

JANDAMARRA'S WAR

AN ELECTRIC PICTURES WAWILI PITJAS CO-PRODUCTION

Written and Directed by: Mitch Torres

Producers: Andrew Ogilvie, Andrea Quesnelle and Eileen Torres

Executive Producers: Andrew Ogilvie and Eileen Torres



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JANDAMARRA'S WAR

1 x 52 minute Documentary

SYNOPSIS

Log Line

Jandamarra's War is the story of an Aboriginal warrior who led one of the most effective rebellions in the history of indigenous peoples' resistance to European colonization.

One Paragraph Synopsis

Jandamarra's War is the story of an aboriginal Australian man who should be as famous as Ned Kelly. In 1894, Jandamarra led a rebellion against invading pastoralists in defence of his people's ancient land and culture. Until his death in brutal retribution, this formidable Bunuba warrior waged a 3-year guerrilla war, earning him both the admiration of his people and international notoriety.

One Page Synopsis



In **Jandamarra's War** we learn how in the 1890's the European colonialists arrive in the Kimberley with vast herds of sheep and cattle, determined to make their fortune by feeding a rapidly growing population in the South. But the settlers soon discover they are in land populated with indigenous tribes, ready to fight the red-faced invaders.

Jandamarra is born into this turmoil in 1873. His spirit country, on his father's side, is a land called Djumbud. His mother Jinny, a powerful and independent woman, belongs to the Lennard River flat lands. At the age of six, Jinny takes Jandamarra onto William Lukin's million-acre cattle station at Lennard River Flats. Jandamarra quickly excels in all pastoral skills - much to the pride of Lukin who, like other settlers, boasts about his stockmen's abilities as tribute to his own skills of tutelage and management.

Jandamarra remains at Lennard River Flats until it is time for him to be initiated into Bunuba law. His uncle Ellemarra is a very powerful influence during this period of intense education and rapid personal growth. But Jandamarra's passage into manhood is interrupted when they are both arrested and jailed for spearing a sheep. When he is released from custody, Jandamarra is banished from Bunuba society because sexual relationships he has had with various women, have broken strict kinship rules.

With nowhere else to go, Jandamarra is assimilated into settler culture and ends up working with Constable Richardson who is, himself, an outsider in



his own community. Their relationship is a strange one, and oddly close – until that fateful night when Jandamarra kills Richardson, and returns to his people.

Now fugitives, Jandamarra, Ellemarra and others attack a party of stockmen who are driving a large herd of cattle into the heart of Bunuba land. Two of the white men, Burke and Gibbs, are killed. This is the first time that guns are used by Aboriginals against European settlers in an organised fashion. Across Western Australia, enraged white colonialists bay for vengeance.

A posse of 30 heavily armed police and settlers attack Jandamarra, Ellemarra and their followers at Windjana Gorge. In the ensuing battle, Ellemarra is killed and Jandamarra is seriously wounded, but escapes through a labyrinth of caves.

Jandamarra recovers and leads a guerilla war against the settlers from hideouts in the caves and surrounding ranges of Windjana Gorge and Tunnel Creek. But the rebellion comes at a very high price as police and station owners embark on a military-style operation against Aboriginal camps throughout the region. Many Aboriginal people are murdered in the massacres that ensue.



Jandamarra responds by modifying his tactics. He doesn't kill any more settlers but embarks on a three year terror campaign - killing stock and stealing provisions from under the settlers' noses at night - deliberately leaving behind footmarks and other traces that tell the settlers that he's been there and could have killed them very easily, if he had wanted to.

The police try to pursue Jandamarra after his raids but he always seems to find a way to elude capture. A will-o'-the-wisp, his vanishing tricks become legendary and he is held in awe by Aboriginals who believe he is a magical person who can only be caught by another Aboriginal possessing similar mystical powers. Even the whites, who never know where he might strike next, wonder what special powers he may have as he appears and then disappears across a wide area. Terrified, many of the pastoralists abandon their settlements and flee to the safety of Derby, a tiny colonial town on the coast. Their invasion is halted.

In 1897, the tide finally turns against Jandamarra, when the police recruit Micki, a remarkable black tracker from the neighboring Pilbara region. Micki too is said to possess magical powers and is not afraid of Jandamarra. Expectations run high that the notorious outlaw will soon be within their grasp.

On the morning of April 1, 1897 Micki finally runs a wounded Jandamarra to ground at Tunnel Creek. Defiant, Jandamarra emerges from the cave and stands on a limestone pillar. He stares down into the eyes of his assassin who is standing by a boab tree. A moment of mutual respect flickers between them, then Jandamarra fires his Winchester harmlessly into the tree. Micki raises his gun, takes careful aim and fires. Jandamarra's lifeless body plunges 100 feet from the escarpment.

Director's Statement – Mitch Torres

I was just six years old when my grandfather told me the story of a great warrior hero from the Bunuba nation, who fought the invading white pastoralists in a heroic effort to keep them from taking his peoples' homelands. He told me that this young man had special powers, which allowed him to dodge the white men's bullets and that his heart was not in his chest but was hidden in another part of his body, making it very difficult to kill him – as a child this naturally got my interest. This story stayed with me for a long time, bubbling away and working its way to the surface, until it's persistent murmuring moved me to begin writing the treatment for **Jandamarra's War** in 2008, some forty years later.

When the time was right, my Bunuba elders gave me their blessing to begin the process of weaving Jandamarra's story into a film and, friend and historian, Howard Pedersen agreed to assist in ensuring historical accuracy.

I enjoyed the process of developing the idea very much - the countless trips back and forth from my home in Broome to the lands that Jandamarra walked on, to speak with Bunuba elders – without whose collaboration our film would not be as strong.

Outsiders often misrepresent Jandamarra as an outlaw. I learnt that the reasons he fought the settlers were more complicated. The Bunuba wanted the real story told and I wanted to make a film that was inspired by those who are very proud of this warrior. A legend was born with Jandamarra's death that remains etched in the minds of those who make up today's Bunuba community. For them, he wasn't a criminal; he was a resistance fighter and a hero.

In writing the script, I discovered Jandamarra was a product of a very traumatic period in the settlement of North Western Australia. He was very young when he rebelled against the settlers who had raised him in the ways of the white man. He was also somebody who was before his time, a philosopher, a tough but very intelligent man, who saw his world falling down around him and who wanted to do something about it, even though it would lead to an early death.



I wanted to make a film that depicted Jandamarra not only as a hero who fought the cruelties and injustices suffered by his people at the hands of the settlers, but also as somebody who was very human. He could be a rascal at times – at other times very solemn and dark. He was highly skilled and absolutely capable of protecting all that was important to him: his mother, wife, country and culture.

It was exciting when we finally reached the stage where we were in a position to choose our indigenous actors. Jub Clerc of Too Deadly Casting and I made two trips to Fitzroy Crossing to rally support in the local community. We quickly found our entire cast except, rather frustratingly, our hero Jandamarra. But then, whilst shopping for food at the local petrol station, I spotted a young man in his early twenties who looked perfect for the role. At first he wasn't interested in the film but, on a third casting trip, I ran into him again when we visited Muludja, a small community of people from the Gooniyandi tribe which has close ties the Bunuba in Fitzroy Crossing, on the other side of the river. Surprisingly, he answered the door when I stopped at the first house in the community. I asked him if he remembered me, to which he replied in the affirmative. I told him we were still searching for our Jandamarra character and asked him if he would be interested. He said: "Yeah! I'll give it a go".

I always wanted to stay as close to the truth as possible with this film and felt it was important to film in the actual locations where historical events occurred. I believed this would also help the indigenous actors performances - all of them had some sort of family tie back to Jandamarra and could re-tell elements of his story which had been handed down over the decades. Jandamarra is still very often talked about to this day - his deeds championed and his powers whispered about.

The drama was filmed in unrelenting heat and in places where flies and bush camping conditions presented many challenges. Despite these difficulties the crew performed marvellously under the direction of First Assistant, John Fairhead. We had ten days to shoot 90 scenes - no easy feat when you consider the heat and remote location.



Cinematographer, Allan Collins involvement in the production was particularly important to me. I have worked with Allan on many occasions and knew that he was right for the role. We spent countless hours discussing the dramatic vision and how we would capture it. His knowledge of the Kimberley and the Jandamarra legend made the process much smoother, as did his knowledge of cultural protocols and respect for Indigenous people.

The cast were amazing – especially the Bunuba and Gooniyandi actors all of whom had no previous film acting experience. It's quite a task to take non-actors and to turn them into Bunuba warriors and police trackers in a space of only a few days – but they all gave of their best and the result is really quite stunning. Keithan Holloway, who played Jandamarra, deserves a special mention - he stepped up to the plate and delivered a very honest and convincing performance for someone so young and inexperienced. His real life personality filtered through and added a certain pride and authenticity to his portrayal of Jandamarra. This is the kind of realism we had hoped for and the cast accepted the challenge and delivered.

Jandamarra's War is a version of the story that has been passed on from one Bunuba storyteller to another for more than one hundred years. It shines a different light on this amazing young man, who accomplished a great deal in his short life, which still has an impact on us today. In keeping with tradition, it was very important that Bunuba elders were fully involved in the story telling and were there to help ensure we observed cultural protocols whilst in their country. They gave generously of their time and travelled with us everywhere.

Many friendships were forged with between visiting crew and the Bunuba and Gooniyandi people during filming. Cultural exchanges occurred at every level. Indeed, the cast enjoyed the environment and opportunity to relive Jandamarra's story so much that many wanted to stay on after they had finished their performances. We tried to accommodate this wish as often as we could.

This project has left an indelible imprint on many of the cast and crew. I am indebted to them all for giving with such open hearts to help make an amazing documentary and for trusting me to direct it.

Producer's Statement – Eileen Torres

In 2007, Mitch started talking about making the story of Jandamarra into a documentary – it would be her next major project. We had just formed Wawili Pitjas and so I decided to approach the ABC with the idea. The ABC's interest was immediate and so Mitch began to write her proposal. I then approached Andrew at Electric Pictures to see if he might be interested in working on the production. The writing of the script was by this time in full swing.

Subsequently, Mitch was commissioned by Wawili Pitjas and Electric Pictures to continue adapting Howard Pedersen & Banjo Woorunmurra "Jandamarra and the Bunuba Resistance" for television. She met with the Bunuba community and family members for permission to continue her work and, working closely with Howard Pedersen, she began to shape the visual story around the themes and the historical events that the Bunuba wanted to be told.

There are many versions and interpretations of the Jandamarra story; books that vary wildly in their accounts, numerous oral histories and stories, songs and dances. The documentary script draws on many of these sources. It contains elements and incidents that are taken directly from historical records, and the odd line from official accounts such as police reports and parliamentary debates. But it also plays with the known history – both the Aboriginal and the white versions – selecting, melding and blending characters and incidents. It is a work of drama with its roots in history, but tries to tell the story from a strongly Bunuba perspective. Above all, it seeks to be true to the spirit of Jandamarra and his story as it is remembered by the Bunuba people.

Wawili Pitjas primary objective in telling Jandamarra's story is to represent the Bunuba people's view of Jandamarra's story and of the world. It has always been an open folklore story, available to all and sundry to recount - from the white station workers, to the travelling visitor and of course the traditional people to whom the story really belongs – the Bunuba custodians. Versions have been told by historians, novelists and children's authors. Wawili Pitjas duty was to deal with the story in a way that is true to the spirit Jandamarra himself, and to the way it is told and remembered

by his people, the Bunuba. I am happy that Mitch has achieved this because her vision was to always try to tell the story from the inside and as close as she possible could to a Bunuba perspective.

I have worked on several documentaries now with Mitch dealing with Kimberley Indigenous history. This story is part of our family story as part of the Kimberley people from the Fitzroy River Valley area. It is about a hero who has never been portrayed as such and I am glad to say that the Bunuba version of his life has now been told in a very strong visual way. It is a classic David and Goliath story of the underdog fighting his way to the top - and history tells us Jandamarra did have his day at the top, even if it was short-lived and, as such, is a story for all Australians to enjoy and be proud.



The strength of this film is in the strong collaboration between, Howard Pedersen, June Oscar, George Brooking, Dillon Andrews and Danny Marr. These people have contributed greatly to ensuring that the Jandamarra in our film is a living, breathing man full of passion.

Mitch has, as writer and director, done a remarkable job on this film. The choice of Bunuba storytellers is just right, the imagery is beautiful and evocative - and we get to see a glimpse of the real Jandamarra who the Bunuba hold in such high esteem.

For Wawili Pitjas, the development process has been just as important as the finished film. We have always sought to involve the community in development and production, create opportunities for community members by employing cultural advisors during the entire process from script development to editing. Employing the cast from the Bunuba/Gooniyandi nation also ensured that all cultural protocols were properly respected, respecting the traditions, the language and the values of the Bunuba community.

Producer's Statement – Andrew Ogilvie

When Eileen called me in mid-2008 to ask if I would like to co-produce **Jandamarra's War**, I was immediately interested. I had heard about Jandamarra when travelling through the Kimberley in the 1970's and knew it was a very important story in the history of Aboriginal resistance to white colonisation in Australia. I was also familiar with the wonderful landscapes and could easily imagine how powerful the film could look visually. However, it wasn't until I read Mitch's treatment for the film that I made up my mind. The treatment was absolutely compelling and it was impossible to say no, even although I knew it was going to be very difficult to produce.

From the beginning Mitch and Eileen's vision for the production was very ambitious. They wanted the Bunuba closely involved and to film as much of the story as possible in the actual locations where events happened historically. Most often dramatic reconstructions are located in places that look historically correct but which are, in reality, often far from the original setting and I knew from my experience of producing other films in the region just how difficult the conditions there can be. In the end, the decision to locate all filming as close as possible to where events took place, in the heart of Bunuba country, is one of the great strengths of the film. **Jandamarra's War** has an authenticity that is hard to beat.



It took six months to prepare for the drama shoot, during which time we filmed interviews with our historian, Howard Petersen, and the Bunuba elders. Then, just when we were almost ready to start the shoot had to be cancelled because of bad weather. This was quite a blow - but everybody rallied around and three months later we were ready to begin again.

As Electric Picture's CEO, I seldom go on film shoots these days. However, in this case, I spent the best part of a month in the Kimberley assisting with preparations for the drama shoot and during principal photography itself. This was a very valuable experience in lots of ways – not least because it helped me reconnect with the day-to-day work of our production crews and the realities of filming in remote locations.

The crew were fantastic – totally professional in every respect - but I was most impressed by the Bunuba cast. These people had very little, if any previous experience of the film industry, but delivered fantastic performances – straight from the heart - which are all the more powerful because they are telling a story which means so much to their community.

The end result is very satisfying. **Jandamarra's War** is a dramatised documentary about an important Aboriginal hero, which will stand up very well against any other film like it, around the world. I'm proud to have been part of the production and very excited to see how the audience receives it, as I believe it will be real winner.

Special thanks to co-producers Eileen and Andrea - also to the management crew - all of whom worked very hard to realise this film. I think we will all look back on this production in years to come and remember it as one of the best things that we have done.

Producer's Statement – Andrea Quesnelle

As an in-house producer at Electric Pictures, I learnt of **Jandamarra's War** when Andrew first began discussing the project with Wawili Pitjas and the ABC. I read the draft script and was instantly hooked. We had to make this film.

Not having grown up in Australia, I had no previous knowledge of Jandamarra's story, but as a Canadian, I understood very well the issues surrounding white colonisation of Aboriginal land. This put me in the unique position of fully grasping how important a story it was – and how important it was to get it right – whilst at the same time, bringing a certain objectivity to the project.

I agreed wholeheartedly with Mitch and Eileen's determination to tell the story from the Bunuba perspective. They had already established strong relationships within the local Bunuba community, and it was clear Wawili Pitjas had secured the trust and co-operation of the elders – essential ingredients to the making of this film.

Once the financing was in place and the script really began to take shape, new challenges emerged. After all, this was a heavily dramatised period film, shot in remote locations, with inexperienced actors, on a modest budget! Our filming locations were often hours away from petrol stations, supermarkets and hardware stores – so we had to be largely self-sufficient and plan for every situation. There were no hotels, minimal toilet and shower facilities, no electricity and no mobile phone reception. With a crew of 44 and a cast that swelled to nearly 40 on big shoot days, accommodating, feeding and transporting everyone was a logistical nightmare. Just when we thought we had it all in hand...unseasonal rains meant all roads in the area were rendered virtually impassable and we had to postpone the drama shoot.

When the crew eventually did get out on location to film the drama scenes, it was instantly clear that the countless hours of planning needed to make possible this shoot in the remote Kimberley wilderness were well worth it. The landscape not only makes for a stunning backdrop, but is also pivotal to the storyline. The land is as much a character in this film as the people themselves.

Of the three producers on **Jandamarra's War** I was the only one who didn't go on location. My job was to stay in Perth to prepare the edit and troubleshoot for those on location from the comfort of a climate-controlled office with a phone and computer at hand. I stayed in regular contact with the crew via satellite phone, but the first tangible proof for me that things were going well was when the first of the rushes arrived back from location midway through the shoot and I raced to the edit suite to view them – they wildly surpassed my expectations and I immediately knew we had a great film in the making. No less impressive was the work of the talented postproduction team. I think it's accurate to say that everyone involved in making this film recognised its cultural importance and gave 110% accordingly.

Jandamarra's War combines strong storytelling, stunning visuals and genuine performances. I am proud to be a producer of this beautiful film.

About the Production



“Jandamarra’s War” was filmed on traditional Bunuba lands in The Kimberley region of North Western Australia, some 400 kilometres inland from the coastal town of Broome. Locations include the spectacular Windjana Gorge and Tunnel Creek National Parks and the Leopold Downs and Fairfield cattle stations.

Interviews with the principal participants were filmed in October 2009 during a time of the year when daily temperatures regularly reach 45 degrees Celsius. Principal filming, during which all of the drama reconstructions were recorded, took place over ten days, in June 2010.

Between these shooting filming periods Director Mitch Torres, and Editor Lawrie Silvestrin compiled the interviews, archival photographs, documents and film footage that are part of the film. These elements were then put together in the editing room in story order so that the dramatised sequences, which make up the bulk of the narrative, could be mapped out to compliment the archival record and personal testimonies.

Prior to filming, numerous reconnaissance trips were made to locations and meetings on Bunuba lands to ensure the co-operation of Bunuba Elders, the Department of Conservation and Land Management (CALM), the local Shire of Derby and pastoral stations. Locations were selected that were close to where, historically, events happened – something which was very important to the traditional owners, as well as to the filmmakers.

In May 2010, the production office at Wawili Pitjas became a hive of activity as various production personnel flew in to Broome from Perth to join a growing local contingent. However, as the shooting date drew closer the weather began to deteriorate dramatically and after ten inches of rain had fallen on the filming locations the shoot had to be cancelled. The dirt roads through Bunuba country are built over black soil plains that turn to quagmire very quickly after rain.

Finally, in June 2010, the country dried out enough to allow filming to begin.

All together, there were up to 44 crew and 40 cast on location on any one day, during filming. Everybody lived in tents and was catered for by a camp cook and a team of assistants who prepared food for everybody on open fires.



ABOUT THE INTERVIEWEES:



George Brooking: *It is for our young people, to know that this one man, this young fella stood up for his country, by himself and they should know this, and remember this for their life now.*

George Brooking is in his mid 70's and is the most senior Bunuba elder living in the community of Fitzroy Crossing today. He is from Bungardi Community and is a lawman, singer and dancer. In his day, he was also a great horseman and stockman. He is the senior custodian of the Jandamarra story, as handed down to him by Banjo Woorunmurra (now deceased). George carries the songs and

dances for the Bunuba nation and is a powerhouse of all cultural knowledge concerning historical events that have shaped his peoples history. In **Jandamarra's War** George brings authenticity to the telling of Jandamarra's legend through his gentle recounting of the story. George's traditional singing is also an integral part of the film's musical soundscape.



Dillon Andrews: *We must make sure we tell the right story, for too long the story about Jandamarra was a wrong one...he was much more than an outlaw and he is still with us, guiding us in our country.*

Sixty Seven year old, Dillon Andrews is a key bridge to understanding the internal workings of Jandamarra from a Bunuba point of view. Dillon weaves together his knowledge of the oral history and the white man's historical archives. He tells the viewer the reasoning behind Jandamarra's actions and allows us to get to know the Jandamarra he is privy to from within the Bunuba world of oral tradition. Dillon lives on Bunuba country at Biridu, an outstation his father set up. He runs a tourist camping site

and provides tours of Bunuba land. He carries the stories and songs of the Bunuba people that were passed onto him from his father Mr Adam Andrews. He is driven by his passion for sharing Jandamarra's story with everybody.



Howard Pedersen met Banjo Woorunmurra at Fitzroy Crossing in 1977. Banjo's and other Aboriginal people's stories inspired him to study history at Murdoch university. After finishing an honours thesis about Jandamarra in 1980, he returned to live in the Kimberley where an evolving relationship with Banjo and other Kimberley Aboriginal people led to the writing of "Jandamarra and the Bunuba Resistance" (1995). Howard has worked in a variety of community organisations and government agencies. He is guided by the vision that Indigenous people must be recognised and hold an honoured place in Australia's sense of nationhood. In the film, Howard helps to marry Bunuba oral history with the white man's historical records.



June Oscar: *He was not an outlaw, he was fighting for his land, I think he was a freedom fighter.*

June is a prominent leader in the Bunuba community. She has a Business degree from Notre Dame University is a director of Bunuba Films, the CEO of Marninwarntikura Women's Resource Centre in Fitzroy Crossing, and the Chairperson of the Kimberley Language Resource Centre, amongst other positions. She is also a leader in a long-term social

reconstruction plan for the people of the Fitzroy Valley. She has been involved in the Jandamarra project since the 1980s, and despite her hectic schedule, has never wavered in her commitment and input. June brings to the film a valuable insight into the little known inner world of Jandamarra and the women who guarded him. She paints a vivid picture of Bunuba life before colonisation.



Danny Marr: *His spirit is still with us today, guiding us, giving us the sense of strength to continue fighting for our land and how we want to live on it and put it to the best benefit for Bunuba people.*

Danny Marr is the leader of Fitzroy Xpress, a country rock band that was established in the 1980's. He is the chairman and a director of Bunuba Films, and is also on the board of Yarangi Cattle Company, which manages the Leopold and Fairfield pastoral leases on Bunuba country. His father Johnny Marr was a senior elder who played a key role in establishing Bunuba Productions and Bunuba Films. Danny recently played the role of 'Dibinarra' in the Black Swan Theatre and

Bunuba Films production of the stage play 'Jandamarra'. He has been involved with the custodianship of Jandamarra's story for many years and brings to the film a deep understanding of what may have driven Jandamarra to act as he did, in defence of his people.

ABOUT WAWILI PITJAS: Established in Broome in 2007, Wawili Pitjas is an Indigenous family owned and run, fully independent production business. At the forefront of Wawili Pitjas are sisters Eileen Torres (Executive Producer) and Mitch Torres (Writer, Director) who bring their collective 57 years of Indigenous media experience to the enterprise. Wawili Pitjas' recent productions include short micro docs for CAAMA Productions: *Billboard & Grounded* for NITV, *Milli Milli Nganka* a 12 x 30 minute lifestyle series for NITV. 'Our Dream – Jarlmadangah', 'Nyirrmarie', 'Married Turtle', 'Keepers of the Story – Jandamarra' all ½ hour documentaries for CAAMA Productions made for the Nganampa language series for broadcast on Imparja TV, *Bollywood Dreaming – Deadly Yarns 3*, *Music Men – Deadly Yarns 4*, 'Running Riot' – *Deadly Yarns 5* to be broadcast on ABC TV's *Message Stick* Program.



Eileen Torres – Producer: Eileen has been in the forefront of setting up many Indigenous organisations: Goolarri Media, Magabala Books, Broome Aboriginal Media Service, Mamabulanjin Resource Centre, First Nations Credit Union to name a few. Eileen has now worked as a Producer on the following Wawili Pitjas projects: *The Healing Sounds of the Bungarun Orchestra*, *Jarlmadangah – Our Dream* and *Milli Milli Nganka*, *Running Riot*, *Music Men*, *FHBH*, *Nyirrmarie*, *Married Turtle*, *Walking, Dancing, Belonging*. She continues to apply herself to the development of Wawili Pitjas for the long term.



Mitch Torres – Writer/Director: Mitch is a highly successful writer and director who has directed a range of dramas and documentaries. Her credits include *Whispering in Our Hearts* (winner of the 2002 Tudawali Awards, Best Documentary, and the Montreal First Nations Film Festival, Human Rights Award, Best Documentary), *Case 442*, *Saltwater Bluesman*, *The Healing Sounds of the Bungarun Orchestra*, *Behind the Ball*, *Memories of Iwany*, and the highly successful plays: *One Day in 67* and *Muttacar Sorry Business*. In 2009 Mitch directed the 12 x ½ hour series *Milli Milli Nganka* for NITV, and wrote her second episode for *The Circuit*, which was made for SBS TV. Mitch

has made more than 10 documentaries for Australian television (ABC TV, SBS, NITV, Imparja), has written for two drama series (*The Circuit*, *Double Trouble*), and wrote and directed one short drama (*Promise*). *Jandamarra's War* is Mitch's largest project to date.

ABOUT ELECTRIC PICTURES: Electric Pictures is one of Australia's most respected producers of award winning documentary programs in a range of genres including: Science, History, Travel and Adventure, Arts, Human Interest and Current Affairs. Over the last nineteen years, the company's productions have been financed with the assistance of many of the world's leading documentary broadcasters. In 2010, Electric Pictures' productions were nominated for two Emmy Awards and three Australian Film Institute (AFI) awards in best documentary and various other craft categories. Electric Pictures' most recent production credits include: *The Secret History of Eurovision*, a 2 x 1 hour documentary about the biggest live music show on the planet, *A Royal Romance*, *Skin Deep*, *Surviving Mumbai*, *Addicted to Money*, *The Great Escape: The Reckoning*, *Skippy - Australia's First Superstar*, *Cracking the Colour Code*, *The Hunt for HMAS Sydney*, *Gallipoli Submarine*, *Bom Bali*, *Submariners*, and *The Winners' Guide to the Nobel Prize*.



Andrew Ogilvie – CEO and Executive Producer. Andrew has been working in the television industry for more than 25 years. He established Electric Pictures in 1992 and is a highly skilled and experienced Executive Producer who has produced numerous documentary single hours and series.



Andrea Quesnelle – Producer. A native Canada, Andrea immigrated to Perth, Western Australia in 2002 and joined Electric Pictures in 2005 where she later became the company's Head of Production. In this role, Andrea has produced a number of high quality documentaries, together with Andrew Ogilvie, which range in subject matter from history to science to pop culture.

Jandamarra's War is a dramatised documentary filmed in Bunuba Country, Western Australia. The Bunuba People are the custodians of the Jandamarra story and the traditional owners of the land on which he lived, fought and died. The Bunuba people, and especially Banjo Woorunmurra inspired this film.

Jandamarra's War is based on the book *Jandamarra and the Bunuba Resistance* written by Howard Pedersen and Banjo Woorunmurra, published by Magabala Books.

Jandamarra's War is a co-production between Electric Pictures and Wawili Pitjas. It has been produced and developed in association with the Australian Broadcasting Corporation, Screenwest and Lotterywest. It is a National Documentary Program.

Credits

Jandamarra's War is a co-production between Electric Pictures and Wawili Pitjas.



Produced and developed in association with the
AUSTRALIAN BROADCASTING CORPORATION



Produced and developed in association with SCREENWEST and LOTTERYWEST



A National Documentary Program



Written and Directed
by
MITCH TORRES

Produced by
ANDREW OGILVIE
ANDREA QUESNELLE
EILEEN TORRES

Narrated by
ERNIE DINGO

Director of Photography
ALLAN COLLINS ACS

Editor

LAWRIE SILVESTRIN

Production Designer
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ASH GIBSON GREIG
PETRIS TORRES

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MONA OSCAR
DILLION ANDREWS
MARY AIKEN
JUNE OSCAR

Cultural Advisor Attachments
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SELINA MIDDLETON

Story Consultant
HOWARD PEDERSEN

Production Managers
ROSE GRANDILE
INGRID LONGLEY
KATE SEPAROVICH

Sound Recordists
LAURIE CHLANDA
GLENN MARTIN

Aerial Photography
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Drama filmed in Bunuba Country, Western Australia

CAST

Jandamarra - KEITHAN HOLLOWAY
Ellemarra - STANLEY JANGARY SNR
Richardson – PETER DOCKER
Jinny – KAYLENE MARR

Baby Jandamarra – GABRIEL BROWN
Young Jandamarra – BEVAN GREEN
Teen Jandamarra – JAMUS WOODMEN
Mayannie – TAMARA CHEREL
Lilimarra – EMMANUEL J. BROWN
Gibbs – CRAIG SNELL
Captain – BRENDON WILLIAMS
Micki – JACK MACALE
Jim Crowe – BRUCE WILLIAMS
Drewry – GRANT CURRIE
Forester – ANDY HALLEN
Constable Pilmer – KURT WHEATLEY
Lukin – DAVID BEURTEAUX
Burke – JEREMY HART
Nicholson – MATT WOOD
Fred Edgar – DARCY ANDERSON
Blythe - JOHN McGUCKIN
Jandamarra Riding Double – MICHAEL CHARLES

Storyteller – GEORGE BROOKING

DRAMA CREW

1st Assistant Director & Safety Consultant/Supervisor
JOHN FAIRHEAD

Costume Designer
GWEN KNOX

Make-up and Special Effects Make-Up
NAOMI LYNCH

Casting
JUB CLERC
JEREMY HART
TARYNE LAFFAR

Key Grip
MATT McCABE

Gaffer
MARK McCUMBER

Best Boy
JUSTIN GRAY

Camera Operator and Steadicam
RUSTY GELLER S.O.C

Focus Puller
BRYN WHITIE

Camera Assistant
CORNEL OZIES

Sound Assistant
CLINTON FERSTL

2nd Assistant Director
DAYNE BLUNDELL-CAMDEN

3rd Assistant Director
GUNAI MCKENZIE

Standby Props
JEANNE BROWNE

Art Department Attachment
BRIAN BIN SAABAN

Carpenter
CHRIS HILL

Stone Mason
SHANE CHAPMAN

Wardrobe and Make-Up Assistant
SARAH MIST

Production Assistant
CLAIRE MARSHALL

Animal Wrangler
KYM HAMANN

Armourer
DAVE NORTON-WOAD

Safety
JOHN McGUCKIN

Nurse
JAQUI HOWLE

Driver
GREGORY CLERC

Unit
SHANE CHAPMAN
MARILYN HUNT
TONY HUNT

Chef
DANIEL RAS

Unit Assistants
COLIN CHAPMAN
MIZUYO ICHINOHE
GRACE GREGOIRE
JUNICHI NANIKAWA
DYLAN WEBSTER
GLEN WEBSTER

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DAVID NGOOMBUJARRA, JOE ROSS, TOM BROWN AND THOMAS KING Snr

The Bunuba People are the custodians of the Jandamarra story and the traditional owners of the land on which he lived, fought and died. This film was inspired by the Bunuba people, and especially Banjo Woorunmurra

The Principal owner of Bunuba Films Pty Ltd are the Bunuba people

Based on the book Jandamarra and the Bunuba Resistance written by Howard Pedersen and Banjo Woorunmurra published by Magabala Books.