



# RABBIT- PROOF FENCE

1500 miles is a long way home

"Those other kids that were taken, they were much younger. They didn't know mother. But I was older. I knew mother. I wanted to go home to mother".

Molly Craig (84yrs), Jigalong, August 2001

# RABBIT-PROOF FENCE

Based on the book by  
Molly's Daughter  
DORIS PILKINGTON GARIMARA

Directed by  
PHILLIP NOYCE

Screenplay by  
CHRISTINE OLSEN

Produced by  
PHILLIP NOYCE  
CHRISTINE OLSEN

Producer  
JOHN WINTER

Executive Producers  
DAVID ELFICK  
JEREMY THOMAS  
KATHLEEN MCLAUGHLIN

Music composed by  
PETER GABRIEL

Director of Photography  
CHRISTOPHER DOYLE (H.K.S.C)

Production Designer and Costume Designer  
ROGER FORD

Editors  
JOHN SCOTT VERONIKA JENET

Drama Coach  
RACHAEL MAZA

Casting  
CHRISTINE KING

Sound Designer  
CRAIG CARTER

Music Supervisor  
GEORGE ACOGNY

Associate Producer

LAURA BURROWS  
KEY CAST

Molly Craig.....EVERLYN SAMPI  
Gracie Fields.....LAURA MONAGHAN  
Daisy Kadibil.....TIANNA SANSBURY  
Mr Neville.....KENNETH BRANAGH  
Moodoo.....DAVID GULPILLIL  
Constable Riggs.....JASON CLARKE  
Molly's Mother.....NINGALI LAWFORD  
Molly's Grandmother.....MYARN LAWFORD  
Earnest Neal.....GARY MCDONALD  
Mavis Short.....DEBORAH MAILMAN  
Hunter.....DAVID NGOOMBUJARRA  
Gracie's Mother.....SHERYL CARTER  
The Fence Builder.....ANTHONY HAYES  
Depot Manager.....ANDREW S GILBERT  
Miss Jessop.....CELINE O'LEARY  
Moore River Policeman.....TREVOR JAMIESON  
Dormitory Leader - Nina.....NATASHA WANGANEE

## **SHORT SYNOPSIS**

Based on the book by Doris Pilkington Garimara

Jigalong, Western Australia, 1931. A true story of three young aboriginal girls forcibly removed from their outback families to be trained as domestic servants as part of an official government policy. They escape and embark on an epic 1500 mile journey, following the rabbit proof fence to get back home, with the authorities chasing them all the way.

Those children who were taken in this way are now referred to as the 'Stolen Generations'

## LONG SYNOPSIS

Based on the book by Doris Pilkington Garimara

WESTERN AUSTRALIA, 1931: The small depot of Jigalong, sits on the very edge of the Gibson Desert. Running through Jigalong and out into the desert is the rabbit-proof fence, which bisects the whole length of Western Australia from north to south. The fence was built to keep rabbits on one side and pasture land on the other. This remote country is home to three spirited, Aboriginal girls, MOLLY (Everlyn Sampi) 14 yrs, her sister, DAISY (Tianna Sansbury), 8 yrs and their cousin GRACIE (Laura Monaghan) 10 yrs, who live very traditionally with Molly and Daisy's mother MAUDE (Ningali Lawford), their Grandmother FRINDA (Myarn Lawford) and Gracie's mother Lily (Sheryl Carter). Their only contact with white Australia is ration day at the Jigalong Depot.

In Perth, AO NEVILLE (Kenneth Branagh), the Chief Protector of Aborigines in Western Australia, receives word that the three girls are running wild. In his position he is the legal guardian of all Indigenous people in the state, with complete power over every Aborigine in his jurisdiction. Because it is believed that the Aboriginal race is dying out, he sees "half-caste" children such as Molly, Gracie and Daisy, whose father's were white fence workers, as his special problem. As a way to breed out the Aborigine he has ruled that children of mixed marriages cannot marry full-blooded Aborigines. Settlements have been set up across the state where these "half-caste" children are permanently removed from their families and taken to be, "prepared for their new life in white society," through training as domestic servants and farm labourers. Neville authorizes the removal of Molly, Gracie and Daisy to the Moore River Native Settlement, 1200 miles South from Jigalong. CONSTABLE RIGGS (Jason Clarke) drives out to the depot to carry out Neville's orders, and despite the fierce protestations of the women is able to tear the girls away from their mothers.

The Moore River Settlement is a grim place, where the children are housed in large dormitories with few amenities, fed dismal food and forbidden to speak their native language. Runaways are tracked down by DAVID MOODOO (David Gulpilil), a skilled black tracker, and thrown into "the boob" - the Settlement's punishment cell. Molly is confronted by Neville (who the children call Mr Devil) when he checks her skin colour as a means of selecting the 'whiter' children, believed to be smarter and eligible for school. When NINA (Natasha Wanganeen), the dormitory leader, tells the girls that no one

at Moore River has a mother Molly is shocked and decides they cannot stay. While the other children go up to church, Molly convinces Daisy and Gracie, that this is their chance to escape. Molly knows that the coming rain will cover their tracks. After it is discovered that the three girls are missing, Moodoo is sent out after them. Neville is notified and a full-fledged search for the girls begins.

As the girls make their way on a journey that will ultimately take them three months and span around 1500 miles, Molly manages to keep them one-step ahead of their pursuers. Along the way Molly must draw on every one of her skills and personal fortitude to evade the hunters, outwit Moodoo and the police and keep herself and her cousins alive. Molly finally finds the rabbit proof fence that she knows will guide them back to Jigalong (thanks to a tip from a farm wife). Meanwhile Maude gets word that her girls have run away. Maude and Frinda begin to hold a vigil beside the fence.

Neville realizes that the girls are following the rabbit-proof fence. He sends Moodoo and a policeman out to get them, but once again they elude capture. The girls split up after they encounter a Stockman who tells Gracie that her mother, Lily, is nearby in Wiluna. Gracie decides to find her mother by herself. Molly's conscience overcomes her and she and Daisy head back to find Gracie. They soon discover that they have walked into a trap. Gracie is captured while Molly and Daisy, powerless to help her, look on in horror.

Neville begins to give up hope of capturing the girls before they enter into extremely harsh, desert country, where it would be dangerous to risk sending his men. Moodoo, quietly gives up his search for the girls. It is clear that along the way Molly's skill and determination have earned his admiration. Molly and Daisy make their way over the final leg of the journey, into the desert and across the most dangerous and unforgiving landscape yet. They finally collapse with exhaustion and appear to be near death. Back in Jigalong Maude and Frinda have intensified their vigil, tapping out rhythms with simple sticks and singing ancient melodies. Molly and Daisy awake to the sight of a spirit bird watching over them. Molly gazes into the distance and for the first time in three months the landscape is familiar, they are almost home.

Molly and Daisy reach the outskirts of Jigalong where they evade Constable Riggs who has been sent there by Neville to await their arrival. The girls are finally united with Maude and Frinda. Molly's joy is tempered by the sadness she feels at losing Gracie. Her grandmother holds her close and for the

first time she cries. The girls are then taken back into the desert to hide. Neville, who refuses to give up, sends word that if they are ever found they are to be recaptured and returned to Moore River.

This is a true story. Molly married and had two children. When they were aged (4) and (2) Molly and her children were all captured and taken back to Moore River. Molly walked back to Jigalong again, carrying Annabelle, the baby, and leaving Doris, the eldest behind. When Annabelle was three she was taken from Molly, never to be seen by her again. Doris was reunited with her mother thirty years later. She wrote her mother's story from which this film is adapted. Molly (84) and Daisy (78) are still living in Jigalong today.

Australian Aboriginal children continued to be removed under government policy until 1972. Those children who were taken in this way are now referred to as the 'Stolen Generations'

## **HISTORICAL CONTEXT**

When white settlers arrived in Australia, the interaction of two vastly different cultures, with such different attitudes to the land, made conflict inevitable. In the 19<sup>th</sup> century, the white man's guns were more powerful than Aboriginal spears. By the mid-19<sup>th</sup> century European pastoralists and settlers had moved into Aboriginal lands, interrupted traditional hunting and gathering routines, depleted natural resources and grasslands, polluted waterways and damaged sacred sites.

European diseases such as smallpox and even the common cold decimated the Indigenous population. Alcohol and money further undermined traditional ways. In many areas Europeans challenged the whole structure of Aboriginal traditional society and the authority of tribal elders was broken down. They had always controlled decision-making structures such as marriage, education and rituals such as clan gatherings, but more and more young Aboriginal people began to be attracted to white society and began to live on the fringe of both worlds.

By the 1930's, when the story of *Rabbit-Proof Fence* is set, many communities had become reliant on government handouts for food, clothing and other necessities, since their traditional ways of life had been eroded over time.

## **WHY ABORIGINAL CHILDREN WERE TAKEN FROM THEIR FAMILIES**

From the earliest years of European settlement in Australia there is evidence of Aboriginal children being taken from their families as the authorities believed it was 'for their own good'. During the first half of the 20<sup>th</sup> century, it was official policy in most states to remove half or quarter caste Aboriginal children. The practice continued until the early 1970's.

## **A HISTORY OF AUSTRALIA'S NO. 1 RABBIT PROOF FENCE**

Of all the plagues introduced into Australia the rabbit was by far the most devastating and destructive.

Following a Royal Commission held in 1901, the Australian government decided to build a barrier fence from a point on the south coast through to a location on the north coast. This fence came to be known as the No.1 Rabbit Proof Fence.

When it was completed in 1907 the Rabbit Proof Fence was the longest unbroken line of fence in the world. The Fence was built in an endeavor to stem the rabbit hordes eating their way west across Australia from the other side of the continent.

Depots located at Burracoppin, Dromedary Hills and Jigalong were used for administration and as a place where the patrolmen maintaining the fence could pick up stores, take time off and spell their camels.

The fence acted as a barrier against rabbits for nearly half a century. Today long sections of the original fence are still maintained as a barrier against wild animals, particularly the Emu.

## ABOUT THE PRODUCTION

When the phone rang at PHILLIP NOYCE'S Los Angeles home at three in the morning in July of '99 he thought it was an emergency and answered it. It wasn't. It was screenwriter CHRISTINE OLSEN. Noyce recalls "There was this strange Australian female voice on the other end of the phone announcing she had the perfect script for which I was the perfect director. And I said to her I get so many people who ring and tell me that every week but most of them do it in the middle of the day. I told her to ring back tomorrow or the next day at my office". Noyce doubted she'd call again. But she did, and she sent the script.

Five years earlier, a newspaper book review caught Olsen's attention. It was about the book *'Follow The Rabbit-Proof Fence'* which tells the true story of three Aboriginal girls who escape from a mission in Western Australia and try to find their way home on foot, across 1500 miles of desert, following a rabbit-proof fence all the way.

*'Follow The Rabbit-Proof Fence'* was written by DORIS PILKINGTON GARIMARA, the daughter of MOLLY CRAIG, who at age 14 was the eldest of the three girls. Olsen put the newspaper clipping in a file of possible ideas for films and for about six months would take it out and look at it and cry about the story. "One morning I woke up thinking I had to get the rights to that book" she explained.

Others were vying for the rights, so Olsen arranged to meet with Pilkington. "I thought it was really important that she should actually look at me and know this is the person I'm going to hand over my story to" recalls Olsen. The meeting was cancelled, but Olsen was persistent and offered to drive her to the airport. It was during this drive that Pilkington granted Olsen the rights to the book. Later, Pilkington became the script consultant.

What followed that meeting was about five years of research and writing. Olsen explained that going to Jigalong in Western Australia, which was home to the three girls, was the most important research for the story. Jigalong was a depot on the rabbit-proof fence and the girl's father had worked on the fence. The fence ran from the bottom of Western Australia to the top and the girls figured if they found the fence and followed it, it would lead them home. Olsen made several trips to Jigalong, but

on one trip lived with Molly in Jigalong for three weeks. "It was after that particular visit that I went back and really wrote the script. That was what did it" she said.

On the symbolism of the fence and the film's title, Olsen feels that "the fence is always such an amazing symbol for the Europeans' attempt to tame the land: to draw a line in it to keep out rabbits - the pests they had introduced. It is such a magnificent symbol for a lot of what's happened to Australia".

Olsen said Phillip Noyce was her dream director because of his 1974 Australian film *Backroads*, which she described as "full of exuberance and energy. He treated the Aboriginal people in the film as people, nothing more, nothing less" Olsen also knew that if Noyce were to direct *Rabbit-Proof Fence* the film would get an international audience and she thought it was a universal story that actually had the potential for it.

It took Noyce some time to read the script as he was busy preparing for the release of *The Bone Collector* and had all of his mind on that. By this stage, Olsen's screenplay had been read by everyone in his office who all encouraged Noyce to read it. "It was another two months before I actually opened the screenplay to see what all the fuss was about, and when I did I couldn't put it down", remembered Noyce.

"When I started reading the screenplay I realised it was a very, very special story and by the end of it I was close to tears" What appealed to Noyce primarily was the universality of the story. "Although when I started to read I was very aware of the children's Aboriginality, about half way through, they ceased to be black or white, they were just children in distress, powerless, fighting back and finally triumphing. So by the end it was incredibly uplifting and I thought this was a film that had to be made", he said.

"There was also a sense of mission", he added. "In some ways, as with all the films I make, I'm really concerned with engaging the audience and with moving them, with reaching them emotionally. With this film there is an added bonus in as much as, it's telling a very significant part of Australian history that by and large has been denied us".

Noyce came on board as director and producer and returned home to Australia to make his first film there in 12 years. "I started making films in Australia (*Backroads, Heatwave, Newsfront*), none of them costing more than half a million dollars. Then with *Dead Calm*, I started on another journey into thrillers and that took me to Hollywood. After ten years in Hollywood making big budget blockbusters, I'm now back where I began" he reflected.

Noyce headed straight to Perth, Western Australia, to meet with Pilkington. Together they visited the remains of the Moore River Native Settlement where the girls were taken, to try and soak up the atmosphere of the place, the feelings of the ghosts lying there of all the people that were sent to that place. Noyce believed that by meeting the writer of the original book and by visiting the institution that the girls escaped from, he could answer the question 'Why would Molly prevail upon the other two girls to walk all that distance? And in doing so tried to understand the emotions that fuelled such a horrendous trek across the outback of Australia.

Noyce then travelled all the way up the rabbit-proof fence to Jigalong and met the real MOLLY CRAIG and DAISY KADIBIL, now in their 80's. At Jigalong, many of his questions were answered.

"Molly said a few things that were really pertinent. She said 'those other kids that were taken, they didn't know mother because they were much younger, but I was older so I knew mother and I wanted to go home to her'. Molly also told Noyce that the land at Moore River Settlement made her sick. "It wasn't her place and so it disrupted her emotionally, psychologically as well as in a sense physically, so she had to leave there because it was poisonous to her" he explained.

According to Noyce, "Together with that feeling of the institution, of the journey of all that distance, and then finally getting to the oasis from where they were taken, and where they had to return, I got a very good feeling for the emotions driving the story". Importantly he added that he "also had the opportunity to observe some of the body language, ways of speaking, ways of interacting of the 'Jigalong mob', as they're called, the group of people now living in the settlement about seven kilometres away from where the story starts".

With this part of his research complete, Noyce was now faced with his greatest challenge, to find the three Aboriginal girls who would play the lead roles of Molly, Gracie and Daisy.

Casting director CHRISTINE KING (*Moulin Rouge, Two Hands*) joined Noyce in an Australia-wide search to cast the three young Aboriginal children. Together with about eight sub-casting directors, including teachers, parents and community leaders, all armed with handycams, they conducted at least 1200 interviews looking for what Noyce described as “three tiny needles in a huge haystack”.

Noyce firmly believed, that given the tradition of performance that is central to Aboriginal culture that the right children were out there. With only a three-week window to find his stars, King and Noyce had to move quickly. From the hundreds of casting tapes sent in from some of the most remote areas of Australia, 16 children were selected to fly to Broome in Western Australia for a final casting session. After two days of intensive dialogue and improvisation classes three girls were chosen. EVERLYN SAMPI (11yrs), LAURA MONAGHAN (9 yrs) and CAITLYN LAWFORD (6 yrs) were selected as much for their chemistry as a threesome as they were for their individual talents. In one week’s time the three girls and their families were flown to Adelaide to commence rehearsals.

Noyce then faced another challenge. Just before principal photography began, he feared that one of the three selected was not going to make it. Caitlyn Lawford, only 7 years and from Fitzroy Crossing in Western Australia found being in the city and working in such a pressure cooker environment just too difficult.

With only four days to go before shooting was scheduled to commence, Noyce and King had to recast the role of Daisy.

TIANNA SANBURY, had first come to Noyce's attention during a group casting session for bit players, when, along with 60 others, she was given the assignment of coming into a room and convincing him that someone was in trouble. “About 35 people came in before her and none of them convinced me. But by the time Tianna got over to me, I’d forgotten it was a game. I was really concerned for whatever was going on outside the door. She was a natural. I gave her a score, nine out of ten” he recalled. When Noyce realised that Caitlyn was having trouble adjusting, he looked back at his notes and called Tianna back for a screen test. Tianna returned and after impressing the filmmakers with her natural ability was cast overnight in the role of Daisy.

When shooting finally commenced, there were still fears that the three untried actresses would not be able to make the leap to screen acting. Though faith in the steadiness of Laura never faltered, the last

minute casting of Tianna and the difficulty adjusting to discipline experienced by Everlyn in rehearsals, left many questions hanging in the air in the first days of filming. However, what was revealed to the filmmakers as they watched the week's footage was that the new group dynamic was perfect for the needs of the film.

Noyce observed that during the casting process he "felt like a gold prospector. There you are chipping away at this mountain with mostly failure day after day, and yet, like any prospector, I was fuelled by the knowledge - perhaps false optimism - that somewhere you are going to find that nugget. In fact, I did better than that; I found three diamonds, perfectly cut".

As each day of filming went by, their lack of acting experience was revealed as a bonus. Noyce explained, "We were never looking for professional technique from these kids and preferred them not to be knowing". Instead he had searched for what were the basic personality traits that each one of them brought to their parts. Importantly Noyce stressed "that he wanted them to be children - innocent, helpless and trying to cope with a very difficult situation".

Noyce reflected upon the experience of directing three untrained actors as 'one hell of a learning curve'. His technique was not to over-direct them. He explained that "Often some of the best things they achieved were without telling them anything at all. And that's what you hope for. Because that's why they're cast, because they're naturals". Noyce applauds the dedication and determination of the three girls. He always knew the movie would depend on the performances and the empathy achieved by the three young untrained actresses.

"Of all the girls Tianna is the most wisest. She has a certain spirit that she brings to the role of Daisy. Laura has that screen quality that will make audiences want to reach out and help her", he added. And on the star of the film, Everlyn Sampi, he later reflected "In Everlyn I see that star quality I have seen twice in my career, once in Nicole Kidman (*Dead Calm*) and then again in Angelina Jolie (*The Bone Collector*) and now for the third time I have seen it in Everlyn".

Noyce is adamant that he could not have come as far as he did with the girls without the help and assistance of renowned Australian actor RACHAEL MAZA. Noyce knew he would need the girls to work and acting coach and was lucky to find Maza who is also Aboriginal. Maza worked as Drama Coach with the three girls on *Rabbit-Proof Fence* and observed that the film has been "an amazing

experience for them". Maza recalled that Everlyn arrived at rehearsals with her hair done in really trendy little braids with the Aboriginal coloured beads on the ends. "At that point I realised she thought she was going to be dressing glamorously. Then on day one, they saw these sack-style costumes they would have to wear and their faces dropped. So we showed them photos of the time (1931) - and explained this is what people wore - and then they understood the historical context".

Maza said the girls had an innate understanding of the story. "That's one thing I don't have to teach them. I don't think there's an Aboriginal in this country who doesn't understand this story - if not them personally, their parents or their very immediate family. It's something we all share". Maza's job was to prepare the girls the night before filming, on the way to set and at breakfast by explaining the day's scene and what it involved. Then with it came to shooting Noyce would often wait to see what their responses were, how they would react in a particular scene, how they would move etc, without having to over-direct them.

KENNETH BRANAGH (*A.O Neville*) responded almost overnight to the script and described the opportunity to work with Noyce as a "rare privilege". Branagh plays A.O. Neville, the English bureaucrat who was Chief Protector of Aborigines in Western Australia for almost 40 years. On Branagh, Executive Producer DAVID ELFICK observed that "In the hands of the wrong actor (*Neville*) could seem a stereotype. An actor who has done all the great complex parts of Shakespeare, who has that experience, can take that part and mould it onto something multi dimensional".

In preparing for the film Branagh read many books about A.O Neville as part of his research and observed that he was very interesting. "he had what seemed to be an admiration for the Aboriginal race and yet he was the man behind a program which had both a profound and negative effect". Branagh commented that "the film was good in trying to neither judge Neville nor to excuse him and that is what was interesting about the part - to portray a man who many people in this country (Australia) may regard as a monster, also as a human being".

Noyce referred to Branagh as one of the world's great actors. "Ken opens a lot of doors, as well as brings something special to his characterisation of Neville. His portrayal of the man exceeded all of our expectations in that he was able to bring a complex humanity to a character that could easily have become a caricature of evil".

Noyce observed that “The sense of moral justification that Neville felt for his racist actions could have been lost in a lesser actor's performance. This was a balance we were especially concerned with realising on screen. But even our best efforts could have been in vein if the wrong actor had been given the responsibility of bringing it to life”. This added dimension transforms Neville into an even more threatening villain. “Nothing can be more terrifying than a man who really believes that what he is doing is right – who kills with his kindness” he continued.

Branagh spent three days on set with the young actresses at the set of the Moore River Settlement. The scenes filmed at this location are the largest of the production, utilising the majority of the cast members including DAVID GULPILIL (*Moodoo*), who plays the tracker, GARY MCDONALD (as the settlement's superintendent) and well over 40 young Aboriginal extras from Adelaide. Two members of the local cast were also particularly impressive; NATASHA WANGANEEN (*Nina*), the dormitory leader, and TAMARA FLANAGAN, (*Olive*), the inmate who ends up imprisoned in ‘the boob’ after attempting escape.

One of the scenes at Moore River featured a newly introduced character, Moodoo's daughter – well played by Laura's sister TRACY MONAGHAN. The part was added to strengthen the audience's emotional involvement with the character of the tracker. Gulpilil's character shows another side of the coin – how Aborigines were forced to co-exist within the system. Previously the story never revealed the reasons for Moodoo being a hunter of his own people – another reality of the Stolen Generation's story. Gulpilil added an unexpected regalness to the character of Moodoo making the tracker who pursues the girls even more of a formidable adversary than originally conceived.

In funding the film, an exciting script and a long term association with Noyce was what attracted Executive Producer JEREMY THOMAS. With these two elements in place, they knew it would not be a difficult project to fund. For his part Thomas relished the experience. “Opportunities to make a true story that is so poignant, are rare” he said.

Thomas, who heads up Hanway Films, said that when he read the script he thought “this is exactly the sort of film I would have liked to produce and make myself”. He and Noyce have been friends for many years but this is the first time they have worked together. He describes Noyce “as an important and unusual filmmaker, because he is a director with a track record for making some very wonderful

personal films and also some very huge blockbusters. To have those two areas cross over is very unusual”.

Thomas added that what gives the film such enormous potential is the power of the story. “It’s an incredible adventure of these three children who are being chased. They are plucked from their surroundings and chased across the landscape. The story and the compassion for the characters that you see and the wrong thinking of other characters gives the film universal appeal”.

Elfick was also excited to get on board as Executive Producer on *Rabbit-Proof Fence*. Elfick produced Noyce's film, *Newsfront*, 23 years ago when Noyce had just graduated from film school. Elfick described Noyce as an “enormous talent with an enormous capacity for life and an inquisitive nature where he's interested in everything and all people”.

Elfick noted that *Rabbit-Proof Fence* is a film that has “inherent entertainment value to work commercially but also has something really significant to say. It's got adventure and great visual content but it's also a very strong emotional story, and a true story which makes it even more extraordinary”.

Director of Photography, CHRISTOPHER DOYLE, best known for his extensive work in Asian Cinema, also has a long-term association with Noyce but this is the first time they have worked together. Noyce believed hiring Chris would give the film an edge. “Chris loves to hand-hold the camera and is sort of like a human crane. But more interestingly, he has quite anarchic attitudes to how films should be made”.

Noyce explained that “There’s a kind of pastoral tradition in Australian period films involving the outback. Pretty pictures, great compositions and a precision that captures a sort of constipated world in the past and I thought ‘That’s not really the kind of style that we want for this picture’. I knew Chris would be a great antidote as well as a supplement to everything I was wanting to do and everything I could bring to the picture”.

Doyle describes *Rabbit-Proof Fence* as “a road movie on foot” and said the look of the film is “God-given”. On his technique, Doyle explained he “was looking for something that suggested the torment, the cruelty of the journey, the loneliness, the isolation and the expanse. What we created is very

different from traditional Australian outback paintings or images. In our film we don't want blue sky because their skies are not very blue. They're harsh and cruel. There's a bleakness to what lies before them and we achieve that by de-saturating the colours, by certain exposures and the way we process the film".

The major locations for *Rabbit-Proof Fence* were chosen in South Australia. Just south of Adelaide, a set of the Moore River Settlement was constructed, which Production Designer ROGER FORD describes as "uncannily accurate". Ford was also responsible for Costume Design on the film. "What it enables you to do is to really control the colours of the film: the buildings, the fabrics, everything" he explained.

Ford noted that he used the Australian landscape as a colour palette. "The colours trickle through so that the people and events are grounded in the landscape". The Jigalong set was located just east of Leigh Creek in outback South Australia. Here, the shearers' quarters from Moolooloo sheep station were converted into the Jigalong Depot, with the rabbit-proof fence running along one side. Ford was concerned they would have to put in kilometres of fence, but found them in a lot of great landscapes. In fact the longest stretch they had to build was 600 meters.

During filming, considerations had to be made to respect the Aboriginal culture. Maza explained that permission needed to be sought from tribal elders to tell a Western Australian story in the Flinders region, and also to speak the dialect chosen for the film in that particular area. Maza explained "this story's a black story and Phillip's a white fella. There is a certain protocol, and much to his credit, he's asked the right people "how do I go about doing this properly?"

The scenes shot in the Flinders Ranges involving traditional celebrations gave the cast and crew an insight into the weight of the story - it's triumphant side. The "Women's Business" that was filmed with the girls and a group of non-actors mostly from Alice Springs proved to be a very affirming experience for the young actresses. The mood on the set was one of cultural pride, and the presence of the women, along with Maza and NINGALI LAWFORD (*Maude*), SHERYL CARTER (*Lily*), and the young girls, defined the atmosphere of the set as one belonging to them.

Many of the cast and crew had been personally touched by the 'Stolen Generation' and this greatly impacted upon the mood on set, particularly in the more emotional scenes. Lawford, who plays

Molly's mother, came to the film with a strong understanding of the part: her father had been taken to Moore River when he was four. Lawford said that playing out the harrowing scene where the three girls are abducted made her realise what her grandmother went through.

Noyce observed "I think the greatest moment on set would have to be when we filmed 'the abduction scene', the moment where Constable Riggs (JASON CLARKE) tears the children from their mothers. It was moving for many reasons, not only the intensity of the performances, particularly of the two women playing the mothers, but also because, for the whole cast and crew, we suddenly entered a strange time machine that took us back, then, into the centre of the storm that is the stolen generation issue".

Noyce added that "it clarified the whole issue for us all because it was not an Aboriginal mother, or an Aboriginal child - the issue of black or white ceased, disappeared. It was *a* child, *our* child, *we* were the children, *we* were the mothers and *we* were the fathers. And I think that for the black and white members of the crew, suddenly it all made sense. People were overcome by that realisation that this was not a concept anymore, but something very basic. A mother who wants to protect her child, a child who wants to stay with her mother".

On filming that particular scene he concluded that "It was a very strange two hours that we spent on that scene. Magic things often happen on film sets but not many of the movies that I've made have carried with them quite the hidden significance that this one has".

## ABOUT THE FILMMAKERS

### **PHILLIP NOYCE, Director/Producer**

The films of director Phillip Noyce include CLEAR AND PRESENT DANGER, PATRIOT GAMES, DEAD CALM and THE BONE COLLECTOR. He also directed and co-wrote NEWSFRONT, which won Best Film, Best Director and Best Original Screenplay awards in Australia.

Born in Griffith, New South Wales, Australia, Noyce moved to Sydney at the age of 12. As a teenager, he was introduced to underground films produced on shoestring budgets as well as mainstream American movies.

Noyce was 17 when he made his first film, the 15-minute BETTER TO REIGN IN HELL, utilizing a unique financing scheme selling roles in the movies to his friends.

In 1973 he was selected to attend the Australian National Film School in its inaugural year. During his one-year directing course, he made CASTOR AND POLLUX, which won the award for best Australian short film of the year. He also worked briefly at Film Australia, directing short documentaries while preparing for his first long-form narrative drama, BACKROADS.

One of Noyce's film school projects brought him to the attention of producer David Elfick, who hired him to co-write and direct NEWSFRONT. The award-winning hit film was the first Australian film to be selected to screen at the New York Film Festival and it opened the London Film Festival.

Noyce's next film, which he also co-wrote, was HEATWAVE, starring Judy Davis. The film was chosen to screen at the Director's Fortnight in Cannes in 1982.

For television, Noyce made two miniseries in Australia. He joined George Miller and four other Australian directors to co-direct the six-hour THE DISMISSAL. He also co-wrote and directed the ten-hour THE COWRA BREAKOUT.

Noyce recently wrapped production on Graham Greene's THE QUIET AMERICAN filmed in Vietnam and Sydney Australia starring Michael Caine and Brendan Fraser.

## **CHRISTINE OLSEN, Writer/Producer**

Christine Olsen was born in New Zealand. She has lived permanently in Australia since 1985. She worked from 1979 to 1985 as a producer with Radio Television Hong Kong where she produced radio documentaries and plays. In 1985 she moved to Sydney where she began to work in documentary film.

Christine's film credits include associate producer on GILLIES and THE WHITE MONKEY, co-writer, co-director, co-producer on THE QUEEN GOES WEST and TUCKSON.

She produced and co-wrote the three part television series on Indonesia, RIDING THE TIGER, which received an AFI nomination for Best Television Documentary in 1992 and the ATOM Award for Best Television Series in 1993.

In 1994 she produced, directed and wrote a short film, THE CROSSING, which was a finalist in the Dendy Awards and screened at festivals around the world.

INVITATION TO A WEDDING, an Islamic road movie, was produced and co-written by her in 1995. In 1996 Olsen was awarded a Distinctly Australian Producer Fellowship. Olsen co-produced the short film AT SEA and in 1998 she co-produced and co-directed MY ONE LEGGED DREAM LOVER.

Olsen was the executive producer of HEPHZIBAH, which won the AFI Award for Best Documentary Film in 1999.

## **DAVID ELFICK, Executive Producer**

David Elfick has been a highly regarded producer and director of both film and television for many years.

His early projects include CRYSTAL VOYAGER (1974) for which he was both director and producer and he produced NEWSFRONT in 1978, which won 18 international awards including the AFI award for Best Film.

Other film credits include CHAIN REACTION (1979), STARSTRUCK (1981), UNDERCOVER (1983), EMOH RUO (1984) and AROUND THE WORLD IN 80 WAYS (1985).

Elfick directed and produced LOVE IN LIMBO in 1991, which achieved international acclaim.

His film NO WORRIES (1993) won the AWGIE Award for Best Adapted Screenplay, the Jury Prize, Berlin Bear Kinderfest at the Berlin Film Festival, the Adult Jury Prize at the 12th International Film Festival in Ruhr Germany and the Audience Prize at the Rio De Janeiro Film Festival in 1995.

Elfick produced BLACKROCK in 1996, which won the Gold AWGIE and the AWGIE Award for Best Adapted Screenplay.

Elficks television work includes the telemovies HARBOUR BEAT, INSPECTOR MORSE and NEVER TELL ME NEVER and the miniseries FIELDS OF FIRE I, II and III, SOLDIER SOLDIER and THE BITE for ABC Australia and BBC UK.

In 1999 Elfick produced and directed the documentary COMBAT WOMEN for Beyond International.

### **JEREMY THOMAS, Executive Producer**

Cinema has always been a part of Jeremy Thomas' life. He was born in London into a film-making family, his father, Ralph, and uncle, Gerald, both directors. His childhood ambition was to work in cinema. As soon as he left school he went to work in minor positions ending up in the cutting rooms and rising through the ranks to become a film editor.

After editing Philippe Mora's BROTHER CAN YOU SPARE A DIME, Thomas produced his first film, MAD DOG MORGAN in 1974 Australia. He then returned to England to produce Jerzy Skolimowski's THE SHOUT, which won the Grand Prix de Jury at the Cannes Film Festival.

Thomas' films are all highly individual and his independence of spirit has paid off both artistically and commercially. His extensive output includes three films directed by Nicolas Roeg: BAD TIMING,

EUREKA and INSIGNIFICANCE; Julien Temple's THE GREAT ROCK 'N' ROLL SWINDLE; Nagisa Oshima's MERRY CHRISTMAS MR LAWRENCE; and THE HIT directed by Stephen Frears.

In 1986 he produced Bernardo Bertolucci's epic, THE LAST EMPEROR, an independently financed project, which was three years in the making. A commercial and critical triumph, the film swept the board at the 1987 Academy Awards, garnering an outstanding nine Oscars, including Best Picture.

Since THE LAST EMPEROR, Thomas has completed many films including Karel Reisz's EVERYBODY WINS, Bertolucci's THE SHELTERING SKY, LITTLE BUDDHA and STEALING BEAUTY, David Cronenberg's NAKED LUNCH and was executive producer on CRASH.

In 1997 Jeremy Thomas directed ALL THE LITTLE ANIMALS, which starred John Hurt, Christian Bale and Daniel Benzali and was in the official selection at the Cannes Film Festival.

Thomas was chairman of the British Film Institute from August 1992 until December 1997 and has been the recipient of many awards throughout the world, including the Michael Balcon British Academy Lifetime Achievement Award. He has been President of the jury at Tokyo, San Sebastian and Berlin Film Festivals, and served on the jury at Cannes in 1987.

### **KATHLEEN MCLAUGHLIN (Executive Producer)**

Kathleen McLaughlin was born in Cleveland Ohio and received a B.S. in theatre from Northwestern University. While still in Chicago, McLaughlin worked as a marketing and development executive for The International Theatre Festival of Chicago. Productions making their US premiers at the Festival included, Robert Lapage's *Dragon Trilogy*, *Waiting for Godot* and *Krapp's Last Tape* from the Gate Theatre of Dublin and a modern re-telling of Shakespeare's *Macbeth*, from Japan.

After moving to Los Angeles, McLaughlin was a Casting Associate with Casting Director Elisabeth Leustig, and evaluated material as a free-lance Reader for producer Jake Ebert (*A River Runs Through It*) and Kevin Costner's Tig Productions (*Dances With Wolves*, *Wyatt Earp*).

McLaughlin was also a freelance Reader for Phillip Noyce and in 1995 joined his company, Rumbalara Films, full-time. A year later she became Noyce's partner in the company and has been involved in

the development and production of *The Saint* and *The Bone Collector* and is a Co-Producer of *The Quiet American*, which is slated for a 2002 release.

### **JOHN WINTER, Producer**

Following his degree in Anthropology and Indian Studies, Winter worked as a production manager on numerous quality documentaries, telemovies, series and miniseries including the acclaimed NATURE OF AUSTRALIA SERIES, A DANGEROUS LIFE (shot in the Philippines and Sri Lanka), BODYSURFER, COME IN SPINNER and INSPECTOR MORSE. He also wrote, directed and produced the short film PAPER DART.

Since 1991, Winter has focused on producing feature films. He co-produced David Elfick's LOVE IN LIMBO, starring Russel Crowe and Aden Young, and the Australian/Canadian co-production TURNING APRIL. Winter line produced THE ROLY POLY MAN and was associate producer on NO WORRIES.

Winter returned to television as the script producer on the first series of the high rating television series, SEA CHANGE.

In recent years Winter has produced Margot Nash's critically acclaimed VACANT POSSESSION, Chris Kennedy's DOING TIME FOR PATSY CLINE (4 AFIs, 10 nominations), Anthony Bowman's PAPERBACK HERO (Hugh Jackman and Claudia Karvan) and Mark Lamprell's MY MOTHER FRANK, starring Matt Newton, Sinead Cussack and Sam Neil.

### **CHRISTOPHER DOYLE, Director of Photography**

Born into the post-war mundaneness of Sydney, Australia (in 1952), Christopher Doyle has spent much of his life at large. He has been a sailor with the Norwegian Merchant Marine at the age of 18, a Thai-based Chinese quack-medicine "doctor", a "cowboy-nic" on an Israeli kibbutz, even a well-digger in the Indian desert ... and almost everything in between. Doyle, fluent in French and Mandarin, was "reincarnated" in the late 1970s by his poet language teacher at the University of Hong Kong, who gave him the evocative name Du Ke Feng, meaning "like the wind". He has never been the same since.

Beginning with Edward Yang's *THAT DAY ON THE BEACH* (1981), Doyle has collaborated as director of photography with many top Asian filmmakers, including Chen Kei Ge on *TEMPTRESS MOON*, Stanley Kwan on *RED ROSE/WHITE ROSE* and most significantly with Wong Kar-wai on *CHUNKING EXPRESS*, *FALLEN ANGELS*, *DAYS OF BEING WILD*, *ASHES OF TIME* and *HAPPY TOGETHER*. *CHUNKING EXPRESS* became the first release of Quentin Tarentino's Rolling Thunder Pictures.

Doyle soon began to think of himself as an Asian filmmaker and became the most sought-after cinematographer in Asia, working with leading actors such as Gong Li, Leslie Cheung, Tony Leung, Brigitte Lin, Maggie Cheung and Joan Chen.

In 1998, at the invitation of director friend Gus Van Sant, Doyle came to work in Hollywood for the first time. After Universal's *PSYCHO*, Doyle shot Barry Levinson's last entry in his quartet of Baltimore stories, *LIBERTY HEIGHTS*. In the same year, Doyle has also completed his directorial debut, *AWAY WITH WORDS*, which he wrote and shot.

Additionally Chris has directed, shot, and edited film and video projects for (among others) Cloud Gate Dance Ensemble, Star TV, Yohji Yamamoto, and music videos for Faye Wong, Theater Brook, Air Supply, Cui Jian and Tony Leung.

Doyle has had exhibitions of his photography in Hong Kong, Taipei, Rotterdam, Vienna, Gijon, Tokyo, Kobe and Kyoto. More than ten books of his film-related writings and photography have been published in various languages. *IMAGE WRANGLER: CHRIS DOYLE*, which represents his first US gallery exhibits and film retrospective, premiered in November 1998 at UCLA, Track 16 Gallery and The Los Angeles Centre for Photographic Studies.

Doyle's contribution to *IN THE MOOD FOR LOVE* reaped numerous accolades - Artistic Achievement Award Cannes Film Festival 2000, Best Non-European Film European Film Awards 2000, Best Cinematography Golden Horse Awards 2000 and Best Cinematography at the Asia Pacific Film Festival 2000.

In 2001, he joined Noyce for a second time to shoot *THE QUIET AMERICAN*.

## **PETER GABRIEL, Composer**

Peter Gabriel has earned a worldwide reputation for his innovative work as a musician, writer and video maker. When at school he co-founded the group Genesis, which he left in 1975. His albums, live performance and videos since then have won him a succession of awards.

In 1980 he founded WOMAD (World of Music, Arts and Dance). In a series of international festivals, WOMAD has brought together traditional and modern music, arts and dance from every corner of the globe.

Gabriel has released ten solo albums and in 1986, his album 'So' won him his first Grammy. The videos from this project confirmed him as a leader in video production and included 'Sledgehammer', which has won the most music video awards ever.

Shortly afterwards he established Real World Studios in Wiltshire. It also became the base for Real World Records, a label that is dedicated to recording and promoting a wide range of different artists from all over the world.

In addition, Gabriel has been involved in a wide spectrum of human rights and environmental issues. His song 'Biko' was the first pop song which talked about the effects of apartheid, and in 1988 and 1990 he was involved in the Nelson Mandela concerts at Wembley. In 1988 he worked with Amnesty International to set up the Human Rights Now! Tour which toured many countries.

Following this, Gabriel initiated the 'Witness' program, launched in conjunction with the Reebok Human Rights Foundation in the USA. The organisation aims to arm human rights activists from around the world with hand held video cameras, computers and other tools of communication. To date, they have supplied hundreds of cameras to over fifty countries, and have also set up a bi-weekly web broadcast via Macintosh's Quicktime Channel. In 1989 Gabriel visited the USSR to help launch Greenpeace, and contributed to the 'One World, One Voice' album. In 1984 his score for the film 'Birdy' won the Grand Jury Prize at the Cannes Film Festival. In 1989 he composed the sound track for Scorsese's film 'The Last Temptation of Christ' which was the basis for 'Passion'.

For the release of his tenth album, 'US', in 1992 he commissioned eleven artists to interpret the individual songs on his album. The individual works of art were featured at the British

Contemporary Art exhibition in 1993 and also in Japan. 'US' earned him four Grammy nominations and two MTV Awards in the US and a BRIT and Q Award in the UK. The fourth single, 'Kiss That Frog', was the starting point for the creation of the world's first motion video ride, entitled 'The Mindblender' which proved to be a popular mix of ride-motion, film and music.

1993 was the start of the "Secret World Tour", produced by Gabriel and pioneering Canadian director/designer, Robert Le Page. It was seen by over a million fans in five continents and toured for eighteen months. In 1993 the show was filmed and recorded in Modena, Italy and in 1994 "Peter Gabriel Secret World Live", the double live album and video, was released.

In 1993 Gabriel set up Real World Multi Media, dedicated to developing, producing and publishing innovative CD-ROMs and pushing new technology to its limits. RWMM went on to win many awards across the world, including the Milia d'Or, two BAFTAS, the 1994 BIMA, the Sparky from the Interactive Media Festival and four Digital Media Awards. In 1996 Radio Real World became the official web site focusing on Real World and Gabriel.

At the end of 1997 Gabriel was invited by Mark Fisher to help create a show for the central space of the London Millennium Dome for which Gabriel also composed the music. The show was opened on January 1<sup>st</sup> 2000 followed by the album release OVO.

Gabriel is currently recording his next studio album 'UP', which will be released in 2001.

### **ROGER FORD, Production Designer/Costume Designer**

Roger Ford attended the College of Art, Institute of Design in the UK. He started as an assistant at the BBC and later became a designer working for six years on diverse programming such as: DR WHO, CLIFF RICHARDS SHOW and SPIKE MILLIGAN.

Ford moved to Australia in 1978 and worked with the ABC as a designer, and then as the head of the design department in Sydney.

Ford left the ABC in 1985 to try his luck in the film industry and has worked in film ever since.

His first film was *THOSE DEAR DEPARTED* (1986), which starred Gary McDonald and Pamela Stevenson. He was then Production Designer and Costume Designer on *THE YEAR MY VOICE BROKE*, which won Best Film at the AFI Awards in 1987.

In 1994 Ford was nominated for an Academy Award for Best Production Design for the international hit *BABE*. His next film *CHILDREN OF THE REVOLUTION* (1995) won an AFI Award for Best Achievement in Production Design.

Since then, Ford's work has included *LILIAN'S STORY* (1995), *DOING TIME FOR PATSY CLINE* (1996), *BABE PIG IN THE CITY* 1997/98), the IMAX format film *SYDNEY - STORY OF A CITY* (1998/99) and the four hour mini series *ON THE BEACH* (1999).

Following *RABBIT PROOF FENCE*, Ford teamed up with Noyce on the feature *THE QUIET AMERICAN*, filmed in Vietnam.

### **RACHAEL MAZA, Children's Drama Coach**

Rachael graduated from the Western Australian Academy of Performing Arts in 1992. Since graduating she has become a highly regarded Australian actor working in film, television and theatre.

Her role of "Mae" in the stage performance of *RADIANCE* won her a New Comer Award Nomination for Performance from the Sydney Theatre Critics' Circle. Maza's television work includes roles in *A COUNTRY PRACTICE*, *LAW OF THE LAND*, *HEARTLAND*, *NAKED*, *FRONTIER* and *SEACHANGE SERIES TWO*.

Maza played "Cressy" in the film *RADIANCE* directed by Rachael Perkins and was also in *FISTFUL OF FLIES*, *LILIAN'S STORY*, *COSI* and *HYPOTHERMIA*.

Maza enjoyed stepping out of her acting role to work with the three young leads on *RABBIT-PROOF FENCE* as an acting tutor. Maza has aspirations to write and develop her own film projects in the future, which she hopes to direct.

## **ABOUT THE CAST**

### **EVERLYN SAMPI (*Molly*)**

Everlyn Sampi was born in 1988 and moved back and forth from her birthplace of Derby, Western Australia to other towns and cities across Australia including Darwin, Broome, and the nearby Aboriginal Community of Djarindjin.

Everlyn was brought to the attention of Phillip Noyce by a friend of her mothers, who met Noyce and casting director Christine King at a guesthouse in Broome. Everlyn is not sure what she wants to do with her life but added that “I want to get married and have kids but not till I am much older. I want to have a car and a house first and want to make sure that everything is ready”.

Everlyn lives with her family in the Djarindjin Community near Lombardina on the Western Coast of Australia and attends the local school. In her spare time Everlyn enjoys fishing, crabbing, and after a big storm, hunting for turtles. Camping trips with her family are another favourite past time.

Everlyn's mother GLENYS SAMPI works with the people of the Djarindjin Community and has raised Everlyn, three older brothers and a younger sister.

Glenys is part of Australia's Stolen Generation. When she was 4 years old she was taken away from her mother to a mission in Lombardina in North Western Australia. Glenys was looked after and brought up by Nuns and by the elder Aboriginal girls in the mission who looked after her. Glenys was reunited with her mother 10 years later after her mother had spent many months searching for her. Glenys still lives in Lombardina today.

### **LAURA MONAGHAN (*Gracie*)**

Laura Monaghan was born in 1990 and has spent all of her childhood in Port Hedland, Western Australia. Her mother, FIONA GREGORY, is a day care worker and her father, RODNEY MONAGHAN, is a health worker.

Laura's Grandfather is well known in Broome, Western Australia for starting the first Rehabilitation Centre for alcoholics in Beagle Bay.

Noyce chose Laura from a tape of children from the Port Hedland Primary School, one of hundreds of schools visited by the team of casting agents. Laura was one of a few children in her class to be interviewed.

Her sister TRACEY MONAGHAN also has a role in *Rabbit-Proof Fence* and plays the role of MOODOO's daughter.

Laura's interests include fishing, animals and playing with her friends. She has ambitions to become a vet.

### **TIANNA SANBURY (*Daisy*)**

Tianna was born in Maitland in South Australia in 1992. Tianna's mother, MYRTEL SANBURY, is a homemaker and her father, ALLAN TREZISE, is a mechanic. Tiana's family relocated to Adelaide when she was 18 months old.

Tianna's favourite past times are reading, riding her bike, and play-acting with her mother and six siblings. Her mother says Tianna has read every book on their shelf at home. She also enjoys fixing cars with her father.

Tianna's family are part of Australia's Stolen Generation. Tianna's mother and Aunty were taken away as children because they were half caste. They were taken to a home outside of Ceduna. When they were older, they returned to their family in South Australia.

Tianna plans to buy a cubby house and computer when she has finished the film and would like to continue acting then try her hand at directing.

## DAVID GULPILIL (*Moodoo*)

David Gulpilil was born in 1953, in Arnhem Land in the Northern Territory of Australia. He grew up in a tribal lifestyle in an area north east of the world famous Kakadu National Park where his ancestors have lived for thousands of years.

In 1969 the British director Nicholas Roeg chose David for the lead role in his feature film *Walkabout*, which was filmed on location in Northern Australia.

Gulpilil is one of Australia's most accomplished exponents of traditional Aboriginal dance and of the native wind instrument, the didgeridoo.

Gulpilil has toured his dance troupe Australia-wide and internationally, and has performed with his troupe in the United States, Great Britain and France. Gulpilil and a group of native dancers also performed at the Australian Pavilion at the World Expo 1985 in Osaka, Japan and in Tokyo.

Gulpilil's career as an actor since *Walkabout* has been extensive. Feature films he has acted in include *Mad Dog Morgan*, *The Last Wave*, *Storm Boy*, *The Right Stuff*, *Dark Age*, *Dead heart* and *Until The End of the World*, directed by Win Wenders.

Gulpilil starred along side Paul Hogan in *Crocodile Dundee*, and choreographed Aboriginal dance sequences for the film. David has also acted in numerous Australian television series. His recent films include *Serenades* produced by Sandra Levy and *Tracker* slated for a March 2002 release.

In 1987 David was awarded the Australia Medal, one of the highest awards to Australian citizens, for his services to the Arts.

David divides his time between the traditional Aboriginal lifestyle of North Eastern Arnhem Land and the pursuit of his career as an actor and performer throughout the world.

## **KENNETH BRANAGH (*Mr A.O.Neville*)**

Kenneth Branagh was born in Belfast and raised in the UK and studied at the Royal Academy of Dramatic Art. His extensive theatre experience began with work on the West End and with the Royal Shakespeare Company.

In 1987 Branagh co-founded the Renaissance Theatre Company with fellow actor David Parfitt where he wrote and starred in *PUBLIC ENEMY* and directed numerous plays including *TWELFTH NIGHT*, *KING LEAR* and *A MIDSUMMER NIGHT'S DREAM*. In 1989 Branagh wrote his autobiography, *BEGINNING*, in order to raise funds for Renaissance.

Branagh's film acting credits include *A MONTH IN THE COUNTRY*, *HIGH SEASON*, *SWING KIDS* and Oliver Parker's *OTHELLO*. His numerous radio credits include *HAMLET* ('92) and *ROMEO AND JULIET* ('93). Narration work includes the Academy Award winning documentary *ANNE FRANK REMEMBERED* ('95), *THE GREAT COMPOSERS* ('98) and *WALKING WITH DINOSAURS* ('99).

In 1988 Branagh adapted and directed *HENRY V* for the screen. *DEAD AGAIN*, which co-starred Emma Thompson, followed the success of this film and was an international hit in 1991.

In 1992 he co-produced, directed and starred in *PETER'S FRIENDS*. That same year he was nominated for an Academy Award for his short film *SWAN SONG* and he co-produced, directed and starred in *MUCH ADO ABOUT NOTHING*, which screened at the 1993 Cannes Film Festival.

Branagh directed and starred in *MARY SHELLEY'S FRANKENSTEIN* in 1994, then wrote and directed *IN THE BLEAK MIDWINTER*, which won the Osello d'Oro at the Venice Film Festival in 1995.

Following HAMLET (1996), Branagh took a break from directing and concentrated on acting. Roles included THE GINGERBREAD MAN, THE PROPOSITION, THEORY OF FLIGHT, CELEBRITY, WILD WILD WEST, ALIEN LOVE TRIANGLE and HOW TO KILL YOUR NEIGHBOUR'S DOG.

### **JASON CLARKE** (*Const. Riggs*)

Jason Clarke trained as an actor at the Victorian College of Arts. He graduated in 1994 and has worked consistently as a film, television and theatre actor, and also as a theatre director.

Clarke's numerous television work includes roles in BLUE HEELERS, MERCURY, HEARTBREAK HIGH, WATER RATS, WILDSIDE, MURDER CALL, ALL SAINTS and STINGERS.

Clarke played "Guy C." in the recent Australian hit BETTER THAN SEX, and has also had roles in the highly regarded films PRAISE and RISK.

Clarke's theatre credits include THE TEMPEST, THE BLIND GIANT IS DANCING and the 2001 season of HAMLET that he co-directed for Pork Chop Productions.

### **NINGALI LAWFORD** (*Maude*)

Ningali Josie Lawford was born in 1967 at Wangkatjungka, near Fitzroy Crossing in the Kimberly region of Western Victoria. She grew up on a cattle station where her father was overseer.

After her high school years in Perth, Lawford lived in Alaska for twelve months as the recipient of an American Field Scholarship. On her return, she joined the Aboriginal Islander Dance Theatre in Sydney.

Lawford's theatre credits include BLACK AND TRAN, at the Melbourne International Comedy Festival, SOLID, for the Perth International Arts Festival and MALAYSIA TOUR 2000, a collection of songs and dances for the Black Swan Theatre.

Her solo show, entitled NINGALI was written with Angela Chaplin and Robyn Archer. The show has toured throughout Australia and internationally to Germany, the United Kingdom and New Zealand.

In her show, Lawford is a great cultural mediator - she sings, dances and does stand-up comedy. The minorities always have to inform, enlighten, the majorities', she says, 'that's difficult.'

Lawford's television credits include ABC TV's THE GAMES and HEARTLAND, and SBS documentaries RIVER OF DREAMS, NINGALI - ARTIST UP FRONT and HERE COMES THE JUDGE.

Recently Lawford was cast in the lead of Chris Langman's THE DROVER'S BOY.

### **DEBORAH MAILMAN (*Mavis*)**

Deborah Mailman has a Bachelor of Arts in Acting from QUT and has won numerous awards for both her film and theatre work.

Mailman starred as "Nona" in the Australian feature RADIANCE and won the Film Critics Circle of Australia Best Actress Award in 1997. The same role won her the 1998 AFI Award for Best Actress.

Other film work includes DEAR CLAUDIA, THE THIRD NOTE and THE MONKEY'S MASK.

Mailman's substantial theatre credits include THE 7 STAGES OF GRIEVING, which she has performed at the London International Festival of Theatre, the Adelaide Come Out Festival, the Festival of Dreaming in Sydney and the Zurich Festival in Switzerland.

MAILMAN has also toured with THE SMALL POPPIES to the Dublin Theatre Festival and the Melbourne Festival.

Mailman has worked as a television presenter for the ABC's PLAYSCHOOL and MESSAGE STICK. Her other television credits include INSIDE OUT, BONDI BANQUET, A VILLAGE CALLED CHARDONNAY for SBS and most recently THE SECRET LIFE OF US.

## **WHERE ARE THEY NOW?**

### **Gracie**

Gracie was transported back to Moore River Settlement after her capture. Later she was sent out as domestic help on farms in Australia's wheatbelt, and to institutions in the city. She married and had six children and died in 1983.

### **Daisy**

Daisy moved to the Jimalbar goldfields then to a camp along the rabbit-proof fence south of Jigalong. She married and had four children. Later she lived and worked on a mission. Daisy now lives with her family at Jigalong.

### **Molly**

Molly was trained and employed as domestic help on Balfour Downes station where she met and married Toby Kelly a stockman. She had two daughters, Doris and Annabelle.

In 1940, Molly was again transported to Moore River, and was denied permission to return to Balfour Downs. In January 1942 she escaped a second time, leaving Doris behind, but taking her 18 month old daughter on the same route she had taken nine years earlier. Three years later, Annabelle was taken from her and Molly never saw her again.

Molly and Toby worked in stations until their retirement 1972. Molly now lives quietly at Jigalong, where she is actively involved in community affairs.

## ADDITIONAL CAST

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Escaped Girl (Olive).....	TAMARA FLANAGAN
Police Inspector.....	ROY BILLING
First Farm Mother '(Mrs Taplin).....	EDWINA BISHOP
Farm Daughter.....	KERILEE MEURIS
Car Driving Policeman (Const. Brett).....	ANDREW MARTIN
Fence Worker.....	KEN RADLEY
Mrs Evans.....	CARMEL JOHNSON
Mr Evans.....	DON BARKER
Wiluna Liar.....	HEATH BERGERSON
Constable Mills.....	DAVID BUCHANAN
Constable Larsen.....	RICHARD CARTER
Jigalong Mother.....	FIONA GREGORY
Woman In Queue.....	GLENYS SAMPI
Moodoo's Daughter.....	TRACY MONAGHAN
First Dormitory Girl.....	KIZZY FLANAGAN
Second Dormitory Girl.....	ANTONIA SAMPI
Aboriginal Hunter.....	MAURICE KELLY
Tommy Grant.....	REGGIE WANGANEEN
Singing Women From Jigalong.....	ELSIE THOMAS ROSIE GOODJI JEWESS JAMES JANGANPA GROUP
<i>Jigalong Extras</i> .....	JANGANPA GROUP
Molly Double.....	RAQUEL KERDE
Gracie Double.....	VERNA LAWRIE
Daisy Double.....	CERRIN KARPANY
<i>Western Australian Doubles</i>	
Molly Double.....	AMELIA DANN
Gracie Double.....	ERIN WILSON
Daisy Double.....	DANNI-RAE WILSON

