition of teaching a complex law, the British declared that the territory was uninhabited and it had neither law nor land ownership. The tribal owners were stripped of all rights.

"It may be proposed that as a Christian nation and colony we are bound in taking away from them and occupying to our own advantage the lands which we found in their possession, to render to them full compensation in the way of proper legal protection, bodily maintenance and Christian teaching. To occupy their land without such compensation is wrong and robbery." (Henry Hutton Parry Anglican bishop, Perth, 1889.)

Few were willing to listen to the advice of the bishop. Certainly not the pearlers who depended on Aboriginal men, women and children as young as 10 to do the diving for shells. Competition between pearlers for divers became so fierce that there were profits to be made from professional slave traders.

"I didn't have time to write by last mail, as I was very busy getting my darkies together for pearling. I've got a very good crowd this season, nearly 40. Jack has been out after darkies and is expected daily now." (Duncan McRae, pearler, 1881.)

There were laws against slave trading but there was no fear of police among the squatters and pearlers.

"It is almost impossible to get any white evidence in these cases, the feeling being so strong against the police for taking any steps against the pearlers in favour of the natives. And it is impossible to get a



ADAMS

conviction as well. The honourable justices are very slightly interested in the pearling and native question." (Constable Payne, 1887.)

The Yaburara resisted the pearlers' invasion for five years. Consequently, 40 to 60 Yaburara men, women and children were slaughtered by a posse of pearlers and squatters in 1868. It became known as the Flying Foam Massacre.

"The settlers were as justified in obeying orders as British soldiers when they shot at Kaffirs, Zulus, Abyssinians or any other inferior race for which they were frequently decorated with medals. There was no desire, wish or intention to deal anything but stern justice to savages, who are incapable of understanding any lessons, but might is right." (Alexander Robert Richardson, 1892.)

IT is very well known by all old hands about Nickol Bay that in one day there were quite 60 natives, men, women and children, shot dead. The natives themselves have shown me the skulls of 15 who were shot. Three of the skulls were those of children, and two of these small skulls had bullet holes through them." (David Carley, 1885.)

Today Yaburara culture and language are no more. Their land is known only for the North West Shelf gas, Australia's biggest resource development. But if you know where to look, you'll find a host of breathtakingly beautiful rock engravings that survived the plant construction. They make up one of the biggest and most important engraving sites in the world.

Now hear the voices of the pasto-

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ralists who, just like the pearl-ers, used Aboriginal people as low-cost or no-cost labour. The Aborigines who'd been herded off their tribal lands were put to work in the cattle-yards and the homesteads.

"Take the sale of a station. Three questions were always put by the buyer, of which the third was the vital one. How many acres? How many miles of fencing? How many niggers? The niggers always went as part of the stock. If there were no niggers, or not enough, the sale was off or the price dropped. They are indispensable to the station owners, and if their race passes away, a great deal of the pastoral country will be shot up for good. White labour rates are too high for the pastoralist to pay." (William Lamden Owen, 1889.)

Laws made by the government, a government of squatters and their mates, put in place a contract system which made it legal to force Aborigines to work for nothing. These laws obliged police to round up Aborigines who refused to work for the squatter. They were charged with running away from their bosses, or with sheep stealing, and, guilty or not, dozens were carried off in chains to the Roebourne jail.

"Tuesday 16th, arrived J. Best's home station at noon and arrested four natives on warrant for sheep stealing, and also took two native women as witnesses. Continued station trek arresting natives and putting them on the chain. Arrived Roebourne and handed over 10 prisoners and six witnesses to gaoler Barnaby." (Constable Payne, 1887.)

Today, the old jail at Roebourne has been restored and is a most popular attraction for tourists. They drop by to admire a fine example of colonial architecture.

"On arriving at Roebourne we saw gangs of unfortunate Aborigines chained to wheelbarrows with bullock chains, making roads. Others had the chains rolled around their necks and naked bodies. The effect of the chains can be imagined in a climate where the stones get so hot that they cannot be handled. The sight was too painful for most of us from a free land." (Samuel McLeon, 1889.)

By 1900 the Aboriginal lands had been completely overstocked, the plains were eaten bare and water-holes overrun with sheep and cattle. Roos were shot in their

thousands and bush tucker was hard to find. If Aborigines didn't work for the squatter, Aborigines starved.

But the squatters would only feed Aborigines who could be used to work their stations. The sick and elderly were not wanted.

"We have to report that there are a lot of natives camped at our station, all are old, one is blind and one is deaf and dumb. They are eating the food of those natives who are working on this place. Shall we cause them to be apprehended as vagrants or hand them over to the local police authorities as paupers, please let us know. Yours faithfully," (Meares and Cussack, 1905.)

ALL through the 30s, 40s and 50s the squatters still depended on cheap Aboriginal labour. The families lived in humpies and shacks around the stations. They were paid with food rations and clothes. One of the best things about being on the station was that the elders could stay close to the country and look after their sacred places. But the biggest reward went to the squatter who, in good seasons, made a lot of money from Aboriginal labour and who during bad times could not have stayed in business without it.

Then, in the late 60s, after 100 years of working for the squatters, the Aborigines were told there was no place for them on the stations and they had to join the others in the reserves. This was because the government was now forcing the squatters to pay them white wages.

So 100 years ago they were dispossessed from their tribal lands. And 30 years ago, after a century of hard labour, they were pushed off the farms that had engulfed their country. Now they had to live in camps that became hopelessly overcrowded.

"Over the past 18 months, 11 small children have died on the reserve. Over 50 per cent due to unsatisfactory living conditions. How any of those children survive appears remarkable." (Reginald John Bond, under-secretary of public works, 1956.)

The problems of despair deepen. The problems with drinking begin. The mining companies arrive. The

Aboriginal communities try desperately to keep their lore going. More and more Aborigines surrender to the zeal of missionaries.

New mining towns are built in the tribal areas. Wickham, Dampier, Pannawonica, Tom Price and Paraburdoo. These towns were closed to Aboriginal people. Their dazzling facilities and services were only for the use of those who worked for the company. With massive support from the State government, they made those out-back towns look as green and comfortable as suburbs in Perth.

"Well, we got nothing. We got no block, nothing. They take all this country. We got nothing, they get rich off the blackfellas. All their millionaires like Lang Hancock. He's a millionaire today from the blackfella, Mulga Downs station ... and all the minerals that they find, the blackfellas get nothing. We still poor ... Got no country." (Tim Kerr, 1992.)

The words in this column came from the archives of white men and the memories of black people, via the tragic soundtrack of Frank Rijavec's film *Exile and the Kingdom*, made with the collaboration of the Jindjibandji, Ngarluma, Bandjima and Gurama people of Roebourne, Western Australia.

Exile and the Kingdom has already been screened by the ABC, which is tantamount to preaching to the converted. I reproduce them here because it is essential that as many people as possible get to understand a glimmering of what's been going on in our country. Not in ancient history, but in recent times. To get a glimmering of what's going on now.

It's said that behind every great fortune there's a great crime. The great fortunes of Australia's pastoralists and mining companies, the great fortunes that sustain the Australian economy, involve a great crime that is still happening.

The Mabo decision, a classic case of too little too late, can help to make some amends. For most of the Aboriginal tribes, about 500 of them, it comes too late because they're all dead, and their languages have been silenced forever.

I hope the ABC rescreens *Exile and the Kingdom* very soon, and that my distinguished colleagues B.A. Santamaria, Paddy McGinness and Frank Devine are among the people who watch it and listen to the voices of the witnesses, black and white, alive and dead.



Narrator Roger Solomon, who died of mesothelioma earlier this year.

ABORIGINES of Roebourne, often seen as the North-West's No.1 trouble town, have a chance to tell their story in a major documentary on Wednesday (ABC, 8.30pm).

Exile And The Kingdom is the result of an alliance between Perth film-makers Frank Rijavec and Noelene Harrison, and the Aboriginal community who helped share the film's cost through government grants.

The documentary, which comes in the International Year of Indigenous People, was four years in the making.

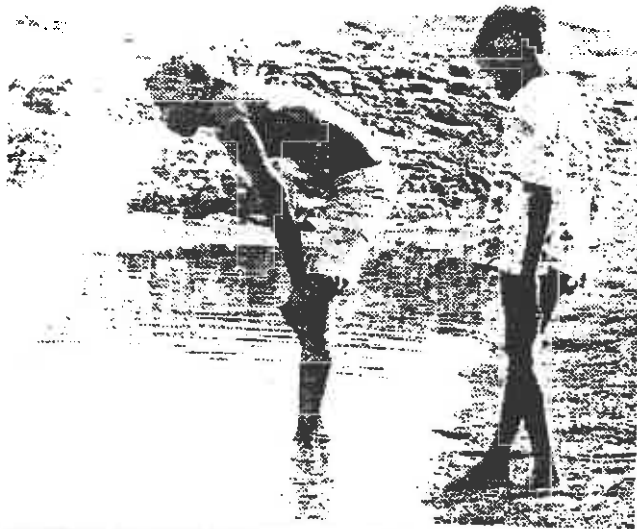
It takes an historical perspective and explains how and why tribes in the Pilbara ended up in Roebourne in a cultural trap of ancient tradition and 20th century problems.

The film, which in light of the Mabo High Court decision might be viewed as a persuasive argument for land rights, explains how British colonisation, slavery and resource booms contributed to the situation in Roebourne.

But *Exile And The Kingdom*, previewed at length in TV Extra on May 30, is more of a plea for understanding than a complaint about present-day realities in the so-called race-town where John Pat died in police custody.

It does, however, carry an element of tragedy. Roger Solomon, the 39-year-old narrator, died of mesothelioma - contracted as a boy from asbestos being transported through the community - earlier this year and just days after the film's theatre premiere in Perth. Solomon was married to Esther Pat, John Pat's auntie.

— PETER LAUD



MUST TELEVISION VIEWING: The ABC and SBS have chosen next week to present their major contributions to the International Year of Indigenous People. SBS kicks off first on Tuesday night with *Blood Brothers*, a weekly series of four, one-hour documentaries from its Aboriginal Unit. Each dramatises the story of a contemporary Aboriginal figure, beginning in episode one with Arrernte elder Rupert Max Stuart (pictured below). The two-hour ABC special, *Exile and The Kingdom*, screening on Wednesday night at 8.30 pm, focuses on the Injibandi/Ngaluma tribes of Roebourne in the Pilbara (above). By extension it attempts to tell the definitive story of the Aboriginal experience from Creation to Mabo, providing rare insights into an Aboriginal view of history.



Refugees in their own land

TO SAY that the Aboriginal community of Roebourne, in Western Australia's Pilbara region, has had a hard life is somewhat of an understatement. From the times of British colonisation to the mining boom of the 1960s its members have been shunted around like "refugees in their own land", says Roger Solomon, narrator of *Exile and the Kingdom*, which screens on the ABC on Wednesday, at 8.30pm.

Exile and the Kingdom is the highlight of the ABC's contribution to the International Year of the Indigenous People. Co-producers Frank Rijavec and Noelene Harrison made the two-hour documentary with the help of the Injibandi and Ngaluma tribes, giving the Aborigines a chance to tell their own stories of their people.

It begins with the community's interpretation of Creation — "When the world was soft" — and the importance of the Law or cultural identity. We see a modern-day initiation ceremony where young men of the community are taught the Law; until they receive the Law they cannot become men. The town and its problems are forgotten at Law Time, community elders say.

It then traces the history of the community from the times of British settlement of WA, focusing on different significant events that changed the lives of the Aboriginal community forever.

The first was initial contact with European men, or "devil spirits", as the Aborigines called them. They were driven off their land as settlers claimed it as their own for farms. The Aborigines were forced to work for the settlers in return for food and clothing.

Soon after came the pearl traders who used the Aborigines as slaves, trading the best divers as well as pearls to make a living.

In the 1960s iron ore was found in the area and the lives of the Aboriginal community went from bad to worse. The population of Roebourne tripled in months, its new inhabitants mainly single, white men working in the mines. With nothing to spend their money on but alcohol and women, exploitation of the Aboriginal community increased.

Then in 1967 Aborigines were granted the same rights as the white community — or "drinking rights" as they were known because it meant the Aborigines could now drink in the town's pubs. Alcoholism became a major problem.

Exile and the Kingdom illustrates the problems of the Aboriginal community through stark interviews with tribal elders and other community members. Johnny Walker is a respected organiser of tribal Law, Karri Monadee worked on the cattle stations and tells the story of ration camps, Algie Paterson is an "encyclopedia of cultural knowledge", sole carrier of tribal soings and myths. It is these people that take the viewers through the troubled history of the Aboriginal community.

Roger Solomon was a wise choice for narrator. Influenced in his youth by his grandfather, who taught him Aboriginal names for birds and animals and told him tribal myths, Solomon grew up in troubled times. After leaving school he worked as a station hand until work declined and he headed back into town to struggle with unemployment and alcohol.

Then in 1984, after his nephew died in police custody, Solomon gave up alcohol and became a sort of champion for the cause of retaining a cultural identity. Sadly he died this year from mesothelioma, contracted as a nine-year-old from asbestos which was transported through his community.

The one thing that stands out in *Exile and the Kingdom* is the affinity the Aboriginal people have with the land. They worked on the cattle stations because they could remain on the land, the Fortescue River was a focal point in myths and legends and the Tribal Law is based on rock formations, and some of the best rock paintings in the world are to be found in the area.

Mark Naglazas, film reviewer with the *West Australian*, says, "It will take an effort on the part of some non-Aboriginal audiences to latch on to the rhythms of this unyielding though never dull, hope-filled and extraordinarily articulate documentary. Which is of course the whole point."

Exile and the Kingdom did take some effort to watch but it was well worth it.

— KAREN FITZGERALD

viously occupied by *Sex*, in which an embarrassed Sophie Lee hypnotised thousands of frustrated males with the line: "Join me next week for *Sex*." The new show began a fortnight ago but appropriately fell victim to interruptus caused by the second cricket Test. It

living in Roeburn in Western Australia. Frank Rijavec and Noelen Harrison spent four years making it and collaborated closely with the Injibandi/Ngarluma people. Their story is the familiar but still shocking one of dispossession, murder and forced labour fol-



Bernard Hill prays: "glssajob" on behalf of his *Good Sex Guide* colleagues

returns this week with a frank discussion of male erogenous zones.

The series is a characteristically British mix of self-consciousness, solemn instruction and slightly awkward humour. Bernard Hill and a woman who looks suspiciously like Helena Bonham-Carter, but probably isn't, appear in comic sketches whose main purpose seems to be to illustrate the sexual inadequacy of the British male. The presenter is Margi Clarke, an amiable Liverpudlian who shambles about in sequined miniskirts and high heels, trying to reassure the inadequate British male that all is not lost ("It's still there if you've basically got all the things that were there on the first night").

Psychologists and sex therapists are dragged from the couch to give anatomical and psychological advice but the style of the program is essentially folksy and anecdotal. Recommended cures for premature ejaculation range from reciting the alphabet backwards to memorising the Dodgers' batting average for 1956. Viewers struggling to maintain sexual interest in a long-term relationship are invited to try a can of squirting cream and a jar of glacé cherries. If symptoms persist, see your grocer.

Exile and the Kingdom (ABC, Wednesday 8.30pm) is a courageous attempt to get behind the stereotypes and explore the culture and history of the Aborigines

owed a century later by unemployment, alcohol and imprisonment. It was the death of a 16-year-old Roeburn boy that helped spark the Royal Commission into Black Deaths in Custody.

What makes the film more than just another trudge through the iniquitous history of white settlement is the insight it gives into the culture of the Injibandi/Ngarluma Aborigines. Television anthropology lost some of its credibility capering around campfires in *Millennium; Exile and the Kingdom* illustrates the deeper ways in which tribal law and ceremony determine identity. It represents an urgent plea for land rights, not as a political principle but as a vital and inseparable part of Aboriginal life.

Channel Ten proves there is life after *LA Law* with *Pavarotti in Central Park* (Tuesday 8.30pm), in which the world's greatest tenor goes 15 rounds with the New York Philharmonic and the Harlem Boys' Choir. There are cranes and moving cameras everywhere as the director struggles to transform a static concert into stirring television.

After a speech from the mayor and a brisk overture, Pavarotti makes his entrance. 300 pounds of finely-tuned pasta waving his trademark white handkerchief before half a million picnicking New Yorkers. Those who don't choke on their drumsticks are soon weeping into their Chianti.

■ TOM GILLING

Fun with groceries

For those who still can't do it, here's another sex show

With a drama department floundering in shallow waters off Surfers Paradise, Channel Nine has had to rely on its lifestyle magazine shows to keep it bobbing ahead of the rest. Recent arrivals are a home improvement show, *Our House*, and a personal finance show, *Money*. Now comes *The Good Sex Guide* (Thursday 9.30pm), a British-made sex manual. The aim is that by the end of the week you should be able to prolong orgasm long enough to choose the wallpaper and calculate the negative gearing on your newly-renovated terrace.

The Good Sex Guide fills the slot pre-



Frank Rijavec and Aboriginal elders. INSET: Noelene Harrison.

Rare view of tribal history

GIVEN that this is Western Australia and it is also the Year of Indigenous People, a combination of the two should make good viewing.

Add to that glowing views from critics, successes at Sydney and Melbourne film festivals and the ABC touting it as one of their best programs for the year, *Exiles and the Kingdom* promises to be very good indeed.

The feature-length documentary, on ABC tonight at 8.30, is based around Roebourne in WA's north and documents the roots of the current Aboriginal problems in society.

The culmination of four years' work by Perth film-makers Frank Rijavec and Noelene Harrison, the documentary uses the Aboriginal story of creation, poetry and dialogue to tell the Aboriginal version of history.

Exiles and the Kingdom, narrated by Roger Solomon, tells of a community rich in tribal law and culture.

It explains tribal law and unearths the violent rule of the British colonisation, pastoralisation and the mining boom of the 1960s. It also looks at the growing problem of alcohol.

The film-makers worked closely with the Indjibarndi/Ngarluma community of Roebourne.

Exiles and the Kingdom is the latest of some very good shows about Aboriginal history — *Blood Brothers* on SBS continues next week — and indicates a growing awareness and desire by society to understand Aboriginal culture.

Land of black deeds

"IN the western third of Australia, 124 (Aboriginal) tribes lived undisturbed until the British planted their flag on the Swan River in 1829," says Roger Solomon.

"Within 30 years, colonial hunger for more land pushed further north ..."

In *Exile And The Kingdom*, the ABC's excellent documentary which screens tonight at 8.30pm, Aboriginal narrator Solomon takes us further north — to the black community of Roebourne, in Western

TELEVISION eye

Robert Fidgeon

Australia's Pilbara region.

As the camera pans the Pilbara's Fortescue River, Solomon explains that what we are about to see is the story of his people, who belong to this river, and the forces that took them away.

One of the great

strengths of *Exile And The Kingdom* is that the producers have refused use the program as just a vehicle by which to push the issue of land rights.

What we get is a sensitive insight into an Aboriginal community, its customs, its laws, its beliefs and its history as seen through the eyes of Solomon and his people.

While they point up the harshness of the effects of British colonisation, the often tyrannical rule of land barons and slavery,

they present, also, a critical self-appraisal of such issues as the community's problems with alcohol and coping with the mining boom of the '60s.

At 110 minutes, *Exile And The Kingdom* is a long haul, but producer/director Frank Rijavec and co-producer Noelene Harrison have, for the most part, delivered a documentary that holds one's interest.

The greatest tribute one can pay to this production and all involved with its presentation, is



ROGER Solomon ...
"superb" production.

that it is a work of great integrity.

In *Exile*, the ABC have showcased a superb piece of television for this, the International Year of Indigenous Peoples.

It is to be hoped it receives the audience it deserves.

PICK OF THE night

TWO: Aside from *Exile And The Kingdom*, the pick of tonight's offerings is *A Question Of Survival* (8pm) in which Geoffrey Burchfield discovers air pollution has joined coffee beans and pork bellies as a tradeable commodity in the US. ★★

SEVEN: *True Identity* (8.30pm) is a very funny movie, with black British comic Lenny Henry as a white hitman on the run from the mob. Henry's performance more than compensates for the occasional soft spots. ★

NINE: *Our House* (7.30pm) and *Money* (8pm) have proved to be a

popular double in their opening weeks, particularly the latter, which shows that the business of personal finance can be entertaining.

TEN: Coverage of actress Julia Roberts' surprise marriage to Lyle Lovett — the singer with the mushroom haircut — is the highlight of tonight's *Hard Copy* at 8.30pm.

SBS: Liv Ullmann is on the tough end of questions on *Face The Press* (8pm). A solid performer that should enjoy better support.

★★★ Not to be missed
★★ Very good
★ Better than average

Harsh reality of hot topic

FOUR years in the making, *Exile in the Kingdom* is part of the ABC's contribution to the International Year of Indigenous People.

And it is all the more relevant because of the furore over the Mabo decision.

Made by Perth independent documentary makers, Frank Rijavec and Noelene Harrison, it centres on four Aboriginal tribes in the north of Western Australia, explaining their rich and significant tribal law and the devastating effect of the arrival of Europeans.

The two-hour film opens in Roebourne, a coastal mining town now operating as an Aboriginal settlement, and the town that is infamous for the death of a local 16 year old that



EXILE IN THE KINGDOM

Tonight, 8.30pm. Two.

FEATURE length documentary



sparked the Royal Commission into Black Deaths in Custody.

Narrated by Roebourne resident Roger Solomon, *Exile in the Kingdom* then takes us into the tablelands of the Pilbara and, with the help of tribal elders, outlines the origins of their law — their equivalent of the dreamtime.

However, harsh reality soon invades the film with the arrival of, first, pearlers, then stockmen

and finally the mining corporations, all of whom saw the natives as nothing more than slave labor.

Rijavec and Harrison have done a wonderful research job, incorporating voice-overs of transcripts from former policemen, magistrates and other figures of authority.

Their timing is excellent.

Aboriginal land rights is a hot topic and *Exile in the Kingdom* offers compelling evidence of the need for drastic action.

There have been broader documentaries on similar themes, and two hours will be a challenge to anyone who does not have a personal involvement in Aboriginal issues.

But perhaps that should be all of us. — G.M.

THE COURIER MAIL (QLD)
July 7th, 1993

THE ABC features a well-done if lengthy documentary in *Exile and the Kingdom* (8.30) tonight. It deals with the appalling treatment of West Australian Aborigines from the arrival of the white man to the present.

The programme has been painstakingly researched, revealing the rough and often non-existent justice meted out to Aborigines in the Roebourne area in the north-west of the state.

It also covers in some detail the slaughter at an area called King's Bay where up to 60 men, women and children were massacred by European pearlers.

Watch it and cringe.

□ Pouring on the pressure

MELROSE Place newcomer Heather Locklear intensifies her seduction of young Billy (ADS 10, 7.30pm). Billy (played by Andrew Shue) is torn between the sexual advances of Locklear's character Amanda and the hurt felt by his flatmate Alison. But when Amanda pours herself into a flimsy red negligee, the war of affections seems well and truly over. Locklear admits to a Melrose Place bombshell in tomorrow's edition of The Guide. On Ten's Neighbours, Julie Martin is appalled by the sexual advances of her half-brother Roger (6.30pm). Julie is later rocked by a shocking revelation uncovered during her search for her true family — something about her conception.

□ Melissa's paradise

MELISSA Tkautz, pop singer and former E Street star, joins the cast of Channel 9's Paradise Beach from 5.30pm tomorrow. Today, Tkautz discusses, on Nine's Midday show, her role as jealous ex-girlfriend Vanessa Campbell. Midday host Ray Martin also chats with former Olympic fish Mark Spitz. The Philippines' former president Cory Aquino will appear on Midday tomorrow. Seven's Tonight Live, hosted by Sofie Formica and Denise Scott, chats with Dr Feelgood (10.25pm). Steve Vizard returns on Monday.

□ Hey Hey auditions

ADELAIDE auditions for the "Red Faces" segment of Hey Hey It's Saturday will be held on Monday at Channel 9's North Adelaide studios. Bookings can be made on 008 033 744.

□ Aboriginal perspective

ABC's contribution to the Year of the Indigenous People is Exile and the Kingdom (8.30pm), a two-hour film depicting the Aboriginal perspective of their history. Based around Roeburn in Western Australia, the film is unique in that for the first time an Aboriginal community is associate producer. It tells a definitive story of the community, from creation to the crisis wrought by alcoholism, dispossession and alienation. Above all, Exile and the Kingdom is a strong argument for land rights. The reigning National Aboriginal of the Year, Charles Perkins, is the focus of the second of SBS's four-part Blood Brothers series, on Tuesday. Written and directed by Perkins



SIMON SAYS

SIMON YEAMAN

daughter, Rachel Perkins, the film is an absorbing look back at the confrontational Perkins-led student "freedom rides" through racist NSW towns in 1965.

□ Hey Dad and jazz

ON July 21, Channel 7's Hey Dad will cement its place as the longest-running sitcom in Australia. Making a guest appearance on the record-breaking 250th episode will be jazzman James Morrison. At 7.30 tonight, Lynn and Martin "dad" Kelly decide to suspend their relationship. Jenny, meanwhile, is having problems of her own — prompting Arthur (Matthew Krok) to rush to her rescue. Fans of British comedian Lenny Henry can catch their man flaunting his many guises on Seven's movie True Identity (8.30pm). Henry plays a struggling actor who is forced to slip into a number of disguises, including playing James Brown's brother, after becoming embroiled in a murderous mob mix-up. Co-stars Peggy Lipton from Twin Peaks.

□ A dead cowboy

COLIN Ridgway was an Aussie Rules footballer and Olympic athlete who became a kicker for the Dallas Cowboys gridiron team. But now he's dead, shot seven times in his adopted home town of Dallas, Texas. Hard Copy says the cops don't know who pulled the trigger (ADS 10, 8.30pm). The show also reports from Australia where a man planned the rape of his wife by another man. Hollywood's Julia Roberts is back in the news, for marrying country pop singer Lyle Lovett. The story contains videotape of the marriage in which Susan Sarandon was matron of honor. And meet the female impersonator who manages to bring up his young son while keeping his career on track. He's known as "Mr Mom"

□ By
DENISE EVERTON
IF YOU haven't yet
tired of the
Aboriginal
documentaries,
interviews and music
clips flooding the
television market in
celebration of
Indigenous People's
Year, the ABC may
have something for
you.

In what could be
described as one of the most
definitive exposes of the
history of the Aborigine, the
ABC special *Exile And The
Kingdom* explores the rich
culture of a people
predominantly considered
only as victims.

The two-hour special
produced by Frank Rijavec
and Noelene Harrison
concentrates on the
Aboriginal communities
around Roeburn in Western
Australia.

Since the late 1960s the
town has been tagged a
"troubled city" after
journalists recorded the
horrors of social abuse
caused by thousands of
single white men who
flooded the area for work on
the railways and in mines.

At the beginning of the
1980s, the media again
targeted the town during a
national outcry over the
death of a 16-year-old boy
in police custody, a death
that helped trigger the Royal
Commission Into Black
Deaths In Custody.

Through this special the
Aborigines have the
opportunity to tell their
story and present a new
image of their culture.

Under the guidance of



□ ABOVE: Narrator Roger Solomon takes us
on a journey through Aboriginal history.

Show explores Koori history

narrator Roger Solomon, the
film discusses the history of
the Aborigines.

It took the filmmakers
four years to compile the
documentary which was co-
produced by the
Injibandi/Ngaluma people.

There can be no denying
the intensity and depth of
this special.

On a purely educational
level it can't be beaten. We
are shown everything from
the meaning of tribal laws to
the facts about British
colonisation and slavery, the
violent rule of pastoralists,
the excesses of the 1960s
mining boom and those
burgeoning alcohol
problems.

There are many
fascinating facts to be
gleaned from the

documentary and long
before the end of the show
you'll be forced to re-assess
your understanding of this
proud and close-knit
community.

But it's not easy keeping
up with the story.

Sometimes distressingly
rigid in its presentation and
rarely stepping outside the
strict boundaries of the
traditional documentary,
this presentation lacks flair
and individuality.

It meanders along,
relying on its subject matter
to keep audiences
interested. If you let your
concentration lapse for a
moment and allow the
tedious presentation to take
hold, you're likely to be lost
altogether and that would be
a pity.

Watch and learn from this
program. It could make a
great difference in
Australia's future.

Exile And The Kingdom
screens at 8.30 pm on ABC
Television.

□ □ □ □

HAPPY BIRTHDAY
Eleven AM. Yes, the
morning news
program which screens
nationally five mornings a
week is celebrating 4000
episodes today.

Originally telecast only in
Sydney, Eleven AM has set
new standards for morning
television with detailed up-
to-the-minute reports of
what's happening across the
country.

The reporters were on the
spot quickly following the
tragic Granville train
disaster, just one of many
sad stories the show has
aired.

It had the first
photographs of the Appin
mine disaster and was quick
to report on the Northern
Territory coroner's original
finding on the
disappearance of Azaria
Chamberlain.

When the show first aired
18 years ago, Roger
Climpson was in the hot seat
with an all-female reporting
crew.

Since then, many of
Australia's most noted
personalities have fronted
the program. The show's
current host, Ann Sanders,
took over in 1989.

To celebrate the
program's birthday today,
the show will take a walk
down memory lane and air
archival clips.

To join in the fun and
memories, tune in at, you
guessed it, 11 am on Prime
Television.

THE AGE
July 9th, 1993

A gift of awareness

I want to thank the Aboriginal people for making the film 'Exile and the Kingdom' (ABC TV, 7/7). Nothing ever touched me so much, hearing their language, sounds and rhythm. I was saddened by the woman showing that everything was gone, her home now under a dam. Aborigines must be given land they want and need.

Edith Lark,
Elwood.



Sartor-ial splendour

FRANK Sartor may operate on a different tier of government but he, too, is a politician passionate about the arts. The Lord Mayor's speech at a ceremony yesterday to mark the start of work on the Capitol Theatre was peppered with phrases such as "giving the city a soul", "cultural and enriching perspective", "vibrant and enriching environment" and "cultural renaissance".

Sartor was the only lead at yesterday's performance in costume. Dressed rather self-consciously in the mayoral robes, he appeared to relax when given a laurel wreath by the Australian Ballet's Suzanne Davidson to replace the Napoleonic hat.

Ipoh Garden's managing director, Jim Barrett, a fellow student of the arts, made a lovely Freudian slip when he referred to the festivities planned for the reopening in January 1995 as the

Lord Mayor's "galah . . . er, gaia" event. "I am not referring to the outfit that he is wearing," he was quick to assure guests.

Seconds earlier Barrett had caused eyebrows to raise when he mentioned the Capitol management's desire to "bed down with *Miss Saigon* or whatever the flavour of the month is".

Recount on films

IN THE flurry of excitement counting the votes on Saturday night, the Sydney Film Festival people dropped a bundle during the Audience's Poll count, to the chagrin of Australian film directors Tom Zubrycki and Frank Rijavec.

In the category of Best Documentary, Zubrycki's film *Homelands* actually came in second to the winner, *Visions of Light*, and third was Rijavec's *Exile and the Kingdom*. Frank Perry's *On the Bridge*, which had initially been put into second place, was fourth.

THE SYDNEY MORNING HERALD
July 5th, 1993

AND THE FIGHT GOES ON

Most have heard of the freedom rides in America's Deep South, but few realise the same drama took place in outback Australia, writes **TONY HEWETT**, who reports on a new series and a documentary marking National Aboriginal and Islander Week.

THE STORIES Rachel Perkins heard from her father during her childhood were the recollections of a man who staged events which brought Australia to a dramatic standstill in 1964. Her father, Charles Nelson Perkins, was often expansive on the freedom rides he led through the north of NSW.

In a bus crammed with fellow university students, many of them white, Perkins travelled to small-town Australia to confront the racism and segregation which had been an integral part of these communities since their foundation.

The nation's media captured the young Charles Perkins in full flight - angry, confrontational and demanding immediate change to end the policies of hate which stopped Aboriginal people entering public places like halls, hotels and swimming pools.

And in a remarkable collaboration, two generations of the Perkins family have worked to create the first documentary on the event inspired by Charles Perkins in 1964.

His anger at injustice, which survives and motivates him today, is shared by Rachel Perkins, his youngest daughter, 23, the head of SBS's Aboriginal Programs Unit. Rather than invoking the weapon of confrontation like her father, she has chosen the media as her tool.

The resulting program, *Freedom Rides*, screens on SBS during the International Year of Indigenous People, as part of the broadcaster's four-part series on Aboriginal Australia, called *Blood Brothers*.

This week, Australia also observes National Aboriginal and Islander Week (NAIDOC).

Making the film was, for Rachel Perkins, like living her father's stories.

All that he had told her came to life every day as she filmed in the towns where the freedom rides had taken place - Walgett and Moree.

The most publicised event during the freedom rides was when
Continued Page 8

From Page 1

Charles Perkins and his supporters picketed the Moree Pool and Baths, demanding that blacks be allowed in.

"I was really freaking out, as I was putting my token in the Moree pool turnstile," says Rachel. "I kept thinking how I could do this now, but so many couldn't when Dad came here 29 years ago."

Rachel recalls discovering in her late teens that most people knew more about the attempts in the 1960s of the civil rights movement in America to change the quality of life for African Americans than what Aboriginal people in Australia had achieved during the same period.

"I felt angry," she says, "and often said to people: 'This story about our freedom rides needs to be told - it's part of our history, not just an integral part of my life.'"

So she embarked upon her family project. Charles Perkins, though, was not the easiest person to work with, according to his filmmaker daughter.

"He can be difficult," she says, "but the great thing was that, like most daughters, I can order Dad around a bit. He's a good talker - I used up lots of tape."

She was able to secure the co-operation of other key figures in the story, like the northern NSW Aboriginal leaders Harry Hall and Lyal Munro Jnr because they had such great respect for Charles and what he had tried to achieve.

"Aboriginal people remember Charlie," she says. "As his daughter, I'm given a measure of trust because of the work he did. I hope I've done the right thing."

Freedom Rides, the second program in the *Blood Brothers* series, has moments featuring powerful

images of racism in rural Australia created by the superb blending of old and new footage, as well as several re-enactments of confrontations faced by Charles and his peers on the freedom rides.

The use of newsreel footage depicting what white Australians thought about Aboriginal people in the 1960s will make some people cringe in shame.

Freedom Rides does not just tell what happened in 1964 after Charles's battered blue and white bus arrived in the towns. It recreates the feelings of the blacks and whites at the time by stressing several key themes: the exploitation of Aboriginal women, the bitterness of children at segregation and the resentment towards outsiders wanting change.

It also hints at the senselessness of a brand of racism which involved whites hating children resulting from white liaisons with Aboriginal women because of the colour of their skin.

Rachel Perkins told *The Guide* that her father had prompted change through his freedom rides. But the fight against racism and oppression was still continuing, which is why she originally wanted to make a program focusing on not just the freedom rides, but on the contemporary racial climate in northern NSW.

Charles Perkins, too, warns of the danger of relegating the freedom rides solely into a historical perspective.

"Actions like the freedom rides are more relevant than ever," he says. "We're still climbing out and have a long way to go."

THE SYDNEY MORNING HERALD
July 5th, 1993

This is not difficult to see when a comparison is made between some of the sentiments expressed in the scenes in *Freedom Rides* and more recent comments illustrating some of white Australia's attitudes to Aboriginal people.

How much has changed?:

- "They're not as clean, nor as intelligent" — 1964: scene from *Freedom Rides* showing a poll among people in Sydney on attitudes towards Aborigines.
- "We have to be honest and acknowledge that Aboriginal sense of nationhood or even infrastructure was not highly developed." — June 20, 1993; Tim Fischer, Leader of the Federal National Party.
- "No person, being a full-blooded or half-caste Aboriginal native of Australia, or being a person apparently having a mixture of Aboriginal blood, shall use or occupy or be present in or upon, or be allowed, or be permitted or invited, to use or occupy or be present in or upon... the bore baths or in or upon any buildings or places enclosed therewith." — 1964; scene from *Freedom Rides*, in which the then mayor of Moree, Mr Bill Lloyd, explains the segregation laws applying to the pool and baths.
- "Robert Pyers, who owns Wee Waa's Royal Hotel, admitted yesterday that he called Aborigines 'coons'. There are segregated bars for blacks and whites, he said." — March 24, 1988; the *Herald* reporting evidence to the Royal Commission into Aboriginal Deaths in Custody.
- "You want to go and ask your father where he used to spend his Friday nights — down at the mission with my mother, that's where he was." — 1964; scene from *Freedom Rides*, in which Aboriginal women accuse Walgett white men of exploiting Aboriginal women for sexual favours.
- "In the outback of Western Australia, the price of sex with an Aboriginal prostitute is as cheap as a can of beer, the Court of Criminal Appeal has heard. A Kimberley publican said the practice was known as 'Kimberley Currency'." — October 7, 1987; the *Herald* reporting on a rape trial in WA.

The first episode of *Blood Brothers* screens tomorrow night with *Broken English*, the story of Rupert Max Stuart, the Aboriginal man who was jailed in South Australia in the late '50s for a murder he did not commit. Lawrence Turner, Hugo Weaving, Noah Taylor and Tony Barry help re-create this outrageous miscarriage of justice. *Broken English* is also produced by Rachel Perkins.

Justifiably bitter about his long and unsuccessful battle to clear his name, the now elderly Rupert Max Stuart says of his ordeal: "Some people think I'm guilty and some people think I'm not. Some people think Elvis Presley is still alive and most of us think he's dead and gone."

The two other programs in the series are *From Little Things, Big Things Grow*, which profiles the life and work of singer Kev Carmody, and *Jardiwampa — A Walpiri Fire Ceremony*, which looks at an extraordinary fire ritual performed by the Walpiri people in central Australia.

Meanwhile, the ABC's offering to mark NAIDOC is a new two-hour film called *Exile and the Kingdom*, which suggests a dozen reasons why events like the freedom rides were long overdue.

It charts the systematic and brutal destruction of traditional Aboriginal culture and society in the Pilbara region of Western Australia to make way for the pearling, pastoral and mining industries.

Recently screened at the Sydney Film Festival and accepted into six other international festivals, this latest work from Frank Rijavec and Noelene Harrison is a valiant attempt to depict the enormously rich traditional Aboriginal society. This becomes a powerful indictment on just what and how much was lost in the race to develop the Pilbara.

Massacres, slave labour, abandonment by successive governments and the flagrant desecration of sacred sites have all but thwarted the struggle by Aboriginal people in the Pilbara to maintain their sense of heritage.

Blood Brothers screens tomorrow at 8.30 pm on SBS; *Exile and the Kingdom* screens on Wednesday at 8.30 pm on ABC TV.



Roger Solomon, the narrator of *Exile and the Kingdom*.

THE NEWCASTLE HERALD
July 2nd, 1993

Documentary masterpieces

ABC and SBS tune into Aboriginal culture. **JAMES JOYCE** previews two 'must sees'.

'It was the dispossession and removal of Aboriginal people from their land which has had the most profound impact on Aboriginal society.'
— Royal Commission into Black Deaths in Custody.

'All them millionaires, like Lang Hancock, he's a millionaire today from the blackfella . . . and from all the minerals what they find, the blackfellas get nothing . . . As long as they're rich, they're gone and we still poor. . . . got no country.'

— Pilbara Aborigine.

WHEN 17-year-old John Pat died in police custody in the far-flung Aboriginal 'township' of Roebourne, 1600kms north of Perth, in 1983, he became a symbol for Aborigines of oppression and injustice.

But like the other 98 deaths investigated by the Royal Commission into Black Deaths in Custody, John Pat's death was an isolated manifestation of a much wider tragedy.

As the Chief Commissioner, Mr Elliott Johnson, QC, found: 'The nexus between inadequate or insufficient land provision for Aboriginal people and behaviour which leads to a high rate of arrests and detention is repeatedly and directly observed in the reports of the deaths.'

It took the royal commission three years, \$30million and 5000 pages in 11 volumes to reach this conclusion.

It takes *Exile and The Kingdom*, a documentary premiering on ABC TV at 8.30pm on Wednesday, 111 minutes to illustrate the same point and tell what is surely the definitive story of the Aboriginal experience — beyond and throughout white settlement — at the same time.

The ABC's decision to screen this film while the Mabo controversy continues is a clever ploy, but one with good reason.

Anyone who has ever passed judgement on the Aboriginal land rights debate should see *Exile and the Kingdom* before doing so again.

It is a stunning achievement for Perth film-makers Frank Rijavec and Noelene Harrison, who took four years to make the film.

In it, the people of an Aboriginal community — the Injibandi/Ngaluma tribes of Western Australia's remote Pilbara region — tell their story.

Offering a remarkable insight into the culture of the tribes, *Exile and the Kingdom* shows how the Injibandi/Ngaluma people have been misunderstood, ignored and abused since the coastal town of Roebourne sprang up as a centre for white pearling and pastoral endeavours in the 1860s.

But more than that, the film, which was written and narrated by John Pat's uncle, Roger Solomon, examines, articulately and compellingly, the cultural and spiritual significance of the population's deep affinity for its tribal laws and lands.

Director Frank Rijavec, Australian born of Slovenian migrants, described the film as a 'homage to the extremely beautiful and complex culture of the people who have taught me most about the country my family and I are so new to'.

'Writers have done their work well in capturing this country's dreams and histories,' he said. 'My challenge was to bring some of these to life on film.'

Exile and the Kingdom does this with some memorable images and a resounding narrative from Solomon, who died at Easter from asbestos-related mesothelioma.

That the film blends a persuasive land rights passion with a clear sense of historical and social perspective makes it a documentary masterpiece.

THE SBS documentary anthology, *Blood Brothers*, consists of four one-hour films that reveal Aboriginal Australia through powerful personal stories of oppression, resistance and survival.

Like *Exile and the Kingdom*, it is a coherent, compelling examination of cultural and physical dispossession.

THE NEWCASTLE HERALD
July 2nd, 1993

The first film, *Broken English*, which premieres on Tuesday at 8.30pm, is a documentary-drama that chronicles the story of Rupert Max Stuart, who faced the gallows six times until his death sentence for the rape and murder of a young white girl was commuted to 14 years imprisonment.

The case created a political storm in South Australia in the 1960s and led to a royal commission and, to this day, Stuart says he is innocent.

A cast of distinguished actors, including Hugo Weaving, Noah Taylor, Tony Barry, Marshall Napier and Peter Whitford recreate parts of the trial, the appeals (right up to the Privy Council) and the commission hearings.

Like *Joh's Jury*, *Broken English*, which is narrated by Bill Hunter, shows up the justice system's faults with pure re-enactment. Writer/director Ned Lander realises there is simply no need for theatrics.

Rachel Perkins, who heads the SBS Aboriginal unit, produced the *Blood Brothers* series and it was her Arrernte tribal ancestry that convinced Stuart — now an elder in the Alice Springs Arrernte community — to tell his side of his story for the first time.

(Perkins' father, Charles, is featured in the second *Blood Brothers* film, *Freedom Ride*, on July 13.)

Stuart's encounter with white justice, as told through *Broken English*, makes fascinating viewing, if only as an inglorious chapter in Australian legal history.

For example, it's almost unbelievable that he was quizzed for the first time in his own language about the crime only four days before he was due to be hanged.

As well as such astonishing facts from the case and the powerful dramatisations (which are in black and white), there is also candid comment from Justice Sir John Starke, who at one time defended Stuart but in 1967 was forced to pass sentence on Ronald Ryan, the last man hanged in Australia.

And then there is Stuart: 'Some people think I'm guilty and some people think I'm not,' the old man tells the camera as he drives a battered car along a dusty road in Central Australia.

'Some people think Elvis Presley is still alive and most of us think he's dead and gone.'



Images from two Aboriginal films showing on ABC and SBS.

● The SBS music program, *nomad*, celebrates indigenous culture next Friday (11.20pm) with segments on, among others, Kev Carmody, who is the subject of the third *Blood Brothers* film, *From Little Things, Big Things Grow*, screening on July 20.

Also, *nomad* reporter Lili Tuwai takes chart-topping US dance group Arrested Development to see the Aboriginal Dance Theatre in Sydney and Yothu Yindi's Mandawuy Yunupingu comments on Mabo.

THE SUNDAY AGE (Melbourne)
July 4th, 1993

No glamor, but Mirren still a scene-stealer

SHE'S back. And she's looking tense, tired and prickly. The weary lines around her eyes remain plainly visible and cosmetically unattended. She is still a workaholic, wedded to her job, her private life a desert disturbed only by periodic eruptions of frustration. But she is trying hard to quit smoking, and looking downright incongruous gnashing those teeth on sweets.

It is a pleasure to encounter Detective Chief Inspector Jane Tennison again in 'Prime Suspect 2', not just because she is played by the splendid Helen Mirren but because there are few female characters as gutsy as DCI Tennison on television and even fewer of them in the fortysomething age bracket. The growing 'Prime Suspect' series provides one of the rare and welcome cases of a talented and mature actress playing a distinctive and complex protagonist. And the proof of Mirren's achievement is the fact that she can turn such a hard-bitten character into a credible, empathetic heroine. Mirren has noted that Jane Tennison seems too tame a name for her character: "She should be called Raquel, something go-getting. She's Murphy Brown without the humor. She's not a good person. She's a hunter more than anything."

DCI Tennison, created by Lynda La Plante and here written by Alan Cubitt, is a professional striving to be stoic. She is not a woman who gets her jollies from home and hearth. She is the type who regularly heats up frozen microwave meals and is so disinterested in the process that she doesn't even bother to buy different varieties. For Tennison, food is merely fuel and home is a place to sleep. In 'Prime Suspect 2', she shows an inclination to let her hair down just once, early on, when she relaxes in a hotel room with police detective Bob Oswalde (Colin Salmon). She's unwound, throwing caution to the wind, ready to raid the mini-bar, and then her "Guv" phones, work calls, and Jane doesn't relax again in four hours.

While crime fiction written by women and featuring female detec-



DEBI ENKER

TELEVISION

tives has enjoyed a boom in popularity, few television producers have taken the cue and tried to cater to that interest. In Britain, 'Prime Suspect' attracted 14 million viewers. In the US, it played to an audience of 12 million and won the PBS network its highest ratings in two seasons. We first (and last) met DCI Tennison in March 1992. In 'Prime Suspect', she and her resentful team of police detectives were pursuing a brutal serial killer. Up against the Sunday night movies 'Shirley Valentine' and 'Die Hard 2', 'Prime Suspect' rated only 16. But Monday's excited word-of-mouth must've run hot — the next night the figures leapt 10 points.

Although there might have been a logic to the Seven Network repeating the first series for those who missed last year's opener, it is launching straight into 'PS2' tonight at 8.30 (concluding tomorrow). This time, Tennison does not face the overt pressure of proving herself to a sceptical squad. While she is fated, by virtue of gender and temperament, to remain an outsider, she has proved her worth, demonstrated her mettle and now has new frontiers to cross.

This time, a murder investigation is the ticket for entry into a landscape of dramatic hot spots. Tennison's territory here takes in racism, sexism, black deaths in custody, police brutality, pornography and the politics of bureaucracies. When the skeleton of a teenage girl is found in the back yard of a house in a predominantly Afro-Caribbean neighborhood, the scene is set for an investigation conducted in a pressure-cooker.

THE SUNDAY AGE (Melbourne)
July 4th, 1993



The detective: Helen Mirren as DCI Tennison. "She's Murphy Brown without the humor. She's not a good person. She's a hunter more than anything."

Directed by John Strickland with a keen sense of pace, this suspenseful drama weaves an intricate plot. Part police procedural and part "whodunit", 'Prime Suspect 2', like its predecessor, is about characters. It is the sort of production where a strong character actor, with one scene, can leave a powerfully indelible impression, as Tom Watson does during his gripping hospital confession as suspect David Harvey.

A third chapter in the 'Prime Suspect' television series is planned and there are reports that Universal Pictures and Granada Television intend to bring DCI Tennison to the cinema. It is rumored that Helen Mirren will not be cast in a feature film based on the character — an affront as inexcusable as conceiving of an Inspector Morse movie without John Thaw. It is also suggested that a younger actress might be sought. Julia? Michelle? Is Sigourney available? Ooh, I'll just bet that they'll get Jane jogging. And devise some way to construct a genuinely happy, unproblematic ending. Blech! Enjoy Jane while you can, while she is neither plain nor simple.

IN the light of the currently raging debate about the implications of the Mabo case, two programs this week, dealing with Aboriginal Australia, seem particularly timely and topical. The skilful 'Exile and The Kingdom' (Wednesday, 8.30 pm, ABC), which screened at the recent Melbourne Film Festival, deals specifically with tribal history in the north-western region of Western Australia. But, more generally, this intelligently constructed two-hour documentary addresses the question of native title, and despite the legal and financial complexities raised by the High Court ruling, this film offers insight and a persuasive political perspective.

'Exile and the Kingdom' was developed by film-makers Frank Rijavec, Roger Solomon (Yirra-Bindiri) and Noelene Harrison with four tribes from the Roebourne (Ieramagadu) area and Solomon is a co-writer and narrator. The film's study of the systematic expulsion of tribal natives from their holy lands provides a damning history, a chronicle of exploitation and sustained disregard for

Aboriginal beliefs and traditional lifestyles. It is a tale of racism to rival the horror stories that incite outrage when they are told about South Africa or the American South. This eloquent film has a quiet passion and justifiable anger that only gradually emerge and it will be a revelation for urban whites for whom questions of native title and land rights might seem remote and impenetrably complicated.

Equally likely to arouse anger is 'Broken English', directed by Ned Lander ('Wrong Side of the Road'), the first episode of SBS's four-part 'Blood Brothers' anthology (Tuesday, 8.30 pm). Each self-contained chapter of the series, based on an individual's experiences, examines aspects of Aboriginal life. 'Broken English' tells of an Arrente man, Rupert Max Stuart, who was sentenced to death for the rape and murder of a white girl. Blending dramatised black-and-white re-creation with contemporary interviews, it portrays Stuart as the victim of legal and political systems relentlessly loaded against him.

In the dramatised re-creation sequences, Stuart is played with quiet strength by newcomer Lawrence Turner who is ably supported by an impressive cast including Hugo Weaving, Tony Barry, Peter Whitford and Frank Wilson. The reflective interview footage offers opinions on the South Australian case from former Premier Don Dunstan and Justice Sir John Starke. They confirm the belief that Stuart's case represents a travesty of justice. Confronting and compelling, 'Broken English' is an indictment of the official handling of the Stuart case at all levels. By extension, it is a disturbing account of the systemic abuse of black rights.

Subsequent episodes in the 'Blood Brothers' series feature a profile of musician and songwriter Kev Carmody, a profile of activist Charles Perkins — which is directed by his daughter, Rachel, who is head of SBS Television's Aboriginal Unit — and a look at Darby Jampinjimpa Ross and at the traditional cultural importance of the fire ceremony of his Warlpiri community in Central Australia.

THE SUNDAY AGE (Melbourne)
June 13th, 1993

Feasting on the meat of documentaries

The Melbourne Film Festival
(Screenings and seminars at the Astor, Kino and Valhalla cinemas and at the State Film Centre)

THE festival's annual gathering of documentaries has long been one of its unsung highlights, and 1993 is no exception. This year's official "doco day" is scheduled for Tuesday at the State Film Centre (the Astor is "resting"), the 12-hour festival with a festival beginning at 11 am.

I haven't been able to preview the daytime offerings (which include 'Confessions Of A Suburban Girl', Susan Seidelman's memoir about her '60s adolescence in suburban Philadelphia, and a program of short documentaries) but, if the three locally produced films scheduled for prime-time screenings are any indication, audiences with lasting power are unlikely to depart dissatisfied.

The best is 'Exile And The Kingdom' (8.45 pm). Presenting an account of the history that lies concealed behind the facade of a small coastal town in Western Australia, it is especially timely in the light of the current brow-beating over the High Court's Mabo ruling. Directed by Frank Rijavec, who co-wrote the script with the film's narrator, Roger Solomon (whose Aboriginal name is Yirra-Bindirri), it leads its audience inside Aboriginal culture in a way that is unprecedented.

Divided into chapters, its alternative history makes it clear why the



TOM RYAN

FILM

land is "holy" to Aborigines. Here, in particular, the focus is on the Indjibarndi and Ngarluma tribes, robbed of their homes, displaced from their sense of community by "the colonial hunger for land", and thrust together in the reserve town of Roebourne (Ieramagadu). But the film's wider implications for a nation grappling with its ghosts are clear.

Nevertheless, 'Exile And The Kingdom' is not about the white conscience. It is a history of Australia (albeit a potted one) from an Aboriginal perspective, narrating "the story the media never tell about the really important things in our lives". These include "the Dreaming", the ancient myths about the gods of the land, the river and the sea, and the way racist, expansionist colonial forces seem bent on the destruction of the traditional foundations of Aboriginal lives.

Quite properly, 'Exile And The Kingdom' is an angry film. And, even if it is too neatly packaged to be strict-

ly described as anthropological, it speaks with a compelling voice about the struggle for survival of an invaded people.

Peter Jordan's 'The Sleep Of Reason' (6 pm) is more measured in tone, although its subject is mankind's ongoing fascination with the apocalypse.

"The sleep of reason brings forth monsters," reads the opening caption, quoting Goya. Fairground patrons scream with delighted terror as their roller coaster plunges on. New York psychoanalyst Robert Lifton frowns knowledgeably and reflects on "the imagery of extinction" and on how "we need to look into the abyss". Film critic Vivian Sobchack observes that Japanese horror films like 'Godzilla' are cultural manifestations of Bomb paranoia. Robert Oppenheimer ponders on the way the Los Alamos spirit of community ironically served "the terrible truth of Trinity", the A-Bomb. And, in the film's most telling sequences, New York art critic Donald Kuspit uncovers the dark prophesies in Hieronymus Bosch's 'The Garden Of Earthly Delights' and Breughel's 'Triumph Of Death'.

Beautifully shot by Erika Addis and adapted by Jordan from 'August 6th', an original script co-written with John Hughes, 'The Sleep Of Reason' begins with a roller coaster scene on Coney Island and acerbically ends with one in Hiroshima. In between, it sets what Susan Sontag described elsewhere as

THE SUNDAY AGE (Melbourne)
June 13th, 1993

"the imagination of disaster" side by side with its reality for those whose lives were irrevocably changed by the cataclysmic events of 6 August, 1945.

'Loaded', made by Helen Bowden and Susan MacKinnon, is less ambitious in its concerns than 'The Sleep Of Reason' (with which it's screening at the 6 pm session). But its small-scale picture of a culture preoccupied with guns is equally compelling.

Set in rural Australia, 'Loaded' delivers some pretty powerful rhetoric against those unwise souls who allowed themselves to be interviewed (and anyone silly enough to share their sentiments). The interviewees' comments, about the importance of gun-ownership to family togetherness, community spirit and women's rights, are not-too-subtly punctuated by shots of men pointing guns straight at the camera, at us.

But although there are times when the filmmakers' questions, unheard, appear to have prompted interviewees, the responses are revealing and disturbing. Even the camera seems outraged when a young man, enthusing manically about his weapons, confesses that his fondest paternal dream is hearing his infant son say, "Gee, dad, I want a gun." And the emphasis is his.

"Doco day" is designed to showcase films like these, but the rest of the festival's program also provides an all-too-rare opportunity to see documentaries on the big screen. And there is

His immediate subjects are Kuwait's blazing oilfields, a legacy of the Iraqi withdrawal after the Gulf War. But 'Lessons Of Darkness' (which would make a good companion-piece to 'The Sleep Of Reason') is not concerned to apportion blame for the madness of any past acts of destruction. Rather, it is about the lessons we must learn from them.

The film's imagery is remarkable, drawing from the horrors of modern warfare what looks like a futuristic vision of a world after the apocalypse. Combined with Herzog's quasi-Biblical narration, it projects a deity's eye-view of a hell on earth. And while Herzog walks a dangerously thin line between confronting us with the consequences of mankind's self-destructive urge and aestheticising them, 'Lessons Of Darkness' is a terrifying testament about the end of the world.

Further highlights: British filmmaker Nick Broomfield's 'Aileen Wournos: The Selling Of A Serial Killer' (1.30 pm today at the Valhalla) sees the director of 'The Leader, His Driver & The Driver's Wife' turning his camera on a Florida serial-killing case. In his inimitable gee-whiz-oh-really style, he gets under the guard of his subjects and discovers an entirely different side to the story.

'Twist' (tomorrow 4.30 pm at the Valhalla) skips across the era of the dance craze in the US, the '50s and the early '60s, the time of the Itch, the

stroll, the Locomotion, the Mashed Potato, the Molecule A Go-Go, and, of course, among many others, the Twist, noting in passing that its roots lie in black culture. Not especially probing but a whole lotta fun.

Tom Zubrycki's 'Homelands' (tomorrow 1.30 pm at the Astor) is the story of an El Salvadorean emigre family living in Melbourne and torn by domestic tensions that are at least partially the result of their displacement from their homeland. Pervading the film, which is probably best described as a docu-soap, is the knowing suggestion that the real truth about the family's traumas lies outside the range of the camera.

PICKS OF THE WEEK

The Melbourne Film Festival: screenings and seminars at the Astor, Kino and Valhalla cinemas and at the State Film Centre. Ends Friday.

'Cross My Heart': Melancholy French comedy about childhood. At the Longford.

'Daffy Duck': A "best of" collection of wonderful Daffy highlights. Saturday, 11.30 pm at the Valhalla.

'One False Move': Neatly plotted cop thriller with a social conscience, directed by Carl Franklin. Rated 'R'; at the Kino.

'The Panama Deception': Startling US documentary about the 1989 invasion of Panama. Political dynamite. At the Carlton Movie-House.

A POWERFUL and passionate two-hour special *Exile and the Kingdom* is the highlight of the ABC's contribution to the Year of the Indigenous People which screens Wednesday at 8.30pm.

Exile and the Kingdom is the definitive story of the Aboriginal experience and for the first

A tribal voice in the wilderness

time tells the true story of an Aboriginal community — from creation to today's crisis, illustrated by such activities as the royal commission into black deaths in custody.

It is the culmination of

four years' work for filmmakers Frank Rijavec and Noelen Harrison. *Exile and the Kingdom* is unique in that for the first time, an Aboriginal community — the Injibandi/Ngaluma people — are associate producers and

have the opportunity to tell their own story. That story is of a community rich in tribal law and culture and not one of hopeless victims so often portrayed in the media.

Exile and the Kingdom moves from tribal laws

through the period of British colonisation, unearthing appalling facts about slavery, the violent rule of pastoral overlords, the excesses of the 1960s mining boom and problems with alcohol.

It never allows the

viewer to forget the significance and influence of spiritual homelands, the bedrock upon which tribal law is based.

It is a comparative insight into a culture so often abused, misunderstood and ignored.

This ABC special offers powerful case for Aboriginal land rights

Aboriginals get to tell their own story

Exile and the Kingdom,
ABC, Wednesday,
8.30 pm

A POWERFUL and passionate two hour special *Exile and the Kingdom* is the highlight of the ABC's contribution to the Year of the Indigenous People.

Exile and the Kingdom is the definitive story of the Aboriginal experience and for the first time tells the true story of an Aboriginal community — from creation to today's crisis, illustrated by such activities as the Royal Commission into Black Deaths in Custody.

It is the culmination of our years work for filmmakers Frank Rijavec and Noelene Harrison.

Exile and the Kingdom is unique in that for the first time, an Aboriginal community — the Injibandi / Ngaluma people — are associate producers and have the opportunity to tell their own story. That story is of a community rich in tribal law and culture and not one of hopeless victims as so often portrayed in the media.

The result of this alliance of filmmaker and community is staggering. *Exile and the Kingdom* moves from tribal laws through the period of British colonisation, unearthing appalling facts about slavery, the violent rule of pastoral overlords, the excesses of the 1960s' mining boom and problems with alcohol.

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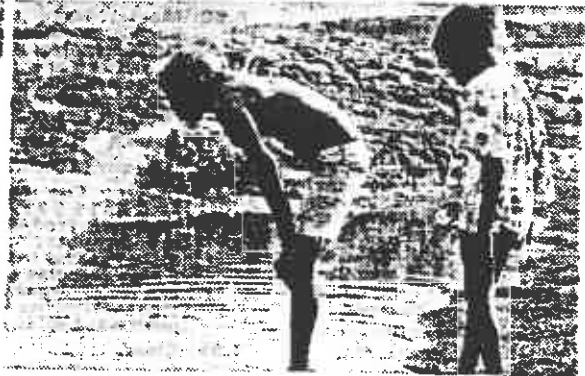
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Above all, *Exile and the Kingdom* is a persuasive argument for land rights.



● *Exile and the Kingdom* is the ABC contribution to Year of the Indigenous People. The picture (LEFT) shows Esther Pat (wife of narrator Roger Solomon) with her son Joshua and daughter, Vivian, visiting the local country. In the picture (BELOW) Roger Solomon, and Ngaluma leader, greets the spirits at a Gurra-bunya outcamp.



QUEENSLAND TIMES
(Ipswich, QLD)
July 7th, 1993

EXILE AND THE KINGDOM (ABC, 8.30pm)

THIS powerful and passionate two hour special is the highlight of the ABC's contribution to the Year of the Indigenous People.

"Exile and the Kingdom" is the definitive story of the Aboriginal experience and for the first time tells the true story of an Aboriginal community — from creation to today's crisis, illustrated by such activities as the Royal Commission into Black Deaths in Custody.

It is the culmination for four years work for film makers Frank Rijavec and Noelene Harrison. "Exile and the Kingdom" is unique in that for the first time, an Aboriginal community — the Injibandi/Ngaluma people — are associate producers and have the opportunity to tell their own story.

That story is of a community rich in tribal law and culture and not one of hopeless victims as so often portrayed in the media.

The result of this alliance of film maker and community is staggering. "Exile and the Kingdom" moves from tribal laws through the period of British colonisation, unearthing appalling facts about slavery, the violent rule of pastoral overlords, the excesses of the 1960s mining boom and problems with alcohol.

It never allows the viewer to forget the significance and influence of spiritual homelands, the bedrock upon which the Injibandi/Nagaluma tribal law is based.

It is a comparative insight into a culture so often abused, misunderstood or ignored. Above all, "Exile and the Kingdom" is a persuasive argument for land rights.

THE RIVERINE GRAZIER
(Hay, NSW)
July 7th, 1993

EXILE AND THE KINGDOM

A powerful and passionate two hour special, Exile and the Kingdom, is the highlight of the ABC's contribution to the Year of the Indigenous People and screens on ABC TV tonight, Wednesday July 7, at 8.30 p.m.

"Exile and the Kingdom" is the definitive story of the Aboriginal experience and for the first time tells the true story of an Aboriginal community - from creation to today's crisis, illustrated by such activities as the Royal Commission into Black Deaths in Custody.

It is the culmination of four years work for filmmakers Frank Rijavec and Noelen Harrison.

"Exile and the Kingdom" is unique in that for the first time, an Aboriginal community - the Injibandi/Ngaluma people - are associate producers and have the opportunity to tell their own story.

That story is of a community rich in tribal law and culture and not one of hopeless victims as so often portrayed in the me-

dia.

The result of this alliance of film-maker and community is staggering. "Exile and the Kingdom" moves from tribal laws through the period of British colonisation, unearthing appalling facts about slavery, the violent rule of pastoral overloads, the excesses of the 1960's mining boom and problems with alcohol.

It never allows the viewer to forget the significance and influence of spiritual homelands, the bedrock upon which the Injibandi/Ngaluma tribal law is based.

It is a comparative insight into a culture so often abused, misunderstood or ignored. Above all, "Exile and the Kingdom" is a persuasive argument for land rights.

SUNSHINE COAST DAILY
(Maroochydoore, QLD)
July 7th, 1993

Shock to the system

THE 1988 Bicentennial celebrations, the Royal Commission into Black Deaths in Custody and now the High Court ruling on the Mabo land claim have shaken Australia into confronting the treatment of Aborigines.

The ABC tonight presents powerful and passionate two-hour special to highlight the Year of the Indigenous People.

Exile and the Kingdom at 8.30 pm is the definitive story of the Aborigines. It is the culmination for four years work for film makers Frank Rijavec and Noelen Harrison.

Exile and the Kingdom is unique in that for the first time, an Aboriginal community — the Injibandi/Ngaluma people — are associate producers and have the opportunity to tell their own story.

That story is of a community rich in tribal law and culture and not one of hopeless victims as so often portrayed in the media.

A unique, powerful look at aboriginal life

ABC special
EXILE AND THE KINGDOM
Wednesday, July 7, 8.30pm

A powerful and passionate two-hour special Exile and the Kingdom is the highlight of the ABC's contribution to the Year of the Indigenous People.

Exile and the Kingdom is the definitive story of the aboriginal experience and for the first time tells the true story of an aboriginal community — from creation to today's crisis, illustrated by such activities as

the Royal Commission into Black Deaths in Custody.

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It never allows the viewer to forget the significance and influence of spiritual homelands, the bedrock upon which the Injibandi/Ngaluma tribal laws

is based.

It is a comparative insight into a culture so often abused, misunderstood or ignored. Above all, Exile and Kingdom is a persuasive argument for land rights.

The film is based around Roeburn in Western Australia, whose image as a troubled town was created in the late 1960s when journalists came to record the horrors of social abuse caused by thousands of single white men who flooded in to construct the railways and new towns for the iron-ore mining industry.

Viewing must for white and black Australians

A powerful and passionate two hour special **Exile and the Kingdom** is the highlight of the ABC's contribution to the Year of the Indigenous People and screens on ABC TV tonight at 8.30.

It's the definitive sto-

ry of the Aboriginal experience, and for the first time tells the true story of the Aboriginal community - from creation to today's crisis, illustrated by such activities as the Royal Commission into Black Deaths in Custody.

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It is a comparative insight into a culture so often abused, misunderstood or ignored. Above all, **Exile and the Kingdom** is a persuasive argument for land rights.

Exile and the Kingdom is a must for anyone to understand an Aboriginal perspective of their history - a rare opportunity for white Australians.

SUNDAY TASMANIAN
(Hobart)
July 4th, 1993

New series will have you in stitches

A NEW comedy series, *Absolutely Fabulous*, will premiere on ABC tomorrow night at 9.30.

Set in the frenetic world of fashion, Edina (Jennifer Saunders) is god's gift to the fashion world and the devil's gift to motherhood.

Edina is a single, working mother in her very late 30s, with two children. She is desperately trying to combine a professional, social and home life, while convincing everybody her life is "absolutely fabulous".

In the six-week series Edina has to cope with life's problems - a teenage daughter with no fashion sense, a son at university whose only interest is pot-holding, a spreading waistline, a high powered job and the daily decision of which designer outfit to wear.

Page 3 □ □ □

IN the Year of the Indigenous People, ABC presents a two-hour special, *Exile and the Kingdom* on Wednesday at 8.30pm.

Exile and the Kingdom is unique in that it tells for the first time the story of an Aboriginal community, the Injibarndi/Ngarluma community of Roeburn from creation to present day crisis.

In telling the story of a community rich in tribal law and culture and not one of hopeless victims as is so often portrayed, producer Frank Rijavec has structured the documentary according to the storytelling rhythms of Aboriginal people.

The documentary begins with the lands around the Fortesque River, the traditional homeland. The tribal elders claim that the relentless abuse which led to their removal from this land has led to many of today's problems.

Exile and the Kingdom moves from tribal laws through the period of British colonisation, unearthing appalling facts about slavery, the violent rule of pastoral overlords, the excesses of the 1960s mining boom and problems with alcohol. Yet all the time it reinforces the significance and influence of spiritual homelands, the bedrock upon which the Injibarndi/Ngaluma tribal law is based. The feeling at the end, however, is one of hope.

● Roger Solomon is narrator in ABC's two-hour special on the Aboriginal experience.



COMING ATTRACTIONS



◆ A SALUTE TO IWVIP

We mark National Aboriginal Week in this, the International Year for the World's Indigenous People with a powerful and passionate two-hour special *Exile and the Kingdom*. This story of a community, rich in tribal lore and culture, is from film makers Frank Rijavec, Noelene Harrison and their associate producers the Injibandi/Ngaluma people.

◆ NEW SHOW ON THE STARTING BLOCKS

It takes a triple award-winner to replace H.G. and Roy's *This Sporting Life*. Brit sit-com *Absolutely Fabulous*, written by Jennifer Saunders (of *French and Saunders*) and starring Saunders and Joanna Lumley won two British Academy of Film and Television Awards and a Broadcasting Press Guild Award. The studio cat has told the tea lady that a second series from H.G. and Roy is on the way.

◆ NOT AVERSE TO VERSE

The Peter Ross Sunday Afternoon treasure trove includes a rare trinket in *Call it Poetry* with a group of performance poets in performance at Sydney's Wharf Theatre and talking behind the scenes about their art. Among those featured are Billy Marshall Stoneking, Jas H Duke and PLO

◆ ON THE BALL

Sport is up and running with a major event. *International Netball* features Australia versus Jamaica. We have two nights of highlights and live coverage of the final as a Wednesday Night Special.

◆ PYRAMID SELLING

Realms of the Russian Bear came in with big ratings in the 6.00pm Sunday night slot. At the finish of its run we move from the snows of Russia to the deserts of Egypt for *The Face of Tutankhamun*. This five-part BBC series unravels the magic and mystery of one of the world's greatest archeological discoveries. New research, and archival film, some of it unseen for seventy years throw new light on the tattle on Tut.

◆ BEWITCHED

Witchcraft comes to ABC TV on Sunday nights and the present mirrors the past in a strangely menacing way. After the intrigues of the series *Clarissa* comes intrigue of a different kind in this new drama series.

◆ YOUNG TALENT TIME

Arts and Ent. present *The Young Performers Awards*. This major annual event, our very own Young Talent Time showcases the top of new Australian talent in performance and those special wet hankie moments of the actual awards presentation. This year the event is in Perth with Peter Butler directing and Ian Parmenter producing.

◆ BATTLE OF THE SEXES?

They're becoming the talk of the country - *World Series Debating*. Next on screen is a witty talk-jest taped in Brisbane. The topic? *That Men Deserve More Respect*. Joining the regular trio of wit, Andrew Denton, Wendy Harmer and Campbell McComas, are guest debaters Ignatius Jones, Robyn Archer, Hugh Lunn and Ruth Ostrow. Producer Gabrielle Ewington and director, Joe Murray kept the show on the road.

◆ VIVE LA DIFFERENCE

The Big Picture focuses on the *Opposite Sex*, posing the question - what is the real difference between men and women? Brains, emotions and behaviour are looked at in a new and provocative way. In this four-part series both content and filmic styles make for something different. The series comes with good credits, Robn Hughes as producer/director and Ian Munro as co-producer/director; narrator and co-writer Norman Swann

Powerful look at kingdom of the indigenous people

A POWERFUL and passionate two-hour special is the highlight of the ABC's contribution to the Year of Indigenous People.

Exile and the Kingdom will screen on ABC TV on Wednesday July 7 at 8.30pm.

Exile and the Kingdom is the definitive story of the Aboriginal experience and for the first time tells the true story of an Aboriginal community — from creation to today's crisis.

It is illustrated by such activities as the Royal Commission into Black Deaths in Custody.

It is the culmination of four years work for film makers Frank Rijavec and Noelen Harrison.

Exile and the Kingdom is unique in that for the first time an Aboriginal community — the Injibandi-Ngaluma people — are associate producers and tell their own story.

That story is of a community rich in tribal law and culture and not one of hopeless victims.

The result of this alliance of film maker and community is staggering.

Exile and the Kingdom

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It never allows the viewer to forget the significance and influence of spiritual homelands, the bedrock upon which the Injibandi-Ngaluma tribal law is based.

The film is based around Roeburne in WA, whose image as a troubled town was created in the late 1960's when journalists came to record the horrors of social abuse caused by thousands of single white men who flooded in to construct the railways and new towns for the iron-ore mining industry.

More recently, the media came in the wake of the national outcry that protested the killing of a 16-year-old boy in police custody. This death, perhaps more than any other, triggered the Royal Commission.

Exile and the Kingdom is a must for anyone wanting to understand an Aboriginal perspective of their history — a rare opportunity for white Australians.



CLOSE LOOK: Esther Pat nurses her son Joshua in the 'lonely country'.

A unique, powerful look at aboriginal life

ABC special
EXILE AND THE KINGDOM
Wednesday, July 7, 8.30pm

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Former Longwarry woman produces documentary

A woman who grew up in Longwarry has co-produced a documentary detailing the treatment of aboriginals in northwestern Australia which will screen on the ABC tomorrow.

Noelene Harrison worked with her film-making

partner Frank Rijavec for four years on the two hour documentary 'Exile and the Kingdom' which started life as a training video for police to help improve their relations with aboriginals.

Ms Harrison was born at Warragul and grew up in Longwarry, before "fleeing the nest to seek fame and fortune" as she puts it.

She was educated at Longwarry State School and Drouin High before moving to Western Australia where she eventually wound up at Murdoch University and became involved in filmmaking.

She was a founding member and eventually administrator of Cinematrix which successfully organised workshops to help women in developing film projects.

Ms Harrison has been back in Longwarry for the past few weeks to visit her parents and promote the documentary.

When research was underway for the film, it became clear to the filmmakers that the aboriginals wanted to tell their whole story, not just participate in a police training video, and so the project grew into a two hour documentary.

The documentary is unique in that its associate producers are the Injibandi/Ngaluma tribes meaning it is the first time the people of an Aboriginal

community have had the opportunity to tell their own story.

The close relationship between the filmmakers the community of Roebourne, 1600 kms north of Perth, has resulted in a film that is honest and tells of a community rich in tribal law and culture and not of hopeless victims as often portrayed, and has met with strong approval from aboriginal audiences.

Ms Harrison said that although it deals with a tragic subject and sensitive issues, people will come away from viewing the film feeling happy.

The film had a relatively small budget, and only a few people were involved in the production.

In addition to her role as co-producer, Ms Harrison was involved in research and the technical aspects of the film such as sound recording.

The film has played at several major film festivals and has been accepted at some overseas festivals, as well as having its initial two week theatrical run in Perth extended to five weeks because of popular demand.

Ms Harrison is currently putting the finishing touches to her next film project dealing with aboriginals 'Milli Milli'.

● 'Exile and the Kingdom' screens on ABC TV tomorrow night at 8.30pm.

Name change for Allowrie

Allowrie Foods has changed its name to National Dairies to help the company present a united marketing and sales approach.

The name change formalises other operational and organisational changes which started last year with the merger of the liquid milk and manufactured dairy operations of National Foods.

National Dairies has milk processing plants in four states that were previously known as Allowrie Foods, Mara Dairies, Farmers Union Foods and Tasmaid Foods.

The company said the Gippsland operation would continue to play a major part in the company's growth, since it had been recently updated and is located close to Melbourne.

