

# The Australian Wars

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## FINAL PRESS KIT

### PRODUCTION CONTACT

Blackfella Films

Darren Dale & Rachel Perkins

Tel: +61 2 9380 4000

Email: [info@blackfellafilms.com.au](mailto:info@blackfellafilms.com.au)

[www.blackfellafilms.com.au](http://www.blackfellafilms.com.au)



## PRODUCTION NOTES

Opening Credits (CARD 1)	SBS AUSTRALIA AND SCREEN AUSTRALIA PRESENT
Opening Credits (CARD 2)	IN ASSOCIATION WITH SHARK ISLAND FOUNDATION
Opening Credits (CARD 3)	WITH SUPPORT FROM SCREEN NSW
Opening Credits (CARD 4)	A BLACKFELLA FILMS PRODUCTION
Opening Credits (TITLE)	<b>THE AUSTRALIAN WARS</b>

Director and Presenter	Rachel Perkins
Producers	Darren Dale & Rachel Perkins
Co-Producer	Belinda Mravicic
Co-Directors	Dylan River & Tov Belling
Writers	Rachel Perkins, Don Watson, Jacob Hickey
Series Consultant	Prof. Henry Reynolds
Editors	Andrea Lang <sup>ASE</sup> Mark Atkin <sup>ASE</sup> Hilary Balmond Elliott Magen
Director of Photography	Dylan River Tov Belling Marden Dean
Production Designer	Michael Price
Costume Designer	Shani Gyde
Hair & Makeup Designer	Dalia Fernandez
Composers	Erkki Veltheim The D.A's Office
Sound Recordists	David Tranter Nick Emond
Production Company	Blackfella Films Pty Ltd
Genre	Documentary Series
Language	English, Kija & Walmajarri
Aspect Ratio	16 x 9
Durations	EP 1: 56mins 46secs EP 2: 57mins 43secs EP 3: 57mins 58secs
Sound	Stereo
Shooting Gauges / Cameras	ARRI Alexa Mini, Alexa LF, Blackmagic Pocket 6K

## SERIES SYNOPSES

### ONE LINE SYNOPSIS

**The Australian Wars** presents a compelling awakening to the wars fought in our own country that for too long have been at the centre of our great Australian silence.

### LOGLINE

Over three parts this groundbreaking documentary series gives voice to the story of The Australian Wars, fought on our home soil, as the colonial frontier pushed forward, and First Nations people resisted. This is our longest and perhaps most defining war that established the Australian nation.

### ONE PARAGRAPH SYNOPSIS

There are more than ten thousand monuments across the country that honour the war dead<sup>1</sup>. But what of the bloody battles fought on our home soil, in our longest-running war that established the Australian nation? In this landmark three-part documentary series, filmmaker Rachel Perkins journeys across the country, to give voice to the story of The Australian Wars. And once given voice, it will change the narrative of our nation.

## SERIES SYNOPSIS

The story of Australia's longest and perhaps most defining war deserves to be heard. It is not a unique story, rather, the Australian chapter of a global history of imperialism. This is not a new story, either. It has been there all the time, waiting to be heard. And it has never been told quite like this on Australian television<sup>2</sup>. We weren't taught about it in school and it has never been truly recognised. But once given voice, it will change the narrative of our nation.

The British claim to the Australian continent, without recognition of the ownership by First Nations people, set in train brutal conflicts that unfolded for more than one hundred years. The occupation of the Australian continent was one of the world's most rapid land grabs.<sup>3</sup> Despite the myth of peaceful 'settlement', the occupation was forcefully resisted<sup>4</sup>. It was resisted by the First Nations people of Australia, a people bound to their land and waters across deep time.

From 1788 onwards, government records and first-hand accounts record a pattern of guerrilla style warfare, fought by warriors against colonial armies and paramilitary forces and, perhaps most controversially, the settlers themselves<sup>5</sup>. This was not the traditional warfare of armies in opposing battle lines that we commonly understand as war. It was guerrilla warfare that moved across place, time and battlelines within the tumultuous and moving frontier. There were friendships and understanding amongst the brutality, and in all its complexity, these wars are hard to define. Yet the facts are clear. The Australian Wars were fought for more than 100 years and cost the lives of perhaps 100,000 thousand people<sup>6</sup>.

Both sides used their advantages. For the First Nations people, fire, knowledge of country, tracking skills and the tactic of surprise were effective strategies<sup>7</sup>. On the other side, terror, dawn raids, martial law and, as time went by, the horse, superior weaponry and, finally, the enlistment of First Nations people against their own<sup>8</sup>.

For First Nations people, it was fundamentally a war over land, but also much more than that – it was a battle for a way of life. For Britain, it was a convenient place to dump its excess populations and secure territory for its empire. But whilst the war began with the arrival of the British, it was concluded by the premiers of the state colonial governments - the founding fathers of the modern federated Australia.

Filmmaker Rachel Perkins journeys across the continent over three episodes to explore the breadth of warfare, strategy and forceful resistance. The lives of warriors, women and children, military men, governors and colonists are illuminated as they grapple with the forces of war. But it also an exploration of the here and now, the legacy of war and how we grapple with this truth.

**The Australian Wars** presents a compelling awakening to the wars fought in our own country that for too long have been at the centre of our great Australian silence.

## EPISODE ONE SYNOPSES – THE AUSTRALIAN WARS

### One Line Synopsis – Episode 1

The modern-day city of Sydney was the birthplace of contemporary Australia and the first battleground in The Australian Wars<sup>9</sup>.

### One Paragraph Synopsis – Episode 1

The modern-day city of Sydney was the birthplace of contemporary Australia and the first battleground in The Australian Wars. With no treaty in place, the relationship between the European occupying forces and the land's First Nations people was predetermined to be violent. Despite the best efforts of the first governor to make peace, he responded violently when faced with the first named resistance leader Pemulwuy<sup>10</sup>.

### Detailed Synopsis – Episode 1

For Australia's First Nations people, inter-tribal conflict was a fixture of society, but nothing could prepare them for the war over land and livelihood. For the British Empire, this form of warfare was a well-trodden path. Britain had been colonising the lands of Indigenous people for hundreds of years prior to claiming the Australian continent. Ultimately, if the Indigenous populations resisted their encroachment, the empire ensured violence to enforce its will.

With no treaty in place between the Crown and Australia's First Nations people to negotiate over land, the relationship was predetermined to be violent. But the arrival of the world's most powerful empire began as a small, largely friendly venture in Sydney Harbour. In this guise it was impossible for the First Nations people of the Sydney region to anticipate what would follow.

The first Governor of NSW, Arthur Phillip, took seriously his instructions to form friendly alliances with the locals. As Professor Henry Reynolds describes, "any invader, once they've invaded, wants peace". In the first two years of their arrival, convicts who strayed outside the fortified British encampment were speared. Phillip opted for a strategy to capture and convince the locals of his friendly intentions. Bennelong, the Wangal warrior, was captured and Phillip went to great lengths to gather intelligence from him<sup>11</sup>. Bennelong also learned the British ways. But when Bennelong escaped, Phillip, desperate to find him, walked into what appeared to be a payback<sup>12</sup>. He was speared<sup>13</sup>. Despite this, Phillip did not retaliate<sup>14</sup>. With his seeming acceptance of Aboriginal law, Bennelong brought his people into the small township of Sydney.

But the agricultural society required more land to feed the many Phillip knew would arrive. So he expanded the colony, west of Sydney to Paramatta. Bennelong warned Phillip that the Barramattagal people objected, but Phillip went ahead regardless<sup>15</sup>. The interests of the colony had to prevail. And as more people arrived, the colony continued to expand into Dyerrubin/The Hawkesbury. Here the abuse of women and children became one of the triggers for war<sup>16</sup>.

As governors came and went, each would ultimately resort to tactics of terror. Macquarie, one of the most famous of the early governors, would approve the first recorded massacre<sup>17</sup>. Today it is known as the Appin massacre. Glenda Chalker, a descendant of one of its survivors,

recounts what happened<sup>18</sup>. We follow her as she visits the ancestral remains, the skulls taken from the victims of the Appin massacre. In a storage facility at the National Museum of Australian, the remains of the war dead await reburial<sup>19</sup>.

## EPISODE TWO SYNOPSES

### One Line Synopsis – for Episode 2

European immigration doubled in Tasmania<sup>20</sup> and so to the death count as colonists encroached on the best land and Tasmanian Aboriginal people resisted their occupation.

### One Paragraph Synopsis for Episode 2

The absence of public memorialisation of frontier warfare in Tasmania is incongruous in an island so characterised by its colonial past. This public amnesia is in stark contrast to the richly detailed records of war left by the colonial government in the Tasmanian archives. This government enacted elaborate military plans with the backing of martial law across the island in an effort to conquer the Tasmanian First Nations people. The First Nations people fought almost down to the last person before accepting the terms of an armistice, the terms of which were never honoured.

### Detailed Synopsis – Episode 2

With a change in British immigration policy<sup>21</sup> the European population doubled in Tasmania and the demand for land increased exponentially. So, too, the death count, as colonists encroached on the best land and Tasmanian Aboriginal people resisted the incursion<sup>22</sup>.

Governor Arthur used his extensive military experience and an administrative autocracy to defend the Empire's interests<sup>23</sup>. He created a secure zone within what he called the settled districts<sup>24</sup>, and fortified the area with armed parties of colonists and soldiers. But the so-called settled districts were also the prime hunting ground of the Big River and Oyster Bay people<sup>25</sup>. As in New South Wales, violence spiraled into all-out warfare and the Big River and Oyster Bay people fought fire with fire<sup>26</sup>. With the killing of white women by unknown warriors, Arthur capitalised on public outrage to suspend the law and increase military power under the guise of martial law<sup>27</sup>. It sent a message that the colonisers had the required protection to kill<sup>28</sup>.

Arthur authorised a propaganda campaign: painted boards designed to illuminate the theory that all were equal, both black and white, before British law<sup>29</sup>. But for warriors such as Tongerlongeter, this was a stark contrast to his experience<sup>30</sup>. With his family murdered and abducted, Tongerlongeter led the remnants of his people in a hard-fought resistance. Despite losing his arm in battle, he and his people continued to fight<sup>31</sup>.

In the remote north-west of the island, the Van Diemen's Land Company, a corporate wool-producing venture supported by the Empire was growing<sup>32</sup>. Meanwhile, the new settlers in the region were doing their utmost to extirpate – that is, to destroy entirely – the local people<sup>33</sup>. In just a few short years, an estimated eighty-five percent of them had been killed. In Hobart, Arthur used the cover of martial law to excuse the cold-blooded murders by the men of the colony<sup>34</sup>. Today, the Van Diemen's Land Company persists as a farming corporation, and it is worth an estimated \$280 million dollars<sup>35</sup>. Whereas, the local population who occupied that area have no living descendants<sup>36</sup>. Whether genocide was intended or not, in the north-west it was the result<sup>37</sup>.

But today the resilience and survival of Tasmanian Aboriginal people is a matter of pride. Together with the RSL of Tasmania, they are planning to erect a monument to the warfare in Tasmania<sup>38</sup>. It will be separate from, but an accompaniment to, the Hobart Cenotaph to war. If it eventuates, it will be the first to be created in such a partnership, and in some way break the great Australian silence in the island state.



## EPISODE THREE SYNOPSES

### One Line Synopsis – for Episode 3

Northern Australia was the final frontier of conquest and though The Australian Wars began with the British Government it was concluded by the founding fathers of modern Australia.

### One Paragraph Synopsis for Episode 3

In 1837 the Colonial Office in London began opening up the entire territory of Australia for sale<sup>39</sup> and the great squatting age began. The north of Australia was the final frontier and with the technological advancement of guns, the proliferation of horses and the use of native police, the battle for the north tipped irreversibly in favour of the squatters.

### Detailed Synopsis – Episode 3

The abolition of slavery in the 1830s was a defining moment for the British Empire. Buoyed by their success, the abolitionists looked to the plight of Indigenous people in the British colonies<sup>40</sup>. In London, the Colonial Office was responsible for territories scattered across the globe, including three in Australia.

With pressure mounting for approval for a fourth colony in South Australia, the influence of abolitionists ensured the foundation of South Australia was to be done differently. The Colonial Office issued instructions that in South Australia, access to land was to be negotiated with Aboriginal people. But London was literally on the other side of the planet and, on the ground, no such arrangements<sup>41</sup> or treaties were made as settler interests prevailed.

Within the colony of NSW, settler expansion had accelerated far beyond the legal boundaries set by the colonial government. Realising they were unable to contain the settler expansion, the Colonial Office changed its land policy. It opened the entire continent for settlement. With this decision, the great squatting age began. Colonists spread into what would become Queensland and Victoria, assisted by the proliferation of horses. Everywhere they were met with resistance from First Nations people<sup>42</sup>.

The Gunditjmarra in the western districts of Victoria used the natural advantage of volcanic rock strewn across their country to escape from the men on horses. From their natural fortress, they launched economic warfare, raiding the settlers' sheep.<sup>43</sup> But the colonial playbook provided solutions. As in Africa, the colonial government used skilled Indigenous men to fight their own. They were called Native Police but they went far beyond what we understand today as policing duties. The Native Police brought the advantages warriors possessed: tracking skills and the ability to live off the land. The Native Police established a headquarters in Gunditjmarra territory, the ruins of which stand today. After more than a decade, the Gunditjmarra resistance was finally crushed. With all available land occupied by squatters in Victoria, New South Wales and Tasmania, the squatters looked to the final frontier of the north.<sup>44</sup>

With the formation of an independent government in Queensland in 1859<sup>45</sup>, the Colonial Office handed over local policy to the new Queensland parliament, which was dominated by pastoralists.<sup>46</sup> The new government established its own Native Police on a much grander scale, to clear the way for the settlers<sup>47</sup>. A meticulous research project [Frontier Conflict and](#)

[the Native Mounted Police in Queensland](#) has documented at least one hundred and fifty sites where the Native Police set up their 'camps' across Queensland and northern New South Wales.<sup>48</sup> Designed to move with the frontier, they gradually made their way north. Over fifty years of its existence it is estimated the Native Police may have killed perhaps 72,000 Aboriginal people.

With further land being 'opened up' by explorers, squatters drove cattle west from Queensland across the Top End of Australia and into the Kimberley<sup>49</sup>. With repeater rifles now available<sup>50</sup>, the death count increases dramatically<sup>51</sup>. A national research project [Colonial Frontier Massacres, Australia, 1788 to 1930](#) (has identified more than four hundred instances of the massacre of Aboriginal people. This compares to just twelve sites of massacre of white settlers across the continent<sup>52</sup>.

In the Northern Territory and the Kimberley, the pattern is repeated. Vast pastoral stations are carved out across Aboriginal territories and a process of 'quietening the blacks'<sup>53</sup> begins. A process that Aboriginal people refer to as the 'killing times'<sup>54</sup>. Warriors who survive the violence are rounded up and put 'on the chain', meaning they were chained by the neck and forced to walk hundreds of kilometres to be tried en masse<sup>55</sup>. In Western Australia, 'repeat offenders' – that is, the fiercest warriors<sup>56</sup> – were sent to Rottnest Island prison. Thousands of kilometres away from their country, many never to return<sup>57</sup>.

The Western Australian, South Australian and Queensland governments oversaw this violent appropriation of Aboriginal land and turned a blind eye to the unfolding violence<sup>58</sup>. So whilst the warfare began with the British occupation it was concluded by the founding fathers of the federated Commonwealth.

At the Australian Government's national War Memorial, there is only a cursory mention of this warfare. In the climax to the series, filmmaker Rachel Perkins returns to Canberra to query the Australian War Memorial's exclusion of the frontier wars that made the modern Australian state.<sup>59</sup>

Professor Henry Reynolds summarises the series eloquently by responding: "Was the conflict war, or something less than war? That's the fundamental question. It was possible for Europeans to accept that there was conflict but not see it as war. It was too scattered, too small-scale, didn't have the dignity of war. And for the Indigenous people, they must have always realised this was war in that sense, that it was about unbelievably important things for them. It was whether or not they could control the way the land was managed, and it was ultimately about their very survival, and the very survival of their cultures and traditions. It was war because of what it was about, not the way it was fought. And my view is, not only was it war, but it was our most important war. One, it was fought in Australia. Two, it was fought about Australia. And three, it determined the ownership and the control, the sovereignty of a whole continent. Now what can be more important than that to us?<sup>60</sup>".

## DIRECTOR STATEMENT – RACHEL PERKINS

Telling the story of The Australian Wars has been the greatest privilege. It took three years to make but despite the significant collective effort to create this series, I am still left with feelings of inadequacy. This is an epic story. How can three hours of television contain more than one hundred years of history across a whole continent? And even for those stories that are included, it is not possible to 'fix' the history or deliver justice to the people depicted.

Notwithstanding these limitations, my hope is that this series will stimulate not just conversation, but action. My hope is that it will contribute to the building groundswell that seeks a to re-set the relationship between Indigenous people and the state, as the representative of the Australian people. This hope is not grounded in the naive fantasy that storytelling is the answer. After all, this series is not the first of its kind in this country. But this series *does* land at a pivotal time. Calls for a formal process of truth-telling, as part of a Makaratta agreement-making commission, have been requested through the Uluru Statement from the Heart. And the current government has answered this call, agreeing to enact this request in full.

So, if there was ever a time for the Australian people to understand how their nation was born, the time is now. To shift the relationship, it will need the momentum that comes with widespread community understanding. And this is why I chose to call this series The Australian Wars. We need to understand the fundamental truth of what happened, and we need a way to talk about it that makes it our own.

At the beginning of making this series, I was reluctant to embark upon it. From my previous experience making *First Australians* (the seven-part documentary series for SBS), I knew what was waiting for me in the archives. The horror of it. And writing this now, before it goes out into the public, I know what will be waiting for me once it does. The personal vilification. The shooting of the messenger.

As an advance case for my own defence, my approach throughout the creation of the series has been to avoid weaponising this story. This is a shared history. Warfare by its very nature is. And we must work out how to recover from the burden of it together. This is why we very deliberately ensured the voices of this series are both Aboriginal and non-Aboriginal people, more than fifty interviewees in all.

This series does not, however, claim to be 'objective'. My own family was subjected to the warfare on the frontier – on both its Arrernte and Kalkadoon sides. As Professor Marcia Langton points out in her final interview in the series, Indigenous people "are burning with a desire for justice". I am one of those people and as we travelled to every jurisdiction in Australia, meeting Aboriginal people and hearing their stories, that burning desire became stronger.

And for those who deny this history – and they will be many – if the voices of those Aboriginal people are not enough, there are the archives, and the historical research and writing by leading historians. And despite what have been called the history wars, it is almost impossible to find a qualified, reputable historian who doesn't agree this was a war. The evidence is too substantial. To those historians who have brought this story to light over many decades, we owe a great debt for their work. And I hope that perhaps, in my lifetime, we will see the work of restoring this history to our nation completed.



## RACHEL PERKINS – Producer, Director, Writer & Presenter

Rachel's filmmaking career spans three decades. She was trained at the Central Australian Media Association in Alice Springs in the late 1980's and now lives between Alice Springs and Sydney. She founded Australia's premier Indigenous production company Blackfella Films in 1992, and has contributed extensively to the development of Indigenous filmmakers in Australia and, more broadly, to the Australian film and television industry.

Rachel has directed four feature films: **Jasper Jones** (nominated for Best Film at the 2017 AACTA Awards), as well as **Radiance**, **One Night the Moon** (which received 5 Australian Film Institute (AFI) Awards), and the musical **Bran Nue Dae**. In 2012 Rachel directed the telemovie **Mabo**, which screened on ABC1 to mark the 20<sup>th</sup> anniversary of the historic High Court decision. **Mabo** was nominated for Most Outstanding Mini Series or Telemovie at the 2013 TV Week Logie Awards.

Rachel directed three episodes of the landmark ABC television drama series **Redfern Now** which was awarded the 2013 and 2014 TV Week Logies for Most Outstanding Drama Series, and the 2014 AACTA Award for Best Television Drama Series. In 2013 and 2014 Rachel received the Australian Directors Guild (ADG) Awards for Best Direction in a TV Drama Series for her work on **Redfern Now**. In 2015 she directed the final telemovie instalment of **Redfern Now: Promise Me**, for which she received the 2015 ADG Award for Best Direction in a TV Drama Series.

In 2018 Rachel directed all 6 episodes of the first season of critical and ratings hit **Mystery Road** for the ABC which won the Logie for the most popular TV drama series. In 2019 Rachel directed the 6 x 1 hour ABC drama series **Total Control** for the ABC, which premiered at Toronto International Film Festival, won the 2019 AACTA Award for Best TV Drama Series, the 2020 MIPCOM Diversify TV's Excellence Award for Representation of Race and Ethnicity (Scripted) and the 2021 Bronze Award for an Entertainment Program (Drama) at the New York Festivals TV & Film Awards.

Rachel also wrote, directed and co-produced the seven-hour documentary series **First Australians** (2008), which received Australia's top honours including AFI and IF Awards, the UN Media Peace Prize, TV Week Logie, and the Writers and Directors Guild of Australia Awards.

Rachel's other documentary work includes the series **Blood Brothers**, **Spirit to Spirit** and **Black Panther Woman**.



## JACOB HICKEY – Writer

Jacob started his career in BBC Current Affairs and Documentary and worked on many award-winning projects before moving to Australia. In 2009 Jacob wrote and directed the feature length documentary **Inside the Firestorm** for the ABC telling the story of Australia's worst bushfire disaster 'Black Saturday'. The documentary won the 2010 AFI Award for Best Direction in a Documentary.

Other projects include the series **Immigration Nation**, on which he was both series producer and director, and **Once Upon a Time in Cabramatta**, on which he was series producer and writer. It won Gold and Silver Medals at New York Film Festivals International Television and Film Awards. In 2012 Jacob was the series producer, director and writer of **Dirty Business – How Mining Made Australia** for SBS.

In 2013 Jacob joined Blackfella Films' Melbourne office as Head of Factual.

Jacob was the writer and series producer of the acclaimed **First Contact** which won the 2015 TV Week Logie Award for Most Outstanding Factual Program. Other projects for Blackfella Films include 'big science' series **DNA Nation, How 'Mad' Are You?** which explored mental health in Australia, and a second season of **First Contact**. Jacob was co-writer, with Amanda Blue, of feature length documentary **Deep Water: The Real Story** which shared the Betty Roland Prize for Scriptwriting at the 2018 NSW Premier's Literary Awards.

In 2017 SBS broadcast the ratings hit series **Filthy Rich & Homeless** on which Jacob was the writer and series producer. In 2019 a second season won the Silver World Medal at the New York Festivals International TV & Film Awards and the Gold Trophy for Reality TV at the 2019 Venice Film Awards. The third and final season won the 2021 BANFF World Media Festival International Rockie Award for Best Docuseries and the Gold Award for Documentary (Social Issues) at the 2021 New York Festivals TV & Film Awards.

Jacob produced, with Darren Dale, the documentary **Maralinga Tjarutja** for the ABC which won the 2020 AACTA Award for Best Direction in Nonfiction Television and the Silver Award for Documentary (Human Rights) at the 2021 New York Festivals TV & Film Awards. He was the writer, series producer and series director on the major observational series **Addicted Australia** for SBS which won the Gold Award for Documentary (Social Issues) at the 2022 New York Festivals TV & Film Awards.

In 2021, Jacob wrote and series produced the factual series **Books That Made Us** about Australian literature which won the Gold Award (THE ARTS) at the 2022 New York Festivals TV & Film Awards., and

co-wrote, with Amanda Blue, the feature documentary **Step Into Paradise** about Jenny Kee and Linda Jackson.

Jacob was a writer on the historical series **The Australian Wars** for SBS, about the nation's frontier conflicts.

In 2022, with Darren Dale, he was Executive Producer on the 6 x 30 minute documentary series **Our Law** for NITV, produced by Pink Pepper and Periscope Pictures.

He is currently working on an adaptation of **Dark Emu** for the ABC, and is Executive Producer on the factual series **First Weapons** for the ABC.



## DARREN DALE – Producer

Darren has been a company director of Blackfella Films, Australia's premier First Nations production company, since 2000.

In 2008 Darren, together with Rachel Perkins, produced the landmark multi-platform history series **First Australians** for SBS which received many accolades including AFI, TV Week Logie, AWGIE and Australian Director's Guild Awards. In 2011, Darren produced the feature documentary **The Tall Man** which premiered at the 2011 Adelaide Film Festival and screened at TIFF and the International Documentary Film Festival Amsterdam (IDFA), and received the inaugural Walkley Award for Documentary.

In 2012 Darren and Miranda Dear produced the ABC telemovie **Mabo**, followed by two seasons and a telemovie of the groundbreaking drama series **Redfern Now** in collaboration with Emmy Award-winning UK writer Jimmy McGovern. **Redfern Now** won the TV Week Logie Award for Most Outstanding Drama Series in 2013 and 2014, and the 2014 AACTA Award for Best Television Drama Series. The telemovie **Redfern Now: Promise Me** was broadcast in 2015.

In 2014 Darren produced the acclaimed **First Contact** for SBS which won the 2015 TV Week Logie for Most Outstanding Factual Program. He has also produced the SBS 'big science' series **DNA Nation, How 'Mad' Are You?** which explores mental health in Australia, a second season of **First Contact** and the first of three seasons of the award winning **Filthy Rich & Homeless**.

Darren was Executive Producer on the 14 x half hour ABC3 teen drama series **Ready for This**, winner of the 2015 AACTA Award for Best Children's Television Series and the 2016 TV Week Logie Award for Most Outstanding Children's Program.

In 2016 Darren produced, with Miranda Dear, the drama series **Deep Water** accompanied by the feature documentary **Deep Water: The Real Story** and a multiplatform project for SBS investigating gay hate murders in Sydney. The feature documentary **In My Own Words** for NITV premiered at the 2017 Sydney Film Festival.

Broadcast on SBS in 2018, season 2 of **Filthy Rich & Homeless** received the Silver World Medal at the 2019 New York Festivals International TV & Film Awards and the Gold Trophy for Reality TV at the 2019 Venice TV Awards,

Completed in 2019 was the AACTA Award winning Best Television Drama **Total Control** for the ABC. Produced with Miranda Dear, it

premiered at TIFF and was awarded the 2020 MIPCOM Diversify TV's Excellence Award for Representation of Race and Ethnicity (Scripted), and the Bronze Award for Entertainment Program (Drama) at the 2021 New York Festivals TV & Film Awards.

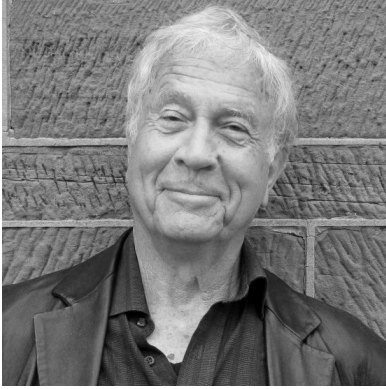
In 2020 for the ABC Darren produced, with Jacob Hickey, the documentary **Maralinga Tjarutja** which won the 2020 AACTA Award for Best Direction in Nonfiction Television and the Silver Award for Documentary (Human Rights) at the 2021 New York Festivals TV & Film Awards. For SBS, Darren completed the third and final season of **Filthy Rich & Homeless** which won the 2021 BANFF World Media Festival International Rockie Award for Best Docuseries and the Gold Award for Documentary (Social Issues) at the 2021 New York Festivals TV & Film Awards, and the major observational series **Addicted Australia** which won the Gold Award for Documentary (Social Issues) at the 2022 New York Festivals TV & Film Awards.

In 2021, Darren produced for the ABC a second season of **Total Control**, which won the Gold Award (Entertainment Program - Drama) at the 2022 New York Festivals TV & Film Awards, the feature documentary **Step into Paradise** about iconic fashion designers Jenny Kee and Linda Jackson and **Books That Made Us**, a 3 part factual series about Australian literature which also won a Gold Award (THE ARTS) at the 2022 New York Festivals TV & Film Awards.

In 2022, Darren completed production on the historical series **The Australian Wars** for SBS about the nation's frontier conflicts, and with Jacob Hickey, was Executive Producer on the 6 x 30 minute documentary series **Our Law** for NITV, produced by Pink Pepper and Periscope Pictures.

Darren is a Member of the Academy of Motion Picture Arts & Sciences. He currently serves on the boards of NIDA, ACMI, the Sydney Film Festival and the Sydney Festival. He was on the board of Screen NSW from 2011 to 2015, the Council of the Australian Film Television and Radio School from 2012 to 2018, with a term as Deputy Chair from 2014 to 2018. In 2012 he was the recipient of the prestigious AFTRS Honorary Degree.





## HENRY REYNOLDS – Series Consultant

Henry Reynolds has published 20 books and over 60 chapters in books and articles in journals ( books listed in Google/ H.R books and Wikipedia) List of chapters and articles available if required. Among his best known books are: *The Other Side of the Frontier*, *The Law of the Land*, *This Whispering in Our Hearts*, *Fate of a Free People*, *Why Weren't We Told*, *North of Capricorn*, *Forgotten War* and *Drawing the Global Colour Line* co-authored with Marilyn Lake.

Henry has written a large number of articles in newspapers and magazines. Over 100 interviews on radio and television including major national programs. Delivered public lectures and talks all over Australia.....including over 20 major named lectures in Australia, Britain, New Zealand and Canada. Addressed the National Press Club. Has participated in all of Australia's major literary festivals in Perth, Adelaide, Melbourne, Sydney, Brisbane, Hobart, Byron Bay, Canberra, Bendigo, Bellingen.

Henry Reynolds has had books published by major publishers: Penguin/Viking , Allen& Unwin, Cambridge University Press, Oxford University Press, New South Books. All books widely reviewed in national media. Many have appeared on best-seller lists. Total sales would be around 250,000 copies. His books have won major literary prizes: The Prime-Ministers Prize for non-fiction, The Queensland Premiers Prize ( twice), The Human Rights Commission Prize for literature (twice), the Victorian Premier's prize for non-fiction, The Banjo Prize of the Australian Book Council, the Ernest Scott Prize(twice). All books have either won or have been short-listed for major national literary prizes. Most recent book *Forgotten War* won the Victorian Premier's Prize and was short-listed for the Queensland Premier's prize and the Tasmanian Literary Prize.

Henry's Work and career was commemorated in the 2009 publication *Frontier, Race and Nation: Henry Reynolds and Australian History* edited by B. Attwood and T. Griffiths. Career has been the subject of numerous feature articles in national media.

His books and articles have been widely used as source material and inspiration for poets, film makers, song writers, painters, novelists and dramatists. Henry has received numerous other awards and distinctions: Honorary doctorates from University of Tasmania and James cook University. Election to Australian Institute of Aboriginal and Torres-Strait Islander Studies, Australian Academy of the Humanities, Academy of Social Sciences in Australia.

Henry was elected as one of the 100 National Living Treasures,1998, chosen as Australian Humanist of the Year, 2000, recipient of Federation Medal, 2001, chosen as Tasmanian Senior Citizen of the year in the Australia Day Awards, 2015 and was recipient of the Royal Society's Clive Lord Memorial Medal, 2016.

Henry Reynolds acted as consultant for legal team involved in fighting the WIK case before the High Court in 1995-96. Historical consultant with ABC for three part documentary *Frontier* and with the BBC for an adaption for a one part version. Working with Black Fella Films on three part television series on frontier wars for SBS.

## ABOUT BLACKFELLA FILMS

For over twenty years Blackfella Films has created innovative and high quality content across factual and drama in both series and feature formats for theatrical, television and online platforms. Its award winning productions have screened at the premier international film festivals including Sundance, Berlin and Toronto, and distinguished its team as creators and curators of distinctive Australian content.

The company was founded in 1992 by writer/director/producer **Rachel Perkins** who was joined by producer **Darren Dale** in 2001. In 2010 Blackfella Films was a recipient of Enterprise funding from Screen Australia. Former ABC Television Head of Drama **Miranda Dear** joined the company as a producer and was Head of Drama from 2010 to 2020. In 2011 Rachel Perkins and Darren Dale as directors of Blackfella Films were ranked number 16 in the **Encore Power 50**. In 2013 producer **Jacob Hickey** was appointed Head of Factual, based in the company's Melbourne office. Erin Bretherton joined the company in 2020 as Head of Scripted Development.

A standout achievement for the company was the award-winning 7 part documentary series **First Australians**. The landmark multi-platform history series, broadcast on SBS Television to over 2.3 million viewers, was accompanied by an internationally acclaimed interactive website. **First Australians** was awarded Australia's top honours for documentary including the Australian Film Institute (AFI) and IF Awards, the UN Media Peace Prize, TV Week Logie and Australian Writers and Directors Guild Awards. **First Australians** has sold throughout the world, and is the highest selling educational title in Australia.

The feature documentary **The Tall Man**, produced by Darren Dale with executive producer Rachel Perkins and directed by Tony Krawitz, received the inaugural Walkley Award for Documentary and was nominated for four Australian Academy of Cinema and Television Arts (AACTA) Awards including Best Feature Documentary. It screened at the Toronto Film Festival in 2011, was released in cinemas nationally by Hopscotch/eOne, and broadcast on SBS Television in 2012.

**The Tall Man** was followed by the ABC telemovie **Mabo**, produced by Darren Dale and Miranda Dear and directed by Rachel Perkins, featuring Jimi Bani as Koiki 'Eddie' Mabo and Deborah Mailman as his wife Bonita. It was broadcast in June 2012 to mark the 20th anniversary of the landmark High Court decision on native title. Among numerous accolades, writer Sue Smith received the 2012 AWGIE for Best Original Telemovie Screenplay and Deborah Mailman received the 2013 TV Week Logie Award for Most Outstanding Actress.

In 2012 Blackfella Films also completed production on the groundbreaking 6 x 1 hour ABC drama series **Redfern Now**, developed in collaboration with renowned UK scriptwriter Jimmy McGovern as story producer. The series was the first Australian drama series written, directed and produced by Indigenous Australians, and was invited to participate in both the FIPA and Series Mania television festivals in 2013. A further season of 6 x 1 hour episodes was produced in 2013, and a final telemovie instalment was broadcast in 2015.

**Redfern Now** has received an extraordinary level of critical and popular acclaim, including the 2013 and 2014 TV Week Logie Awards for Most Outstanding Drama Series and the 2014 AACTA Award for Best Television Drama Series. In 2013 writer Steven McGregor received the AACTA Award for Best Screenplay in Television and Leah Purcell received the AACTA Award for Best Lead Actress in a Television Drama, and in 2014 composer Antony Partos received the AACTA Award for Best Original

Music Score in Television. Director Rachel Perkins also received Australian Directors Guild (ADG) Awards for Best Direction in a TV Drama Series in consecutive years in 2013 and 2014 for her work on the series, and again in 2016 for the telemovie **Redfern Now: Promise Me**.

In 2014 Blackfella Films produced the 3 x 1 hour factual series **First Contact** for SBS which won the 2015 TV Week Logie Award for Most Outstanding Factual Program. The series garnered national attention and acclaim for its treatment of contemporary Australian attitudes towards Indigenous Australians.

The 14 x half hour teen drama series for ABC3 **Ready For This**, a co-production with award winning producer Joanna Werner, received the 2015 AACTA Award for Best Children's Television Series and the 2016 TV Week Logie Award for Most Outstanding Children's Program.

Broadcast on SBS in 2016 were the 3 x 1 hour big science series **DNA Nation** featuring Ian Thorpe, Ernie Dingo and Julia Zemiro, and a second 3 x 1 hour season of the acclaimed **First Contact**.

Also for SBS in 2016, Blackfella Films produced the major multiplatform event **Deep Water**. It comprised a 4 x 1 hour crime drama series starring Noah Taylor and Yael Stone which has sold worldwide including to the BBC, Netflix, SundanceTV/AMC and Acorn, the companion feature documentary **Deep Water: The Real Story** which investigates the events that inspired the drama series, and complementary online programming. **Deep Water: The Real Story** received top honours at the 2018 NSW Premier's Literary Awards, sharing the Betty Roland Prize for Scriptwriting with *Top of the Lake*.

In 2017 SBS broadcast **Filthy Rich & Homeless**, a major 3 x 1 hour factual series exploring homelessness in Australia. The feature documentary **In My Own Words**, which celebrates the success of an Indigenous adult literacy program, screened at the Sydney Film Festival and was nominated for the Documentary Australia Foundation Award ahead of its broadcast on SBS and NITV.

In 2018 SBS broadcast a further season of **Filthy Rich & Homeless**, which received the Silver World Medal at the 2019 New York Festivals International TV & Film Awards and the Gold Trophy for Reality TV at the 2019 Venice TV Awards, and **How 'Mad' Are You?** a two part documentary series exploring mental health in Australia.

Premiering at Toronto International Film Festival in 2019, **Total Control**, a 6 x 1 hour drama series directed by Rachel Perkins and produced by Darren Dale and Miranda Dear, won Best TV Drama at the 2019 AACTA Awards, with Deborah Mailman receiving the award for Best Lead Actress in a TV Drama, and Rachel Griffiths the award for Best Guest/Supporting Actress. The series went on to win the 2020 MIPCOM Diversify TV's Excellence Award for Representation of Race and Ethnicity (Scripted) and the Bronze Award for Entertainment Program (Drama) at the 2021 New York Festivals TV & Film Awards.

In 2020, the ABC broadcast the documentary **Maralinga Tjarutja** directed by Larissa Behrendt, which won the 2020 AACTA Award for Best Direction in Nonfiction Television and the Silver Award for Documentary (Human Rights) at the 2021 New York Festivals TV & Film Awards. SBS broadcast a third season of **Filthy Rich & Homeless** which won the 2021 BANFF World Media Festival International Rockie Award for Best Docuseries and the Gold Award for Documentary (Social Issues) at the New York Festivals TV & Film Awards, and the 4 part landmark observational series **Addicted**

**Australia** which won the Gold Award for Documentary (Social Issues) at the 2022 New York Festivals TV & Film Awards.

Screening on the ABC in 2021 were the feature documentary **Step into Paradise** about the enduring collaboration of iconic fashion designers Jenny Kee and Linda Jackson, a second season of **Total Control** produced by Darren Dale which won the Gold Award (Entertainment Program - Drama) at the 2022 New York Festivals TV & Film Awards, and **Books That Made Us**, a three part factual series about Australian literature which also won a Gold Award (THE ARTS) at the 2022 New York Festivals T & Film Awards..

In 2022, the major historical documentary series about the nation's frontier conflicts **The Australian Wars** (aka **First Wars**) for SBS was completed. Darren Dale and Jacob Hickey were Executive Producers on the 6 x 30 minute documentary series **Our Law** for NITV, produced by Pink Pepper and Periscope Pictures.

Currently in production are the 6 x 30 min factual series **First Weapons** and an adaptation of **Dark Emu** for the ABC.

In 2019 Blackfella Films received the prestigious Sydney UNESCO City of Film Award. The prize is awarded annually to screen practitioners whose work exhibits innovation, imagination and impact.

# THE AUSTRALIAN WARS – CREDITS

## THE AUSTRALIAN WARS – EPISODE 1

### 1 Full Frame (Featured Interviewees in Ep1)

APPEARING IN THE PROGRAM  
GLENDAL CHALKER  
KIAHNI CHALKER  
DR. NICHOLAS CLEMENTS  
DR. STEPHEN GAPPS  
SANDY HAMILTON  
DR. MATILDA HOUSE  
PROF. GRACE KARSKENS  
PROF. MARCIA LANGTON  
PROF. GREG LEHMAN  
TONY MCAVOY S.C  
DR. ANGUS MURRAY  
DR. MICHAEL PICKERING  
PROF. HENRY REYNOLDS  
PROF. BRUCE SCATES  
JASMINE SEYMOUR  
VIC SIMMS  
PROF. PETER STANLEY  
CHRIS TOBIN  
LEANNE WATSON  
DR. SHAYNE WILLIAMS

### 2 Full Frame (Featured Cast in Ep1)

CAST	
Bennelong	JACOB JNR NAYINGUUL
Governor Phillip	BARRY LEE-PEARCE
Waterhouse	QUINLAN DEAKIN
Collins	JYE WHATSON
Watkin Tench	SEATON KAY SMITH
Barangaroo	MAGNOLIA MAYMURRA
Willemering	WARREN WILLIAMS
Enslaved Woman	NATASHA WANGANEEN
Pemulwuy	WAKARRA GONDARRA
Pemulwuy's Clansman	JOHN BLAIR
John McIntyre	JEREMY BURTENSCHAW
Hawkesbury Colonist	GERARD MINOGUE
Dharug Warrior	LEON BURCHILL
46 <sup>th</sup> Regiment Soldier #1	ANTON BEGOOD
46 <sup>th</sup> Regiment Soldier #2	HARRISON THOMAS
Dharawal Woman	GEMMA TRUEMAN

### 3 Full frame

Directed and Presented by  
RACHEL PERKINS

Factual Co-Director  
DYLAN RIVER

Drama Co-Director  
TOV BELLING

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**4 Full frame**

Produced By  
DARREN DALE  
RACHEL PERKINS

Co-Producer  
BELINDA MRAVICIC

Written By  
RACHEL PERKINS  
DON WATSON  
JACOB HICKEY

**5 Full frame**

Series Consultant	PROF. HENRY REYNOLDS
Editors	ANDREA LANG, ASE MARK ATKIN, ASE HILARY BALMOND
DOPs	DYLAN RIVER TOV BELLING MARDEN DEAN
Production Designer	MICHAEL PRICE
Costume Designer	SHANI GYDE
Hair & Makeup Designer	DALIA FERNANDEZ
Composer	ERKKI VELTHEIM
Sound Recordists	DAVID TRANTER NICK EMOND
1 <sup>st</sup> Assistant Director	JOHN MARTIN
Military Consultants	DR. STEPHEN GAPPS PROF. PETER STANLEY MARK KOENS

**6 FACTUAL LOCATION SHOOT**

	FACTUAL LOCATION SHOOT
Line Producer	BELINDA MRAVICIC
Production Manager	DINUSHA RATNAWEERA
Location AP/Covid Monitor	ADAM PERKINS
Additional Production Management	CHRISTINA PALLOT
Production Accountants	BELINDA ROBERTS MONIKA STANKOWSKI
Additional Camera Operator/Camera Assistant	MICHAEL FAIRBAIRN
Steadicam Operator	MAX MCLACHLAN
DOP (London Pick Ups)	JONATHON CLABBURN
Drone Operator (ACT)	MITCH BANNINK
Camera Assistant/Data Wrangler	NICOLA KIRKBY
Additional Costume	LOUISE WAKEFIELD
Additional Sound Recordist	GLENN FINNAN YOSSI LEVINE

Safety Report	RAY ANTHONY
Work Experience	CHARLES PERKINS
Researchers	RICK FENELEY LESLEY HOLDEN

**7 DRAMA SHOOT**

DRAMA SHOOT	
Casting	ANOUSHA ZARKESH
Extras Casting	TANITH GLYNN-MALONEY PETA-LEE COLE-MANOLIS
2 <sup>nd</sup> Assistant Director	HATTIE ARCHIBALD
3 <sup>rd</sup> Assistant Director	JOSHUA LAWRENCE
Directors Attachment	SIERRA SCHRADER
Production Coordinator	STEPHANIE DI GIACOMO
Production Secretary	JASPREET SINGH
Additional Production Support	MILLIE SAMUELS ANGELEE CONTINI
Production Runners	DANIELLE PAYNE NICHOLAS RYAN
Additional Production Runner	SHAYAN ASKARI
Accounts Assistant	LUISA SANETTI
Covid Supervisor	DANIELE CLEMENTS
Additional Covid Monitors	CHLOE GOUNEAU DEAN POVIC

**8 DRAMA SHOOT**

2 <sup>nd</sup> Camera/Drone Operator	PETE BARTA
1 <sup>st</sup> Assistant Camera	SIMON WILLIAMS
2 <sup>nd</sup> Assistant Camera	STEPH ATKINSON
VTR/Camera Assistant	FINN O'NEIL
Set Decorator	ESTHER ROSENBERG
Art Buyer/Dresser	MELINDA CLUER
Standby Props	DAN PALMER
Standby Props Assist	CHRIS STEVENS
Art Dept Runner	TREMAYNE HOUGH
Prop Makers	AMANDA TORRISI ANDY SNELGAR HOLLY JANE COHLE JONATHON JONES VIC SIMMS
Costume Buyer	CRAIG COOK
Costume Assistant	ANNIE LEWIS
Costume Standby	MOLLY WALKER
Art Finisher	BELINDA CRAWFORD
Costume Seamstress	HARRIET AYRES
Additional Dresser/On Set Costume Assistant	AMY WONKA
Additional Costume Dresser	CAELAN WIECZORSKI
Additional Daily Dresser	CHARLIE PEIFFER
Seamstress	JULIET REID

**9 DRAMA SHOOT**

Location Manager	DAN THOM
Setup Location Manager	BRETT DOWSON
Gaffer	TOM DOYLE
Best Boy	TOMMY ARNOTT
Additional Electrics	CRAIG KNIGHT
Key Grip	DAVID LITCHFIELD
Grip Assist	JAKE BROWN

THE AUSTRALIAN WARS



Additional Grip Assistant	SEAN AMBLER
Extras Casting/Travel Coordinator	ADAM PERKINS
Hair & Makeup Artist	MARIA LO PRESTI
Hair & Makeup Artist	ALEJANDRINA DE LA ROSA
Additional Hair/Makeup Artists	DAN TAFEUNI
	MARGARET ASTON
	ZOE SLATYER
	AMANDA FINLAY
	TAMARA CALLAGHAN
	KALOTINA AMPERIDIS
	DONNA KENNEDY
	ANASTASIA PAPPAS

## 10 DRAMA SHOOT

Onset Armourer	ANTHONY BENNETT
Armourer	DAVE EVERETT
Safety Supervisor	RAY ANTHONY
Stunt Coordinator	RAY ANTHONY
Safety Assistant	ZACH SALEMEH
Assistant Stunts	STEPHANIE BIVIANO
On Set Medic	CHRIS LAURSEN
Additional Sound Recordist	SAM BEATTIE
Unit Manager	DAVE PAGE
Assistant Unit Manager	PETRA VACULIK
Assistant Unit Manager	PETER VERTZAGIAS
Unit Driver	ALBERT ELMASRI
Swing Driver	STUART FRENCH
Horse Wrangler	RENEE WARE
Assistant Horse Wrangler	TATTS BISHOP
Stills Photographer	JOSEPH MAYERS
VOLUNTEERS	
Water Assistance	DAVID GOLDIE
Art Department	JACOB ROSENBERG
Hair/Makeup	EDWARD WACHER
Camera	CHARLES PERKINS

## 11 STUDIO INTERVIEW SHOOT

STUDIO INTERVIEW SHOOT	
Production Manager	FOTINI MANIKAKIS
Associate Producer	ADAM PERKINS
Additional Camera	BRENDAN BLACKLOCK
Gaffer	THOMAS KEYES
	MATTHEW PARNELL
	ANDY ROBERTSON
	TOM DOYLE
Best Boy	TOMMY ARNOTT
Production Runner	JACK O'ROURKE
Art Department Assistant	MUSAB BUYUKSOY
Safety Report	BRIAN GROGAN

## 12 POST PRODUCTION

Post Production Supervisors	BONNIE FAULKNER
	MICHAAL MONK
	MICHELLE KASZAI
Post Production Consultant	JANE MAGUIRE

## THE AUSTRALIAN WARS

Assistant Editors	YARRON JOWSEY EVANGELINE READ KATHRYN ALLEY WALTER RATCLIFFE
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### 13 POST PRODUCTION – SOUND

Sound Post	UNISON SOUND
Re-Recording Mixers	LUKE MYNOTT ANDREW MCGRATH
Sound Designers	LUKE MYNOTT TROY MAURI
Sound Supervisor	WES CHEW
Dialogue Editors	DANIEL HACKETT TOM HERDMAN
ADR Recordist	TANIA VLASSOVA
Foley	MARIO VACCARO ANDREW SIMMONS ADAM CONNELLY

### 14 POST PRODUCTION – MUSIC

Sound Engineer	LACHLAN CARRICK
Recorders	GENEVIEVE LACEY
Trumpet	SCOTT TINKLER
Trombone	ADRIAN SHERRIFF
Percussion	VANESSA TOMLINSON
Piano	ANTHONY PATERAS
Violin/Viola	ERKKI VELTHEIM
Violoncello	ROSANNE HUNT
Contrabass	BENJAMIN HANLON
Vocals	EMMA DONOVAN

### 15 POST PRODUCTION – GRADE/ONLINE

Picture Post	CUTTING EDGE
Head of Features & Television	MARCUS BOLTON
Post Producer	STEWART DEAN
Colourist	DWAINE HYDE
Online Editor	JO SPILLANE
Conform Assistant	CASEY HUKINS
Production Coordinator	TESSA MCELHONE
Media Coordinator	ANITA HAMPSON
Senior Media Operator	JOHN WARNEKE
Media Operators	KIERAN STANLEY TONY LING
Titles & Graphics Designer	FINN SPENCER, KINETIKA
Visual Effects By	CHROMA MEDIA
VFX Artists	SCOTT ZERO CHRIS FAHEY

### 16 LEGALS & CAMERA SUPPLIERS

Legal	VERGE WHITFORD & CO, CAROLINE VERGE
Insurance Broker	MOONEYS INSURANCE BROKERS, DAVID MANSLEY
Cameras & Lenses Supplied By	GEAR HEAD PANAVISION
Interview Lighting Supplied By	FOCUS FILM LIGHTING
Travel	SHOWGROUP ENTERPRISES
Outreach	ALEX SHAIN

THE AUSTRALIAN WARS

SHELLEY WARE, CULTURE IS LIFE

Post Production Script

REEZY MILLER SCRIPT SERVICES

**17 BLACKFELLA FILMS**

**FOR BLACKFELLA FILMS**

Head of Factual	JACOB HICKEY
Business Affairs	HELEN LOVELOCK
Financial Controller	LEAH HALL
Office Managers	ALEXIS TALBOT-SMITH
	HANNAH WILLIAMS
	LUCY WATERHOUSE

**18 INVESTORS**

**FOR SBS**

Production Manager	ROBERTA QUEIROZ
Production Supervisor	LOU PORTER
Codes	THERESE IVERACH
Legal	CARLIE SMART
Head of Documentaries	JOSEPH MAXWELL
Head of Unscripted	JOHN GODFREY

**FOR SCREEN AUSTRALIA**

Investment Managers	SALLY CHESHER
	ALYSSA ORVIS

**FOR SCREEN NSW**

Acting Head of Screen NSW	DAVID GORDON
Acting Senior Manager, Screen Investment	BOBBY ROMIA
Screen Investment Manager	ANDREA ULBRICK
Acting Screen Investment Manager	DECLAN CARUSO
Principal Legal Officer	TANYA DOMBKINS

**SHARK ISLAND FOUNDATION**

IAN DARLING  
KATE HODGES

**19 LICENCED MUSIC & ARCHIVE**

"WAAK (CROW) IN E-FLAT MAJOR"

*Performed By Gurrumul*

*Written by Geoffrey Gurrumul Yunupingu, Erkki Veltheim & Matthew Hohnen*

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THE NIGHTINGALE

COURTESY OF CAUSEWAY FILMS AND MADE UP STORIES

AERIAL CINEMATOGRAPHERS

ALEX BOLAND

PETER BEEH

COURTESY OF SYDNEY LIVING MUSEUMS

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JOHN MATTHEWS  
MATILDA MRAVICIC  
G A STAGING  
ANN LYONS

SYDNEY WATER  
RANDWICK CITY COUNCIL  
NSW NATIONAL PARKS & WILDLIFE SERVICE  
AUSTRALIAN NATIONAL MARITIME MUSEUM  
NSW STATE PARLIAMENT  
MATT ANDERSON, MICHAEL BELL, GREG KIMBALL, RACHEL CURTIS  
AUSTRALIAN WAR MEMORIAL  
SHONA COYNE, MICHAEL PICKERING  
NATIONAL MUSEUM OF AUSTRALIA  
PETERSHAM TOWN HALL COUNCIL CHAMBER COURTESY OF INNER WEST COUNCIL

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FINANCED WITH THE ASSISTANCE OF DOCUMENTARY AUSTRALIA



THE AUSTRALIAN WARS

PRODUCTION INVESTMENT FROM SCREEN AUSTRALIA



**Australian Government**



PRODUCED IN ASSOCIATION WITH FULCRUM MEDIA FINANCE AND MEDIA SUPER

FINANCED WITH SUPPORT FROM SCREEN NSW

FILMED AND POST-PRODUCED IN NEW SOUTH WALES, AUSTRALIA



FINANCED IN ASSOCIATION WITH

**SHARK ISLAND**  
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DEVELOPED AND PRODUCED IN ASSOCIATION WITH SPECIAL BROADCASTING SERVICE



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**blackfella films**

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ISAN Domestic Version (with breaks): 0000-0006-5CFF-0001-F-0000-0000-T

*Domestic Version (seamless): 0000-0006-5CFF-0001-0000-0001-R*

*International Version (For ABC Commercial): 0000-0006-5CFF-0001-F-0000-0002-P*

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30

## THE AUSTRALIAN WARS – EPISODE 2

### 1 Full Frame (Featured Interviewees in Ep1)

APPEARING IN THE PROGRAM  
DR. NICK BRODIE  
DR. PATSY CAMERON  
DR. NICHOLAS CLEMENTS  
ROBERT DICK  
RODNEY DILLON  
PROF. MARCIA LANGTON  
PROF. TOM LAWSON  
PROF. GREG LEHMAN  
DR. IAN MACFARLANE  
WENDAL PITCHFORD  
PROF. HENRY REYNOLDS  
THERESA SAINTY

### 2 Full Frame (Featured Cast in Ep1)

CAST	
Mr Gough	BEN BROCK
Mary Gough	ANNIE ROSE BUCKLEY
Mrs Gough	GERALDINE TIMMINS
Gough's Child	ARNHEM PERKINS
Anne Geary	MCGRATH
Tongerlongeter	KELSIE FELTRIN
Tongerlongeter's Mate	SEAN MUNUNGURR
Tongerlongeter's Wife	DANIEL
Countryman's Wife	GARRAWURRA
Midlands Settler 1	IYA WARE
Midlands Settler 2	FRANCES 'DJUBLING'
Governor Arthur	DAINGANGAN
North West Woman 1	PHIL MOCKFORD
North West Woman 2	HARLEY SIMS
North West Child	DAMIEN HIGGINBOTHAM
VDL Company Rider	BEE CRUSE
VDL Company Man 2	MADELEINE MADDEN
John Batman	CHARLOTTE 'CHARLIE'
Pleading Woman	BUTTON
Captive Boy	GUY HIGGINSON
Bounty Hunter	MATTHEW WATERS
Military Officer	LIAM WALKER
	ANGELINE PENRITH
	MAXIMUS MALIBIRR
	MATT HAMLYN
	SHANE EMMETT

### 3 Full frame

Directed and Presented by  
RACHEL PERKINS

Factual Co-Director  
DYLAN RIVER

Drama Co-Director  
TOV BELLING

### 4 Full frame

Produced By  
DARREN DALE  
RACHEL PERKINS

Co-Producer  
BELINDA MRAVICIC

THE AUSTRALIAN WARS

Written By  
RACHEL PERKINS  
DON WATSON  
JACOB HICKEY

**5 Full frame**

Series Consultant	PROF. HENRY REYNOLDS
Episode Consultant	PROF. GREG LEHMAN
Editors	ANDREA LANG, ASE MARK ATKIN, ASE HILARY BALMOND
DOPs	DYLAN RIVER TOV BELLING MARDEN DEAN
Production Designer	MICHAEL PRICE
Costume Designer	SHANI GYDE
Hair & Makeup Designer	DALIA FERNANDEZ
Composers	ERKKI VELTHEIM THE D.A'S OFFICE
Sound Recordists	DAVID TRANTER NICK EMOND
1 <sup>st</sup> Assistant Director	JOHN MARTIN
Military Consultants	DR. STEPHEN GAPPS PROF. PETER STANLEY

**6 FACTUAL LOCATION SHOOT**

FACTUAL LOCATION SHOOT	
Line Producer	BELINDA MRAVICIC
Production Manager	DINUSHA RATNAWEERA
Location AP/Covid Monitor	ADAM PERKINS
Additional Production Management	CHRISTINA PALLOT
Production Accountants	BELINDA ROBERTS MONIKA STANKOWSKI
Additional Camera Operator/Camera Assistant	MICHAEL FAIRBAIRN
Steadicam Operator	MAX MCLACHLAN
Additional Cinematography (Tasmania)	MATTHEW SCOTT
Safety Report	RAY ANTHONY
Researchers	RICK FENELEY LESLEY HOLDEN

**7 DRAMA SHOOT**

DRAMA SHOOT	
Casting	ANOUSHA ZARKESH
Extras Casting	TANITH GLYNN-MALONEY PETA-LEE COLE-MANOLIS
2 <sup>nd</sup> Assistant Director	HATTIE ARCHIBALD
3 <sup>rd</sup> Assistant Director	JOSHUA LAWRENCE
Directors Attachment	SIERRA SCHRADER

THE AUSTRALIAN WARS



Production Coordinator	STEPHANIE DI GIACOMO
Production Secretary	JASPREET SINGH
Additional Production Support	MILLIE SAMUELS ANGELEE CONTINI
Production Runners	DANIELLE PAYNE NICHOLAS RYAN
Additional Production Runner	SHAYAN ASKARI
Accounts Assistant	LUISA SANETTI
Covid Supervisor	DANIELE CLEMENTS
Additional Covid Monitors	CHLOE GOUNEAU DEAN POVIC

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**8 DRAMA SHOOT**

2 <sup>nd</sup> Camera/Drone Operator	PETE BARTA
1 <sup>st</sup> Assistant Camera	SIMON WILLIAMS
2 <sup>nd</sup> Assistant Camera	STEPH ATKINSON
VTR/Camera Assistant	FINN O'NEIL
Set Decorator	ESTHER ROSENBERG
Art Buyer/Dresser	MELINDA CLUER
Standby Props	DAN PALMER
Standby Props Assist	CHRIS STEVENS
Art Dept Runner	TREMAYNE HOUGH
Prop Makers	AMANDA TORRISI ANDY SNELGAR HOLLY JANE COHLE ROBERT ANDERS DR. PATSY CAMERON
Costume Buyer	CRAIG COOK
Costume Assistant	ANNIE LEWIS
Costume Standby	MOLLY WALKER
Art Finisher	BELINDA CRAWFORD
Costume Seamstress	HARRIET AYRES
Additional Dresser/On Set Costume Assistant	AMY WONKA
Additional Costume Dresser	CAELAN WIECZORSKI
Additional Daily Dresser	CHARLIE PEIFFER
Seamstress	JULIET REID

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**9 DRAMA SHOOT**

Location Manager	DAN THOM
Setup Location Manager	BRETT DOWSON
Gaffer	TOM DOYLE
Best Boy	TOMMY ARNOTT
Additional Electrics	CRAIG KNIGHT
Key Grip	DAVID LITCHFIELD
Grip Assist	JAKE BROWN
Additional Grip Assistant	SEAN AMBLER
Extras Casting/Travel Coordinator	ADAM PERKINS
Hair & Makeup Artist	MARIA LO PRESTI
Hair & Makeup Artist	ALEJANDRINA DE LA ROSA
Additional Hair/Makeup Artists	DAN TAFEUNI MARGARET ASTON ZOE SLATYER AMANDA FINLAY TAMARA CALLAGHAN KALOTINA AMPERIDIS DONNA KENNEDY ANASTASIA PAPPAS

---

**10 DRAMA SHOOT**

Onset Armourer	ANTHONY BENNETT
Armourer	DAVE EVERETT

**THE AUSTRALIAN WARS**

Stunt Coordinator/Stunt Safety	RAY ANTHONY
Safety Assistant	ZACH SALEMEH
Assistant Stunts	STEPHANIE BIVIANO
On Set Medic	CHRIS LAURSEN
Additional Sound Recordist	SAM BEATTIE
Unit Manager	DAVE PAGE
Assistant Unit Manager	PETRA VACULIK
Assistant Unit Manager	PETER VERTZAGIAS
Unit Driver	ALBERT ELMASRI
Swing Driver	STUART FRENCH
Stills Photographer	JOSEPH MAYERS
VOLUNTEERS	
Art Department	JACOB ROSENBERG
Hair/Makeup	EDWARD WACHER
Camera	CHARLES PERKINS

#### 11 STUDIO INTERVIEW SHOOT

STUDIO INTERVIEW SHOOT	
Production Manager	FOTINI MANIKAKIS
Associate Producer	ADAM PERKINS
Additional Camera	BRENDAN BLACKLOCK
Gaffer	THOMAS KEYES
	MATTHEW PARNELL
	ANDY ROBERTSON
	TOM DOYLE
Best Boy	TOMMY ARNOTT
Production Runner	JACK O'ROURKE
Art Department Assistant	MUSAB BUYUKSOY
Safety Report	BRIAN GROGAN

#### 12 POST PRODUCTION

Post Production Supervisors	BONNIE FAULKNER
	MICHAAL MONK
	MICHELLE KASZAI
Post Production Consultant	JANE MAGUIRE
Assistant Editors	YARRON JOWSEY
	EVANGELINE READ
	KATHRYN ALLEY
	WALTER RATCLIFFE

#### 13 POST PRODUCTION – SOUND

Sound Post	UNISON SOUND
Re-Recording Mixers	LUKE MYNOTT
	ANDREW MCGRATH
Sound Designers	LUKE MYNOTT
	TROY MAURI
Sound Supervisor	WES CHEW
Dialogue Editors	DANIEL HACKETT
	TOM HERDMAN
ADR Recordist	TANIA VLASSOVA
Foley	MARIO VACCARO
	ANDREW SIMMONS
	ADAM CONNELLY

#### 14 POST PRODUCTION – MUSIC

Sound Engineer	LACHLAN CARRICK
Recorders	GENEVIEVE LACEY

### THE AUSTRALIAN WARS

Trumpet	SCOTT TINKLER
Trombone	ADRIAN SHERRIFF
Percussion	VANESSA TOMLINSON
Piano	ALEXANDER GARSDEN
Electric Guitar	ANTHONY PATERAS
Violin/Viola	STEPHEN MAGNUSSON
Violoncello	ERKKI VELTHEIM
Contrabass	ROSEANNE HUNT
Vocals	BENJAMIN HANLON
	EMMA DONOVAN

#### 15 POST PRODUCTION – GRADE/ONLINE

Picture Post	CUTTING EDGE
Head of Features & Television	MARCUS BOLTON
Post Producer	STEWART DEAN
Colourist	DWAINE HYDE
Online Editor	JO SPILLANE
Conform Assistant	CASEY HUKINS
Production Coordinator	TESSA MCELHONE
Media Coordinator	ANITA HAMPSON
Senior Media Operator	JOHN WARNEKE
Media Operators	KIERAN STANLEY
	TONY LING
Titles & Graphics Designer	FINN SPENCER, KINETIKA
Visual Effects By	CHROMA MEDIA
VFX Artists	SCOTT ZERO
	CHRIS FAHEY

#### 16 LEGALS & CAMERA SUPPLIERS

Legal	VERGE WHITFORD & CO, CAROLINE VERGE
Insurance Broker	MOONEYS INSURANCE BROKERS, DAVID MANSLEY
Cameras & Lenses Supplied By	GEAR HEAD PANAVISION
Interview Lighting Supplied By	FOCUS FILM LIGHTING
Travel	SHOWGROUP ENTERPRISES
Outreach	ALEX SHAIN SHELLEY WARE, CULTURE IS LIFE
Post Production Script	REEZY MILLER SCRIPT SERVICES

#### 17 BLACKFELLA FILMS

##### FOR BLACKFELLA FILMS

Head of Factual	JACOB HICKEY
Business Affairs	HELEN LOVELOCK
Financial Controller	LEAH HALL
Office Managers	ALEXIS TALBOT-SMITH
	HANNAH WILLIAMS
	LUCY WATERHOUSE

#### 18 INVESTORS

##### FOR SBS

Production Manager	ROBERTA QUEIROZ
Production Supervisor	LOU PORTER
Codes	THERESE IVERACH
Legal	CARLIE SMART

##### THE AUSTRALIAN WARS

Outreach ASHLEIGH BUTLER  
Head of Documentaries JOSEPH MAXWELL  
Head of Unscripted JOHN GODFREY

**FOR SCREEN AUSTRALIA**

Investment Managers SALLY CHESHER  
ALYSSA ORVIS

**FOR SCREEN NSW**

Acting Head of Screen NSW DAVID GORDON  
Acting Senior Manager, Screen Investment BOBBY ROMIA  
Screen Investment Manager ANDREA ULBRICK  
Acting Screen Investment Manager DECLAN CARUSO  
Principal Legal Officer TANYA DOMBKINS

**SHARK ISLAND FOUNDATION**

IAN DARLING  
KATE HODGES

**19 STOCK FOOTAGE & ARCHIVAL**

LICENCED WORKS & STOCK FOOTAGE  
TMAG COLLECTION

BENJAMIN DUTERRAU, *THE CONCILIATION*, 1840  
BENJAMIN DUTERRAU, *MANALAKINA (MANNALARGENNA)*, 1834  
BENJAMIN DUTERRAU, *TANALIPUNYA (TANLEBONEYER, SALL)*, 1834  
BENJAMIN DUTERRAU, *TRUKANINI (TRUGANINI, TRUGGERNANA)*, 1834  
BENJAMIN DUTERRAU, *WURATI (WOUREDDEY)*, 1834  
JOHN GLOVER, *MOUNT WELLINGTON AND HOBART TOWN FROM KANGAROO POINT*, 1834  
BENJAMIN LAW, *TRUKANINI, (TRUGANINI, TRUGERRNANA) (WIFE OF WOUREDDEY)*, 1836  
GEORGE FRANKLAND, *GOVERNOR ARTHUR'S PROCLAMATION BOARD*, 1829  
FILMED ON LOCATION AT THE TASMANIAN MUSEUM AND ART GALLERY

FIRST AUSTRALIANS  
COURTESY OF BLACKFELLA FILMS

ARCHIVAL STILLS  
*NATIVE POLICE AND OFFICERS IN FRONT OF BUILDING AT COEN, CA. 1890*,  
NEGATIVE NUMBER: 8944, STATE LIBRARY OF QUEENSLAND  
*GROUP OF PRISONERS IN NECK CHAINS, WYNDHAM WESTERN AUSTRALIA*,  
RONALD MORGAN AND THE BALANGGARRA ABORIGINAL CORPORATION  
AND THE STATE LIBRARY OF VICTORIA

COUNTRY POST, (1828, OCTOBER 18), *THE HOBART TOWN COURIER*,  
NATIONAL LIBRARY OF AUSTRALIA, NLA.NEWS-ARTICLE4220434

AERIAL CINEMATOGRAPHERS  
PETER BEEH  
AARON BOSCH

**20 SPECIAL THANKS**

**THANKS TO**  
ILCE KOSTREVSKI & VICTORIA JOHNSTONE, INNER WEST COUNCIL  
CRAIG PHILPOTT & GEAR HEAD  
LYNN SIMPSON & NIGEL SIMPSON  
PETER LAWLESS  
JOHN MATTHEWS  
ANN LYONS  
MATILDA MRAVICIC  
MARK CORNELIUS  
GARY BOWDEN  
G A STAGING  
STEPHANIE BURBERRY

**THE AUSTRALIAN WARS**

DIANNE BALDOCK

HISTORIC HOUSES TRUST OF NSW  
RANDWICK CITY COUNCIL  
AUSTRALIAN PIONEER VILLAGE  
TASMANIA PARKS & WILDLIFE SERVICE  
NSW NATIONAL PARKS & WILDLIFE SERVICE  
THE TASMANIAN MUSEUM AND ART GALLERY  
DAVID KEARNEY & RICHMOND GAOL HISTORIC SITE  
ANTHONY BLACK, TASMANIAN STATE LIBRARY & ARCHIVE SERVICE  
PETERSHAM TOWN HALL COUNCIL CHAMBER COURTESY OF INNER WEST COUNCIL

A CONTRIBUTION TO THE MAKING OF THIS FILM HAS BEEN POSSIBLE THROUGH THE DONATIONS OF  
CATHOLIC RELIGIOUS CONGREGATIONS OF WOMEN AND MEN AND THEIR FRIENDS  
CARMEL ROSS  
SUE JACOBS

**21 THE PRODUCERS WISH TO THANK**

**SPECIAL THANKS TO**

IAN DARLING  
THE CALEDONIA FOUNDATION  
MITZI GOLDMAN  
HETTI, ADAM & NATASHA PERKINS  
LA PEROUSE LOCAL ABORIGINAL LAND COUNCIL  
MARNIE RITZ & MARK REDMOND, RECONCILIATION TASMANIA  
CIRCULAR HEAD ABORIGINAL CORPORATION  
TASMANIAN REGIONAL ABORIGINAL COMMUNITIES ALLIANCE  
TMAG, TASMANIAN ABORIGINAL ADVISORY COUNCIL  
TASMANIAN ABORIGINAL CENTRE  
DR. PATSY CAMERON  
DR. KAYE PRICE  
BRIDGET IKIN  
ANDREA ULBRICK  
TANYA DENNING-ORMAN  
SALLY REGAN  
ANGELA BATES  
MIRANDA DEAR  
DEBORAH PEART  
RUTH CULLEN  
JANE USHER  
SALLY FRYER  
ALASTAIR MCKINNON  
VIRGINIA BOURKE

**22**

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BLACKFELLA FILMS ACKNOWLEDGES THE SUPPORT OF  
SCREEN AUSTRALIA'S ENTERPRISE PROGRAM

THIS PRODUCTION WAS SUPPORTED THROUGH THE COVID-19 BUDGET SUPPORT FUNDED PROGRAM

FINANCED WITH THE ASSISTANCE OF DOCUMENTARY AUSTRALIA



THE AUSTRALIAN WARS

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PRODUCTION INVESTMENT FROM SCREEN AUSTRALIA



**Australian Government**



PRODUCED IN ASSOCIATION WITH FULCRUM MEDIA FINANCE AND MEDIA SUPER

FINANCED WITH SUPPORT FROM SCREEN NSW

FILMED AND POST-PRODUCED IN NEW SOUTH WALES, AUSTRALIA



FINANCED IN ASSOCIATION WITH

**SHARK ISLAND**  
**FOUNDATION**

DEVELOPED AND PRODUCED IN ASSOCIATION WITH SPECIAL BROADCASTING SERVICE



SBS ACKNOWLEDGES THE TRADITIONAL CUSTODIANS OF THE LAND IN AUSTRALIA ON WHICH THIS PROGRAM WAS FILMED

[sbs.com.au](http://sbs.com.au)

A BLACKFELLA FILMS PRODUCTION



**blackfella films**

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ISAN Domestic Version (with breaks): 0000-0006-5CFF-0002-D-0000-0000-Z

*Domestic Version (seamless): 0000-0006-5CFF-0002-D-0000-0001-X*

*International Version (For ABC Commercial): 0000-0006-5CFF-0002-D-0000-0002-V*

THE AUSTRALIAN WARS

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## THE AUSTRALIAN WARS – EPISODE 3

### 1 Full Frame (Featured Interviewees in Ep3)

APPEARING IN THE PROGRAM  
MATT ANDERSON  
PROF. BRYCE BARKER  
DAMEIN BELL  
SHAUN BERG  
PROF. HEATHER BURKE  
PROF. IAN D. CLARK  
LEN COLLARD  
DR. VALERIE COOMS  
PROF. LIBBY CONNORS  
KATIE DARKIE  
DR. RAYMOND EVANS  
CLIFF HARRIGAN  
STEVE KINNANE  
MR STURT KUNGAH  
PROF. MARCIA LANGTON  
PROF. TOM LAWSON  
PATRICK MALONE  
TONY MCAVOY <sup>sc</sup>  
MARIE MUDGEDELL  
DENISE LOVETT-MURRAY  
DR. CHRIS OWEN  
PROF. HENRY REYNOLDS  
DR. JONATHAN RICHARDS  
DARYLE RIGNEY  
DARYL ROSE  
GENE ROSS  
PROF. LYNDALE RYAN  
DR. PAM SMITH  
PATRICK 'JUPITER' SMITH  
PROF. PETER STANLEY  
PROF. LYNLEY WALLIS  
GRACIE 'MOSQUITO' YOOMARIE  
SHIRLEY YOOMARIE

### 2 Full Frame (Featured Cast in Ep3)

CAST	
Settler Horserider 1	TODD HINDE
Settler Horserider 2	RHYS STONES
NMP Officer	MARC GALLAGHER MARK CRAIG
Native Mounted Police Rider 1	PADDY PATLAS
Native Mounted Police Rider 2	KELWYN ABBOTT
Native Mounted Police Rider 3	LEO MALBUNKA
Native Mounted Police Rider 4	DALE KATAKARINJA
Lord Glenelg	GREG ECCLESTON
WA Mounted Police Officer	MARC GALLAGHER
Mr Gough	BEN BROCK
Mary Gough	ANNIE ROSE BUCKLEY
Pemulwuy	WAKARRA GONDARRA
Tongerlongeter's Wife	IYA WARE
Second Woman's Child	CHARLOTTE BUTTON
First Woman	BEE CRUSE
VDL Company Man 1 (Horse)	GUY HIGGINSON
VDL Company Man 2	MATHEW WATERS



**3 Full frame**

Directed and Presented by  
RACHEL PERKINS

Factual Co-Director  
DYLAN RIVER

Drama Co-Director  
TOV BELLING

**4 Full frame**

Produced By  
DARREN DALE  
RACHEL PERKINS

Co-Producer  
BELINDA MRAVICIC

Written By  
RACHEL PERKINS  
DON WATSON  
JACOB HICKEY

**5 Full frame**

Series Consultant	PROF. HENRY REYNOLDS
Editors	ELLIOTT MAGEN MARK ATKIN, ASE HILARY BALMOND
DOPs	DYLAN RIVER TOV BELLING MARDEN DEAN
Production Designer	MICHAEL PRICE
Costume Designer	SHANI GYDE
Hair & Makeup Designer	DALIA FERNANDEZ
Composers	ERKKI VELTHEIM THE D.A'S OFFICE
Sound Recordists	DAVID TRANTER NICK EMOND
1 <sup>st</sup> Assistant Director	JOHN MARTIN
Military Consultant	DR. STEPHEN GAPPS

**6 FACTUAL LOCATION SHOOT**

	FACTUAL LOCATION SHOOT
Line Producer	BELINDA MRAVICIC
Production Manager	DINUSHA RATNAWEERA
Location AP/Covid Monitor	ADAM PERKINS
Additional Production Management	CHRISTINA PALLOT
Production Accountants	BELINDA ROBERTS MONIKA STANKOWSKI
Additional Camera Operator/Camera Assistant	MICHAEL FAIRBAIRN
Steadicam Operator	MAX MCLACHLAN
DOP (London Pick Ups)	JONATHAN 'JONO' CLABBURN
DOP (Brisbane Pick Ups)	GREG HENDERSON
Additional Cinematography (Alice Springs)	SHANE MULCHAY

## THE AUSTRALIAN WARS

Drone Operator (ACT)	MITCH BANNINK
Sound Recordist/Drone Operator (WA)	OWEN HUGHES
Data Wrangler	NICOLE KIRBY
Additional Costume	LOUISE WAKEFIELD
Additional Sound Recordists	MANEL LOPEZ
	RICHARD BOXHALL
	GLENN FINNAN
	ADAM PERKINS
Safety Report	RAY ANTHONY
Safety Officer (SA)	CLAYTON DUNN
Work Experience	CHARLES PERKINS
Researchers	RICK FENELEY
	LESLEY HOLDEN
Kija & Walmajarri Translations	ABORIGINAL INTERPRETING WA ABORIGINAL CORPOATION (AIWA)

## 7 DRAMA SHOOT

	DRAMA SHOOT
Casting	ANOUSHA ZARKESH
Extras Casting	TANITH GLYNN-MALONEY
	PETA-LEE COLE-MANOLIS
Extras Casting/Travel Coordinator	ADAM PERKINS
2 <sup>nd</sup> Assistant Director	HATTIE ARCHIBALD
3 <sup>rd</sup> Assistant Director	JOSHUA LAWRENCE
Directors Attachment	SIERRA SCHRADER
Production Coordinator	STEPHANIE DI GIACOMO
Production Support (Alice Springs)	TANITH GLYNN-MALONEY
Production Secretary	JASPREET SINGH
Additional Production Support	MILLIE SAMUELS
	ANGELEE CONTINI
Production Runners	DANIELLE PAYNE
	NICHOLAS RYAN
Additional Production Runner	SHAYAN ASKARI
Production Runner (Alice Springs)	MARK CRAIG
Additional Runner	CASSIA JURCEVIC
Accounts Assistant	LUISA SANETTI
Covid Supervisor	DANIELE CLEMENTS
Additional Covid Monitors	CHLOE GOUNEAU
	DEAN POVIC

## 8 DRAMA SHOOT

2 <sup>nd</sup> Camera/Drone Operator	PETE BARTA
1 <sup>st</sup> Assistant Camera	SIMON WILLIAMS
2 <sup>nd</sup> Assistant Camera	STEPH ATKINSON
VTR/Camera Assistant	FINN O'NEIL
Set Decorator	ESTHER ROSENBERG
Art Buyer/Dresser	MELINDA CLUER
Standby Props	DAN PALMER
Standby Props Assist	CHRIS STEVENS
Art Dept Runner	TREMAYNE HOUGH
Props Makers	AMANDA TORRISI
	ANDY SNELGAR
	HOLLY JANE COHLE
	JONATHON JONES
	VIC SIMMS

## THE AUSTRALIAN WARS

Costume Buyer	CRAIG COOK
Costume Assistant	ANNIE LEWIS
Costume Standby	MOLLY WALKER
Art Finisher	BELINDA CRAWFORD
Costume Seamstress	HARRIET AYRES
Additional Dresser/On Set Costume Assistant	AMY WONKA
Additional Costume Dresser	CAELAN WIECZORSKI
Additional Daily Dresser	CHARLIE PEIFFER
Seamstress	JULIET REID

**9 DRAMA SHOOT**

Location Manager	DAN THOM
Setup Location Manager	BRETT DOWSON
Gaffer	TOM DOYLE
Best Boy	TOMMY ARNOTT
Additional Electrics	CRAIG KNIGHT
Key Grip	DAVID LITCHFIELD
Grip Assist	JAKE BROWN
Additional Grip Assistant	SEAN AMBLER
Extras Casting/Travel Coordinator	ADAM PERKINS
Hair/Make Up Artist (Alice Springs)	AOIFE MURRAY
Hair & Makeup Artists	MARIA LO PRESTI
	ALEJANDRINA DE LA ROSA
Additional Hair/Makeup Artists	DAN TAFEUNI
	MARGARET ASTON
	ZOE SLATYER
	AMANDA FINLAY
	TAMARA CALLAGHAN
	KALOTINA AMPERIDIS
	DONNA KENNEDY
	ANASTASIA PAPPAS

**10 DRAMA SHOOT**

Onset Armourer	ANTHONY BENNETT
Armourer	DAVE EVERETT
	MARK HO
Safety Supervisor/Stunt Safety	RAY ANTHONY
Safety Assistant	ZACH SALEMEH
Assistant Stunts	STEPHANIE BIVIANO
On Set Medic	CHRIS LAURSEN
Additional Sound Recordists	SAM BEATTIE
	ADAM PERKINS
Unit Manager	DAVE PAGE
Assistant Unit Manager	PETRA VACULIK
Assistant Unit Manager	PETER VERTZAGIAS
Unit Driver	ALBERT ELMASRI
Swing Driver	STUART FRENCH
Horseman/Ringers Casting (Alice Springs)	MARC GALLAGHER
Horse Wrangler	RENEE WARE
Assistant Horse Wrangler	TATTS BISHOP
Stills Photographer	JOSEPH MAYERS
	VOLUNTEERS
Water Assistance	DAVID GOLDIE
Art Department	JACOB ROSENBERG
Hair/Makeup	EDWARD WACHER
Camera	CHARLES PERKINS

**11 STUDIO INTERVIEW SHOOT**

STUDIO INTERVIEW SHOOT	
Production Manager	FOTINI MANIKAKIS
Associate Producer	ADAM PERKINS
Additional Camera	BRENDAN BLACKLOCK
Gaffer	THOMAS KEYES MATTHEW PARNELL AMY ROBERTSON TOM DOYLE
Best Boy	TOMMY ARNOTT
Production Runner	JACK O'ROURKE
Art Department Assistant	MUSAB BUYUKSOY
Safety Report	BRIAN GROGAN

**12 POST PRODUCTION**

Post Production Supervisors	BONNIE FAULKNER MICHAAL MONK MICHELLE KASZAI
Assistant Editors	YARRON JOWSEY EVANGELINE READ KATHRYN ALLEY WALTER RATCLIFFE
Post Production Consultant	JANE MAGUIRE

**13 POST PRODUCTION – SOUND**

Sound Post	UNISON SOUND
Re-Recording Mixers	LUKE MYNOTT ANDREW MCGRATH
Sound Designers	LUKE MYNOTT TROY MAURI
Sound Supervisor	WES CHEW
Dialogue Editors	DANIEL HACKETT TOM HERDMAN
ADR Recordist	TANIA VLASSOVA
Foley	MARIO VACCARO ANDREW SIMMONS ADAM CONNELLY

**14 POST PRODUCTION**

Sound Engineer	LACHLAN CARRICK
Recorders	GENEVIEVE LACEY
Trumpet	SCOTT TINKLER
Trombone	ADRIAN SHERRIFF
Percussion	VANESSA TOMLINSON
Piano	ANTHONY PATERAS ALEXANDER GARSDEN
Electric Guitar	STEPHEN MAGNUSSON
Violin/Viola	ERKKI VELTHEIM
Violoncello	ROSANNE HUNT
Contrabass	BENJAMIN HANLON
Vocals	EMMA DONOVAN

**15 POST PRODUCTION – GRADE/ONLINE**

Picture Post	CUTTING EDGE
Head of Features & Television	MARCUS BOLTON
Post Producer	STEWART DEAN
Colourist	DWAINE HYDE
Online Editor	JO SPILLANE
Conform Assistant	CASEY HUKINS
Production Coordinator	TESSA MCELHONE

## THE AUSTRALIAN WARS

Media Coordinator ANITA HAMPSON  
Senior Media Operator JOHN WARNEKE  
Media Operators KIERAN STANLEY  
TONY LING

Titles & Graphics Designer FINN SPENCER, KINETIKA

Visual Effects By CHROMA MEDIA

VFX Artists SCOTT ZERO  
CHRIS FAHEY

---

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Insurance Broker MOONEYS INSURANCE BROKERS, DAVID MANSLEY

Cameras & Lenses Supplied By GEAR HEAD  
PANAVISION

Interview Lighting Supplied By FOCUS FILM LIGHTING

Travel SHOWGROUP ENTERPRISES

Outreach ALEX SHAIN  
SHELLEY WARE, CULTURE IS LIFE

Production Script REEZY MILLER SCRIPT SERVICES

---

**17 BLACKFELLA FILMS**

**FOR BLACKFELLA FILMS**

Head of Factual JACOB HICKEY  
Business Affairs HELEN LOVELOCK  
Financial Controller LEAH HALL  
Office Managers ALEXIS TALBOT-SMITH  
HANNAH WILLIAMS  
LUCY WATERHOUSE

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**18 INVESTORS**

**FOR SBS**

Production Manager ROBERTA QUEIROZ  
Production Supervisor LOU PORTER  
Codes THERESE IVERACH  
Legal CARLIE SMART  
Outreach ASHLEIGH BUTLER  
Head of Documentaries JOSEPH MAXWELL  
Head of Unscripted JOHN GODFREY

**FOR SCREEN AUSTRALIA**

Investment Managers SALLY CHESHER  
ALYSSA ORVIS

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Acting Head of Screen NSW DAVID GORDON  
Acting Senior Manager, Screen Investment BOBBY ROMIA  
Screen Investment Manager ANDREA ULBRICK  
Acting Screen Investment Manager DECLAN CARUSO  
Principal Legal Officer TANYA DOMBKINS

**SHARK ISLAND FOUNDATION**  
IAN DARLING

**THE AUSTRALIAN WARS**

KATE HODGES

19 **STOCK FOOTAGE, ARCHIVAL & SUBTITLES**

STOCK FOOTAGE, ARCHIVAL & RESEARCH MAPS  
SECRET RIVER  
COURTESY OF RUBY ENTERTAINMENT

THE NIGHTINGALE  
COURTESY OF CAUSEWAY FILMS AND MADE UP STORIES

FIRST AUSTRALIANS  
COURTESY OF BLACKFELLA FILMS

FRONTIER CONFLICT AND THE NATIVE MOUNTED POLICE IN QUEENSLAND (accessible via [frontierconflict.org](http://frontierconflict.org))  
COLONIAL FRONTIER MASSACRES IN AUSTRALIA 1788-1930, UNIVERSITY OF NEWCASTLE, 2017-2022  
<https://c21ch.newcastle.edu.au/colonialmassacres/map.php>

ARCHIVAL STILLS  
*A ROW OF NATIVE MOUNTED POLICE, LINED UP ON PARADE AT LAURA RIVER POLICE CAMP, P08273*  
COURTESY OF CAIRNS HISTORICAL SOCIETY  
*1<sup>st</sup> LIEUTENANT GEORGE MURRAY AND HIS DETACHMENT OF NATIVE POLICE, PM0305,*  
*NATIVE MOUNTED POLICE, FAR NORTH QUEENSLAND, PM1589*  
*CONST DANIEL FITZGIBBON AND NATIVE MOUNTED POLICE, PM0189*  
COURTESY OF QUEENSLAND POLICE MUSEUM  
*NATIVE POLICE AND OFFICERS IN FRONT OF BUILDING AT COEN, CA. 1890,*  
NEGATIVE NUMBER: 8944  
COURTESY OF STATE LIBRARY OF QUEENSLAND  
*GROUP OF PRISONERS IN NECK CHAINS, WYNDHAM WESTERN AUSTRALIA,*  
COURTESY OF RONALD MORGAN AND THE BALANGGARRA ABORIGINAL CORPORATION  
AND THE STATE LIBRARY OF VICTORIA  
006056D, 003168D, 4383B/176, 30366PD, 934B/8, 5021B/1/9, 9700B/76/82, 3045B/224  
COURTESY OF STATE LIBRARY OF WESTERN AUSTRALIA

ORAL HISTORY AUDIO RECORDING OF HETTIE PERKINS  
COURTESY OF DR TONKINSON AND AIATSIS

ARTWORKS  
ROVER THOMAS, *RUBY PLAINS MASSACRE 1*, © ROVER THOMAS, COPYRIGHT AGENCY, 2022  
KURRUNGKU (BILLILUNA) COLLABORATIVE, *PURKITJI (STURT CREEK) MASSACRE STORY*,  
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THE ARTISTS & WALAYIRTI ARTISTS

20 **SPECIAL THANKS**

THANKS TO  
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THE CAMPBELL FAMILY

HEATHER BURKE, FLINDERS UNIVERSITY  
ASSOC PROF LYNLEY WALLIS, GRIFFITH UNIVERSITY  
NOELENE COLE & BRYCE BARKER  
AUSTRALIAN RESEARCH COUNCIL  
LYNDALL RYAN, UNIVERSITY OF NEWCASTLE  
KEVIN SMITH, QLD SOUTH NATIVE TITLE SERVICES  
ILCE KOSTREVSKI & VICTORIA JOHNSTONE  
CRAIG PHILPOTT & GEAR HEAD  
LYNN SIMPSON & NIGEL SIMPSON  
PETER LAWLESS  
MATILDA MRAVICIC  
G A STAGING  
ANN LYONS  
PENNY MCDONALD  
TOM WILLS  
COLLEEN MCLAUGHLIN & JOHN WATKINS, RAINWORTH FORT

THE AUSTRALIAN WARS

SYDNEY WATER  
RANDWICK CITY COUNCIL  
NSW NATIONAL PARKS & WILDLIFE SERVICE  
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## FOOTNOTES:

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- <sup>1</sup> Australian War Memorial, *Places of Pride - National Register of War Memorials* (<https://placesofpride.awm.gov.au/map>) [website]
- <sup>2</sup> The ABC commissioned 'Frontier' in the early 1990's but it did not have the reach and scope of this series. There have been other one off documentaries such as 'Jandamarra's War' by Mitch Torres (2011).
- <sup>3</sup> James Boyce, 1835: The Founding of Melbourne and the Conquest of Australia, Black Inc. 2013, citing Richard Broome, *Aboriginal Victorians, A History Since 1800*, Allen & Unwin, 2005
- <sup>4</sup> Peter Monteath (ed.) *Sailing with Flinders. The Journal of Seaman Samuel Smith*, Corkwood Press, 2002, p 44
- <sup>5</sup> Keith Vincent Smith, 'Pemulway', *Dictionary of Sydney*, (<https://dictionaryofsydney.org/entry/pemulwuy>), State Library of NSW website, 2010
- <sup>6</sup> Reynolds estimated 40,000 in 2013 (Henry Reynolds, *Forgotten War*, New South Books, pp 121–134); Raymond Evans and Robert Orsted-Jensen estimate over 60,000 in Queensland alone in 2014 (cited in Paul Daly, 'Why the number of Indigenous deaths in the frontier wars matters', (<https://www.theguardian.com/commentisfree/2014/jul/15/why-the-number-of-indigenous-deaths-in-the-frontier-wars-matters>), *The Guardian*, 15 July 2014. Although Bruce Elder's 1988 estimate of 100,000 deaths was at the time seen as possibly exaggerated, increasing research points to such an estimate of overall 'frontier violence' (Bruce Elder, *Blood on the Wattle: Massacres and Maltreatment of Aborigines Since 1788*, Child and Associates, 1988).
- <sup>7</sup> Keith Vincent Smith, 'Pemulway', *Dictionary of Sydney*, see Note 5; Stephen Gapps, *The Sydney Wars: Conflict in the Early Colony, 1788-1817*, New South Publishing, 2018
- <sup>8</sup> Stephen Gapps, *The Sydney Wars*, see Note 7, pp 225-255
- <sup>9</sup> Stephen Gapps, 'The Sydney Wars' blog, <https://thesydneywars.com/> [website]
- <sup>10</sup> Pemulway was the first warrior named and targeted by the British. Others had fought back before Pemulwuy but did not have their names recorded.
- <sup>11</sup> William Bradley, *A Voyage to NSW: The Journal of Lieutenant William Bradley of HMS Sirius 1786-1792*, Ure Smith Sydney, 1969, pp 182-183
- <sup>12</sup> William Stanner, 'The history of indifference thus begins' in *White Man Got No Dreaming: Essays*, ANU Press, 1979, p 184; Keith Vincent Smith, *Bennelong: The coming in of the Eora*, Kangaroo Press, 2001; Inga Clendinnen, *Dancing with Strangers*, Text Publishing, 2003; Michael Pembroke, *Governor Arthur Phillip: Sailor Mercenary Governor Spy*, Hardie Grant, 2013
- <sup>13</sup> Stephen Gapps, *The Sydney Wars*, see Note 7, pp 74-80
- <sup>14</sup> John Hunter, *An Historical Journal of the Transactions at Port Jackson and Norfolk Island*, University of Sydney Library, Digital Text, p 328
- <sup>15</sup> Stephen Gapps, *The Sydney Wars*, see Note 7, pp 46-48; John Hunter, *An Historical Journal of Events at Sydney and at Sea 1787-1792*, Angus & Robertson, 1968
- <sup>16</sup> Grace Karskens, *People of the River*, Allen & Unwin, 2020, pp 142, 374-381; David Collins, *An Account of the English Colony in NSW*, University of Sydney Library, Digital Text, Vol 1, p 327; Stephen Gapps, *The Sydney Wars*, see Note 7, p 109
- <sup>17</sup> Angus Murray (Episode 1, 41:37) quotes from Governor Macquarie's original correspondence to his direct supervisor in London ('The Governor's Diary & Memorandum Book Commencing on and from Wednesday the 10th Day of April 1816 At Sydney in N.S.Wales'): "I have this day ordered three military detachments of the 46<sup>th</sup> regiment, for the purpose of punishing the hostile natives by clearing the country of them entirely and driving them across the mountains."
- <sup>18</sup> Aunty Glenda Chalker, interview by Rachel Perkins, 2022, Oral History
- <sup>19</sup> Michael Pickering, Australian National University, email communication, 4 July 2022
- <sup>20</sup> Stuart Macintyre, *A Concise History of Australia*, Cambridge University Press, 1999, p 81; Australian Bureau of Statistics, Catalogue No. 1384.6, *Population, Tasmania, 1820 to 2006*, <https://www.abs.gov.au/ausstats/abs@.nsf/0/7FB77A3EC99408BDCA2573C5000DA164?opendocument> [website]

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- <sup>21</sup> Geoff Lennox, 'Van Diemen's Land Company', in Alison Alexander, *The Companion to Tasmanian History*, University of Tasmania, 2006 ([https://www.utas.edu.au/library/companion\\_to\\_tasmanian\\_history/V/VDL%20Co.htm](https://www.utas.edu.au/library/companion_to_tasmanian_history/V/VDL%20Co.htm)); Alison Alexander, *Tasmania's Convicts*, Allen & Unwin, 2010, p 1; Nick Brodie, *The Vandemonian War*, Hardie Grant Books, 2017, p 130
- <sup>22</sup> Sharon Morgan, *Land Settlement in Early Tasmania: Creating an Antipodean England*, Cambridge University Press, 1992, p 59; Nicholas Clements, 'Frontier Conflict in Van Diemen's Land' (<https://eprints.utas.edu.au/17070/>) (PhD thesis), University of Tasmania 2013, p 133, note 25; Nick Brodie, *The Vandemonian War*, see Note 21, pp 341, 345
- <sup>23</sup> A.G.L. Shaw, 'Arthur, Sir George (1784-1954)', *Australian Dictionary of Biography*, <https://adb.anu.edu.au/biography/arthur-sir-george-1721> [website]
- <sup>24</sup> Nick Brodie, *The Vandemonian War*, see Note 21, pp 10-11, 15-21
- <sup>25</sup> Rhys Jones, 'Appendix: Tasmanian Tribes', in Norman Tindale, *Aboriginal Tribes of Australia*, ANU Press, 1974
- <sup>26</sup> Nick Brodie, *The Vandemonian War*, see Note 21, pp 193-222
- <sup>27</sup> Nick Brodie, *The Vandemonian War*, see Note 21, pp 25-27
- <sup>28</sup> The Gough killings occurred in October 1828 and the Proclamation of Martial Law on 1 November 1828. The connection between the two events is further underlined by the fact that the Proclamation was printed in the same issue (8 November 1828) of the *Hobart Town Courier* which reported the Coronial inquest on the Gough victims. See Lyndall Ryan, *The Aboriginal Tasmanians*, Allen & Unwin, 1996, p 99, for implications of Martial Law cited in 'List of multiple killings of Aborigines in Tasmania 1804-1835', <https://www.sciencespo.fr/mass-violence-war-massacre-resistance/fr/document/list-multiple-killings-aborigines-tasmania-1804-1835.html>: '1828, November 1: Martial Law proclaimed in the Settled Districts' - "This measure authorised the military to shoot on sight any Aboriginal person found in the Settled Districts."
- <sup>29</sup> Nicholas Dean Brodie, Kristyn Harman, 'Other picture boards in Van Diemen's Land: the recovery of lost illustrations of frontier violence and relationships', *Aboriginal History*, 41 (2017), pp 3-21
- <sup>30</sup> Henry Reynolds, Nicholas Clements, *Tongerlongeter: First Nations Warrior and Tasmanian War Hero*, New South Publishing, 2021
- <sup>31</sup> Nicholas Clements, 'Friday essay: Tongerlongeter — the Tasmanian resistance fighter we should remember as a war hero', (<https://theconversation.com/friday-essay-tongerlongeter-the-tasmanian-resistance-fighter-we-should-remember-as-a-war-hero-165308>), *The Conversation*, 6 August 2021
- <sup>32</sup> Ian McFarlane, 'Aboriginal Society in North West Tasmania: Dispossession and Genocide' (<https://eprints.utas.edu.au/220/>) (PhD thesis), University of Tasmania 2002, p 81
- <sup>33</sup> Ian McFarlane, 'Aboriginal Society in North West Tasmania: Dispossession and Genocide', see Note 32, p 113; Rosalie Hare, guest of Edward Curr in 1828 quoted in Ian McFarlane, *Beyond Awakening*, University of Tasmania, 2008, p 102: "We have to lament that our own countrymen consider the massacre of these people an honour. While we remained at Circular Head, there were several accounts of considerable numbers of natives having been shot by them, they wishing to extirpate them entirely, if possible."
- <sup>34</sup> Ian McFarlane, 'Aboriginal Society in North West Tasmania: Dispossession and Genocide', see Note 32, p 126
- <sup>35</sup> Adam Langenberg, 'Former owner of Australia's largest dairy farm fails in bid to sue new owner Van Dairy', (<https://www.abc.net.au/news/2022-02-09/van-dairy-victory-in-supreme-court-case-against-farm-ex-owner/100815444>), ABC, 9 February 2022
- <sup>36</sup> The last known descendant, "Adam", died in captivity in 1857. Ian McFarlane, 'Aboriginal Society in North West Tasmania: Dispossession and Genocide', see Note 32, p 254
- <sup>37</sup> Tom Lawson, *The Last Man: A British Genocide in Tasmania*, IB Tauris, 2014
- <sup>38</sup> Adam Holmes, 'Tasmanian Frontier Wars memorial taking steps forward as Reconciliation Tasmania looks to talks', (<https://www.examiner.com.au/story/7161821/tasmanian-frontier-wars-memorial-taking-steps-forward/>), *The Examiner*, 11 March 2021

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- <sup>39</sup> James Boyce, *1835: The Founding of Melbourne & the Conquest of Australia*, Black Inc, 2013, pp 148-149
- <sup>40</sup> Frederick Watson (ed.), *Historical Records of Australia* (<https://nla.gov.au/nla.obj-487039817/view?partId=nla.obj-487053197#page/n3/mode/1up>), Series 1, Vol 19, 37/353
- <sup>41</sup> Sean Brennan, 'The disregard for legal protections of Aboriginal land rights in early South Australia' in Shaun Berg (ed.) *Coming to Terms: Aboriginal Title in South Australia*, Wakefield Press, 2010, pp 101-102
- <sup>42</sup> See for example Richard Broome, *Aboriginal Australians: A history since 1788*, Allen & Unwin, 2019, pp 36-56
- <sup>43</sup> AB Clark, *'That's my country belonging to me': Aboriginal Land Tenure and Dispossession in Nineteenth Century Western Victoria*, Heritage Matters, 1998; Richard Broome, *Aboriginal Victorians: A History Since 1800*, see Note 42; Fred Cahir, *'My country all gone. The white men have stolen it': The invasion of Wadawurrung Country 1800-1870*, Australian History Matters, 2019
- <sup>44</sup> James Boyce, *1835: The Founding of Melbourne & the Conquest of Australia*, Black Inc, 2013, pp 127-29
- <sup>45</sup> Queensland Government, 'Creation of a state' (<https://www.qld.gov.au/about/about-queensland/history/creation-of-state>) [website], 2018
- <sup>46</sup> Museum of Australian Democracy, 'Documenting a Democracy - Queensland: Constitution Act 1867' (<https://www.foundingdocs.gov.au/item-did-62.html>) [website]
- <sup>47</sup> Jonathan Richards, *The Secret War: A True History of Queensland's Native Police*, University of Queensland Press, 2008, pp 166-167
- <sup>48</sup> Heather Burke and Lynley Wallis, *Frontier Conflict and the Native Mounted Police in Queensland Database*, (<https://frontierconflict.org>) [website], 2019
- <sup>49</sup> John Forrest, *Report on the Kimberley District, North-western Australia by John Forrest, Surveyor General and Commissioner of Crown Lands*, Perth, Government Printer, 1883; J.G. Brockman, *Journal of an Exploring Trip from Beagle Bay to the Fitzroy River and Back Again, December 4 1879 to January 10 1880*, Perth, Government Printer, 1880; J S Battye (ed.) *The History of the North West of Australia Embracing Kimberley, Gascoyne and Murchison Districts*, VK Jones & Co, 1915; P.M. Durack, 'Pioneering in the East Kimberleys', *Early Days: Journal of the Royal Western Australian Historical Society*, vol. 2, pt. 14, 1933, pp 1-46
- <sup>50</sup> Repeater rifles came into use from the 1860's onward and were used in the American Civil War: 'Repeating firearm', [https://en.wikipedia.org/wiki/Repeating\\_firearm](https://en.wikipedia.org/wiki/Repeating_firearm) [website]. For specifics about use of repeater rifles on the WA frontier see G B Trotter, 'Military firearms in colonial Western Australia: their issue and marking', *Records of the Western Australian Museum* ([https://museum.wa.gov.au/sites/default/files/MILITARY\\_FIREARMS\\_IN\\_COLONIAL\\_WESTERN\\_AUSTRALIA\\_THEIR\\_ISSUE\\_AND\\_MARKING.pdf](https://museum.wa.gov.au/sites/default/files/MILITARY_FIREARMS_IN_COLONIAL_WESTERN_AUSTRALIA_THEIR_ISSUE_AND_MARKING.pdf)), 17:73-116, 1995
- <sup>51</sup> Lyndall Ryan, Jennifer Debenham, Bill Pascoe, Robyn Smith, Chris Owen, Jonathan Richards, Stephanie Gilbert, Robert J Anders, Kaine Usher, Daniel Price, Jack Newley, Mark Brown, Le Hoang Le, Hedy Fairbairn, 'Colonial Frontier Massacres in Australia 1788-1930' University of Newcastle, 2017-2022, (<http://hdl.handle.net/1959.13/1340762>) [website]. See the massacre map to see evidence of increase in numbers killed (<https://c21ch.newcastle.edu.au/colonialmassacres/map.php>).
- <sup>52</sup> See Note 51.
- <sup>53</sup> Chris Owen, *'Every Mother's Son is Guilty ...': Policing the Kimberley Frontier of Western Australia 1882-1905*, UWA Publishing, 2016, p 220.
- <sup>54</sup> J. Bohemia and B. McGregor, *Nyibayarri: Kimberley tracker*, Canberra, Aboriginal Studies Press, 1995; B. Shaw, *My Country of the Pelican Dreaming: the life of an Australian Aborigine of the Gadjerrong, Grant Ngabidj, 1904-1977*, Aboriginal Studies Press, 1981; *Banggaiyerri: the story of Jack Sullivan as told to Bruce Shaw*, Australian Institute of Aboriginal Studies, 1983; *When the Dust Come in Between: Aboriginal viewpoints in the East Kimberley prior to 1892, as told to Bruce Shaw*, Aboriginal Studies Press, 1992; S. Hawke and M. Gallagher, *Noonkanbah: whose land, whose law*, Fremantle Arts Centre Press, 1989; M. Munro and M.A. Jebb (ed.), *Emerarra: a Man of Merarra*, Magabala Books, 1996; V. Ryan (ed.), *From*

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<sup>55</sup> Chris Owen, 'Every Mother's Son is Guilty'; *Policing the Kimberley Frontier of Western Australia 1882-1905*, see Note 53, p 3

<sup>56</sup> Chris Owen, 'Every Mother's Son is Guilty'; *Policing the Kimberley Frontier of Western Australia 1882-1905*, see Note 53, p 219

<sup>57</sup> Neville Green and Susan Moon, *Far From Home: Aboriginal prisoners of Rottnest Island, 1838–1931*, UWA Press, 1997; Chris Owen, 'Every Mother's Son is Guilty': *Policing the Kimberley Frontier of Western Australia 1882-1905*, see Note 34, p 165

<sup>58</sup> Legislative Assembly, Queensland, Native Police Force, Report, 1861

([https://aiatsis.gov.au/sites/default/files/catalogue\\_resources/92123.pdf](https://aiatsis.gov.au/sites/default/files/catalogue_resources/92123.pdf)); J Langdon Parsons, *South Australian Parliamentary Papers*, vol 2, no. 28, p 9; Jonathan Richards, *The Secret War: A True History of Queensland's Native Police*, pp 4, 57, 66

<sup>59</sup> *Australian War Memorial Act 1980 (Cth)* (<https://www.legislation.gov.au/Details/C2016C01079>)

<sup>60</sup> Henry Reynolds, Episode 3, *The Australian Wars*