



CURRENCY PRESS

The performing arts publisher

INDIGENOUS PLAYS CATALOGUE

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CURRENCY PRESS

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PLAYS BY INDIGENOUS WRITERS

Jada Alberts

BROTHERS WRECK

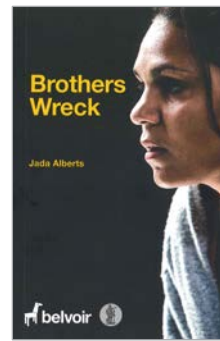
Mob can't survive like that, you can't survive like that. We gotta talk to each other, as hard as it is, 'cause I guarantee you, that phone will ring and you'll have to say goodbye again.

This play is about life. It begins with a death: on a hot morning under a house in Darwin, Ruben wakes to find his cousin Joe hanging from the rafters. What follows is the story of a family, buffeted by constant tragedy, holding itself together—as their people have done generation after generation. This play asks us: how do we deal with death? And how many other people does it take for each of us to live? Little by little, Ruben's family brings him back from the edge.

2 F, 3M

9781925005134

PB 



Kodie Bedford

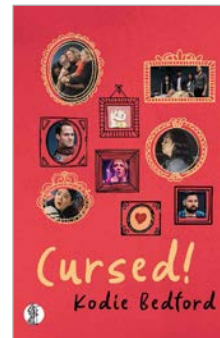
CURSED!

Cursed! is a joyous mad comedy about struggle, loss, identity and trying to get the hell out of your home state. Bernadette hasn't been home to Geraldton for a while. Her siblings are mad as cut snakes, the oldies are worse—even a simple conversation ends up a cyclone of screaming. But Nan's leaving the world, and this mixed-up family returns to the roost; a brother living a big lie, a daughter swimming in little lies, and a mum who can't tell the truth to save herself. Are they cursed? Or can they change the way they see themselves, and how the world sees them?

5F, 2M doubling possible

9781760627997

PB 



Vivienne Cleven et al.

CONTEMPORARY INDIGENOUS PLAYS

This diverse collection of contemporary plays from all over Australia features: *Bitin' Back*—adapted by Vivienne Cleven from her award-winning novel of the same name—is a rollicking, comic play that nimbly blends the realities of smalltown prejudice and racial intolerance; *Black Medea* by Wesley Enoch is a richly poetic adaptation of Euripides' *Medea* that blends the cultures of Ancient Greek and indigenous storytelling to weave a bold and breathtaking commentary on contemporary experience; *King Hit* by David Milroy and Geoffrey Narkle strikes at the very heart of the Stolen Generations, exploring the impact on an individual and a culture when relationships are brutally broken; *Rainbow's End* by Jane Harrison is set in the 1950s on the fringe of a country town and is a thought-provoking and emotionally powerful snapshot of a Koori family that dramatises the struggle for decent housing, meaningful education, jobs and community acceptance; and *Windmill Baby* by David Milroy is set on an abandoned cattle station in the Kimberley landscape, and is a one-woman play combining the poetry of a campfire story with the comedy of a great yarn.

4F, 7M; 1F, 1M, 1 child + chorus; 5F, 15M + extras, doubling possible; 3F, 1M + extras; 1F

9780868197951

PB 



Jack Davis

THE DREAMERS

With humane irony, Jack Davis gives a painful insight into the process of colonisation and the transformation of his people. *The Dreamers* is the story of a country-town family and old Uncle Worru, who in his dying days, recedes from urban hopelessness to the life and language of the Nyoongah spirit in him, which has survived 'civilisation'.

1F, 5M, 3 children

9780868194547

PB 



PLAYS BY INDIGENOUS WRITERS

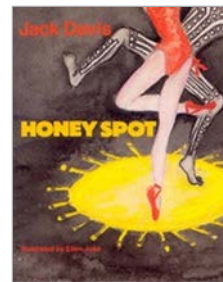
HONEY SPOT

A young girl makes friends with the new boy at school. Peggy is a budding dancer and daughter of the local forest ranger. Tim lives in a forestry owned house and dances to the rhythm of his cousin's didgeridoo. As their friendship grows, Tim agrees to help Peggy create a dance piece for the ballet scholarship competition—and together, they blend the earthy feel of traditional Noongar dance and the fluid grace of classical ballet into one. *Honey Spot* is a play about friendship and its power to bring worlds and cultures together. First staged in Western Australia in 1985 during the emerging reconciliation movement, it presents an optimistic, funny and moving story about the power of friendship to overcome racial differences and prejudices.

2F, 3M

9780868191638

PB 



NO SUGAR

Commissioned for the 1985 Perth Festival, this is the spirited story of the Millimurra family's stand against government 'protection' policies in 1930s Australia. Set in Northam, Western Australia, *No Sugar* tells the story of the fight for survival of the Millimurra-Munday family during the Depression years, 1929 to 1934, and is part of the author's *The First Born Trilogy*. *No Sugar* explores the harsh treatment of the Noongar people at the hands of white administrators. However, it also celebrates their resilience in the face of brutality and their determination to maintain their culture. The play received international acclaim when it represented Australia at the World Theatre Festival in Canada in 1986.

8F, 12M

9780868191461

PB 



Wesley Enoch

THE STORY OF THE MIRACLES AT COOKIE'S TABLE

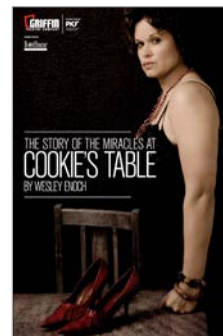
In the 1870s a girl is born under a tree—her birth tree—chosen to give her strength and wisdom. When the tree is cut down she follows it into the white man's world, working as a cook for the big house on the island. Her tree has become a kitchen table, one she will pass down through successive generations as a legacy—a way of carving out her family stories. Now, generations later, a young man and his mother fight for ownership of the table. *The Story of the Miracles at Cookie's Table* is a moving testament to culture lived, lost and found, the strength of family, adapting and gathering together.

2F, 2M

9780868198033

PB

Also see: *Black Medea* in *Contemporary Indigenous Plays* (page 3)



Richard Frankland

WALKING INTO THE BIGNESS

A theatrical collection of stories and songs from Richard Frankland's extraordinary life as a child abattoir-worker, a young soldier, a fisherman and a field officer for the Royal Commission into Aboriginal Deaths in Custody. These are Richard's tales, given universal voice on the stage. Richard Frankland (*Conversations with the Dead*) is a Gunditjmara man, an author, and a singer/songwriter. Working on the front line of Indigenous issues for the past 25 years, his aim has been to facilitate the voice of Indigenous Australians and bridge the gap between black and white. *Walking into the Bigness* is an intimate, emotional and humorous work that will take you through the undulating terrain of a life, to step into the unknown.

5F, 35M + 4 boys; doubling possible

9781925005905

PB 



PLAYS BY INDIGENOUS WRITERS

Declan Furber Gillick **JACKY**

Jacky is a smart, enterprising young blackfella in the big city. He skilfully negotiates the gig economy, skipping neatly from office internships to cultural performances to sex work. Glenn is a white middle-aged record dealer, finalising a divorce and indulging a fantasy that leads him straight to Jacky. When Jacky's unemployable little brother Keith rolls into town, Jacky's carefully compartmentalised lives are set to collide. Will he tear at the seams, or can Keith hold him accountable and remind him what really matters?

1F, 3M

9781760628222

PB



Jane Harrison

STOLEN

Stolen tells of five young Aboriginal children forcibly removed from their parents, brought up in a repressive children's home and trained for domestic service and other menial jobs. Segregated from society from their earliest years, not all of them successfully manage their lives when released into the outside world. The pain, poignancy and sheer desperation of their lives is seen through the children's own eyes as they struggle to make sense of a world where they have been told to forget their families, their homes and their language. This tender and moving story, awash with childlike humour, brings the tragic history of the Stolen Generations to the Australian stage.

3F, 2M

9780868197975

PB 



THE VISITORS

The Visitors is a powerful, imaginative response to the beginnings of modern Australia. January, 1788. A strange sight greets those gathered on the shore of Gadigal land—ships of a type and size never seen before. Where are they from? Who and what do they carry? Should the strangers be welcomed—or should the clans rise as one and resist? Seven senior law men meet to decide how to respond. Their decision must be unanimous and will have far-reaching implications for all.

7M

9781760626761

PB 



RAINBOW'S END

Set in the 1950s on the fringe of a country town, this is a thought-provoking and emotionally powerful snapshot of a Koori family that dramatises their struggle for decent housing, meaningful education, jobs and community acceptance.

3F, 6M doubling possible

9781760628505

PB 



Jane Harrison (Editor)

FIRST NATIONS MONOLOGUES

First Nations Monologues brings together over 30 bold texts, each an excerpt from a play written by esteemed playwrights such as Jada Alberts, Kodie Bedford, Wesley Enoch, Andrea James, Leah Purcell, and many more. These gritty and poignant monologues, from a range of genres including comedies, dramas, and biographies, are selected from plays that have captivated audiences in leading theatres, often breaking box office records. Muruwari playwright Jane Harrison has curated a collection of monologues that speaks to the multivalent experiences and unyielding spirit of First Nations communities.

9781760627836

PB 



PLAYS BY INDIGENOUS WRITERS

Andrea James

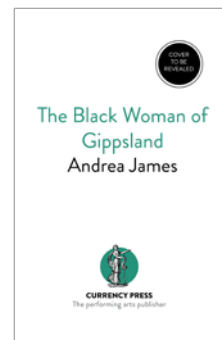
THE BLACK WOMAN OF GIPPSLAND

A woman is tossed ashore from the sea, bedraggled and lost. A century and a half later, another finds herself diving deep into the truth behind a lingering legend. Jacinta's family is driving her up the wall and her academic career is floundering, but amongst the books, something doesn't feel right about the story history tells. The myths and half-truths that surround the figure of a 'white woman' said to have lived among the Gunaikurnai people of Gippsland in the 1840s are so abundant it seems the reality is out of reach. But Jacinta is determined to unearth the truth for herself and her Gunaikurnai family no matter the twists and turns the journey might take her on. Based on real events and set on Andrea's grandmother's Country, *The Black Woman of Gippsland* is a poetic, emotionally rich and clever embracing of First Nations stories that have long been silenced.

9781760629625

PB

Publication: May



SUNSHINE SUPER GIRL: The Evonne Goolagong Story

A young girl hits a ball against the tin wall of her family's home with a frying pan. This is where it all began for Evonne Goolagong, the Wiradjuri girl who conquered the world. Hers is a quintessentially Australian story about a girl from the bush who dared to dream, and with the unlikely support of an outback farming town, rose to become the No. 1 tennis player in the world, and a household name by the age of 19. Evonne Goolagong's heartwarming story is a celebration of spirit and passion over adversity, and a tribute to a woman whose sporting prowess continues to inspire a nation, giving hope to thousands of young girls across the country.

12F, 19M, doubling possible

9781760626754

PB 



WINYANBOGA YURRINGA

Six Indigenous women gather on country for what seems like a fun camping trip by the river, a chance to get away from the daily grind, a time to natter and laugh. A photographer, a museum curator, a community leader, a young and troubled niece, a besieged mother and a park ranger—these strikingly different contemporary Aboriginal women joke and bicker, rile each other one minute and comfort each other the next. *Winyanboga Yurringa* weaves through questions about place and trauma, blackness and community, responsibility and ownership. Inspired by the iconic TV show *Women of the Sun*, Andrea James's moving and gently provocative play celebrates the power of kinship and acceptance, and what it really means to be connected to country.

6F

9781760622909

PB 



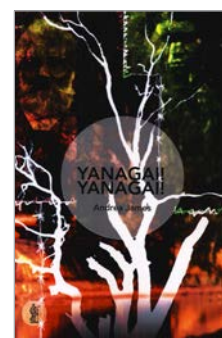
YANAGAI! YANAGAI!

Munarra is a black woman, thrown from the skies into the Dreaming so that she may heal her land, the mighty river Dhungula and her people. In the present day, the Yorta Yorta people are in court, fighting for a right to their land. *Yanagai! Yanagai!* is a war cry, the first recorded Yorta Yorta words spoken to the white men who went onto their land uninvited. Since its premiere in Melbourne in 2003, *Yanagai! Yanagai!* has been performed in France, the United Kingdom, the United States and the Philippines. Now in a revised edition the play is a celebration of Yorta Yorta stories and song. Some of the stories are told so that they may be remembered; others are told in the hope that they never occur again.

5F, 7M (doubling possible)

9781925005776

PB 



PLAYS BY INDIGENOUS WRITERS

Andrea James and/Catherine Ryan

DOGGED

On the lands of alpine Victoria, on Gunaikurnai country, a story of familial bonds unfolds. Faced with the looming foreclosure of her family's property, a farmer's daughter is on the hunt in the rugged Australian bush—on territory that by rights isn't hers to travel through. From deep between the eucalypts, another woman—a mother dingo—searches desperately for her lost pups. She howls into the night, run ragged by hunger and grief. Over the course of one long night, the Woman and Dingo forge an alliance to claw closer to the things they ache for ... but it's a dangerous deal to make.

2F, 1M

9781760627065

PB



Nathan Maynard

AT WHAT COST?

Boyd has been walking a tightrope for years—balancing responsibilities to Land and People with the simple business of making a living. But there's something happening, he can sniff it in the wind. Every year more and more folk are showing up claiming to be palawa too. No one's heard of them until now ... Where has this missing mob been all these years? Are they legit? Or are they 'tick-a-box'? Who decides? And how? If Boyd's going to take everyone forward together, they're going to have to go back, old mob or new, into the island's knotty past. And they might not like what they find there.

2F, 2M

9781760628215

PB



37

A play about community, identity, the price of winning and the meaning of a goal. The local footy team of a small coastal town have spent so long at the bottom of the ladder they might as well be welded to it. This year a new hope arrives: the Marngrook cousins are named after the Aboriginal game that inspired AFL, and they're match fit to bring home the team's first flag in forever. Set within the era of Adam Goodes's war cry—and named for the number he immortalised—37 is a laugh-out-loud, powerhouse Australian play; it hits just as hard with the laughs as it does its searing social commentary.

10M

9781760629526

PB



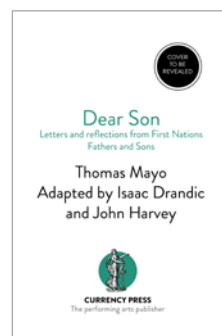
Thomas Mayo/Isaac Drandic/John Harvey

DEAR SON (adaptation)

Letters and reflections from First Nations fathers and sons

Author, editor and proud Kaurareg, Kalkalgal, Erubamle Torres Strait Islander man Thomas Mayo invited 12 Indigenous men to write a letter to their son, father or nephew in a gentle and honest compendium of love and reflection. This celebration of First Nations manhood featured letters from Stan Grant, Troy Cassar-Daley, Johnny Liddle, Charlie King, Joe Williams, Yessie Mosby, Joel Bayliss, Daniel James, Jack Latimore, Daniel Morrison, Tim Sculthorpe and Blak Douglas. Through story and music, *Dear Son* honours the rich traditions and wisdoms of fathers passed down through generations, interrogating the challenges faced by First Nations men and honouring the importance of family, the power of culture and the enduring strength of the human spirit.

Publication: June



PLAYS BY INDIGENOUS WRITERS

Robert Merritt

THE CAKE MAN

The Cake Man tells with great simplicity of the crushing poverty, courage and despair of life on a NSW Aboriginal mission. An examination of white paternalism from a black point of view, *The Cake Man* was the first play produced by the National Black Theatre, Redfern in 1975. The play is notable for being the first play written by an Indigenous Australian to be published, televised and to tour out of Australia. '... The Cake Man's style is a beautifully nuanced realism. The dialogue exchanges between the family are a masterly evocation of mood and locale. The grinding poverty and emotional paralysis of the mission are perfectly rendered, capturing not so much of the outward detail, as the inner truth, of racial subjugation.' Julian Meyrick (*The Conversation*)

2F, 8M, 2 boys doubling possible

9780868190792

PB 



David Milroy

WALTZING THE WILARRA

Charlie, Elsa and Fay take you on a musical journey back to 1940's post-war Perth. Against a backdrop of curfews, and the fear of arrest for consorting, white and black manage to form their own club. For a night they can forget their worries and experience rare happy times singing, dancing, listening to music, and with a little luck ... romance. Forty years on, as the club faces demolition, our three characters meet once again to stage a musical reunion and protest in an attempt to save their old stomping ground. As the trio reflects upon loves lost and found, old arguments and alliances resurface. Dark secrets and ghosts that have lingered for more than half a century are revealed, and we discover that reconciliation is more than saying sorry.

4F, 5M

97808681990962

PB 



Nakkiah Lui

BLAQUE SHOWGIRLS

A lonely kid in rural Australia, fair-skinned Sarah Jane Jones is deathly sure of two things: 1. She's the best dancer in the whole town of Chithole, and 2. She's a proud Aboriginal woman. There's very little proof of either of these things. So, when a long-lost photograph offers hope of her Indigenous ancestry, Sarah Jane high-tails it to the glitziest casino in Brisvegas. Her mission? To land a role in the First Nations burlesque spectacular: 'Blaque Showgirls'... by any means necessary. *Blaque Showgirls* is Nakkiah Lui's sparkly, smart-arsed spoof of the so-bad-it's-good cinematic masterpiece *Showgirls*.

19 characters played by 3F, 1M

9781760627874

PB 



Leah Purcell

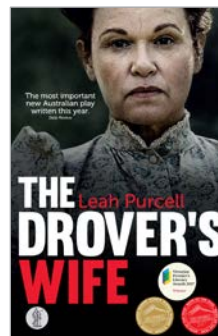
THE DROVER'S WIFE

Henry Lawson's story of the drover's wife pits the stoic silhouette of a woman against the unforgiving Australian landscape, staring down a serpent—it's our frontier myth captured in a few pages. In Purcell's play the old story gets a very fresh rewrite. Once again the drover's wife is confronted by a threat in her yard in Australia's high country, but now it's a man. He's bleeding, he's got secrets, and he's black. A taut thriller of our pioneering past, *The Drover's Wife* is full of fury, power and has a black sting to the tail, reaching from our nation's infancy into our complicated present.

1F, 7M (doubling possible)

9781760620974

PB 



PLAYS BY INDIGENOUS WRITERS

Tracey Rigney, Brodie Murray, Tom Molyneux

WAS AND WILL BE

'I am the protector. Watching over the boys as they sleep. Guiding them in their dreams. This is my story. This is our yarn from this country.' (from *My River Country* by Brodie Murray)

Was and Will Be braids together an array of Aboriginal narratives spanning monologues, dialogues, choruses and dynamic movement sequences – designed to be accessible and enriching for both Indigenous and non-Indigenous actors, creatives, educators, students and theatre enthusiasts. These stories touch upon ancient and contemporary legacies of ceremony, community-building and truth-telling, among other topics. They offer a moment in time for Indigenous and non-Indigenous performers to explore, experiment and connect with the storytellers that have long preceded us in this country.

9781760629557

PB



Glen Shea

THREE MAGPIES PERCHED IN A TREE

Winner of the 2023 Green Room Award for Best New Writing, *Three Magpies Perched in a Tree* is a searing yet heartbreaking Indigenous Gothic that confronts the difficult reality of juvenile justice work. An Aboriginal man from the stolen generation works in his community, watching young people who confront the criminal justice system slip through the cracks time and time again. Taken from the lived experience of front-line juvenile justice work, this play grapples with the multitude of obstacles young Aboriginal people face and asks how much difference one man can make in the uphill battle to teach them that, despite what society has told them, their lives and futures matter.

1M

9781760629021

PB



Dallas Winmar

ALIWA!

1930's Western Australia, down the Margaret River the Davis family fight to stay together while the Australian Government, through the Protector of Aborigines, tries to split the family up and remove the children for their own good, after the death of their father. Held together by Mum Davis' fierce love, the women of the Davis family develop a unique strength as they move from town-to-town battling ignorance, prejudice, patronising interference and plain stupidity. Noongar writer Dallas Winmar was entrusted with the stories of the Davis sisters and unearthed the wit, tenacity and strength of love, which had made the Davises one of Australia's most significant and influential families.

4F, 2M

9780868196886

PB



Dalara Williams

BIG GIRLS DON'T CRY

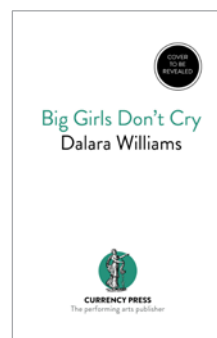
Redfern 1966. Cheryl, Lulu and Queenie are young and life is glorious, full of hilarity and joy, even if jobs are precarious, the police harass them, and racism seeps into everything. But as they gear up for the biggest night of the year – the Deb Ball – their lives, Redfern, the country are all about to change. A sharp and celebratory play from Gumbaynggirr/Wiradjuri woman Dalara Williams, that pays respect to a generation that led the way, and to Black women who won't take a backward step. *Big Girls Don't Cry* is funny, wise and heartfelt and evokes key moments in our history.

3F, 4M

9781760629601

PB

Publication: April



PLAYS BY INDIGENOUS WRITERS

Dylan Van Den Berg

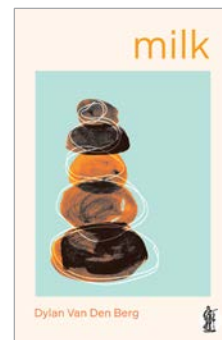
MILK

On the precipice of something life changing, a young Palawa man plunges into an exploration of self and Country. Carried with the winds of a metaphysical Flinders Island—the place where it all happened—he is drawn back to the dawn of colonisation; to a woman who bore the brunt of the oppressors' violence and then forward to her granddaughter, who buried the truth as a means of survival. Stirring up stories together, with parts both achingly sad and unexpectedly funny, what unfolds reveals by slow degrees painful but important truths. Do we own the stories of our ancestors? And does the passage of time undermine a connection to Country?

2F, 1M

9781760628550

PB 



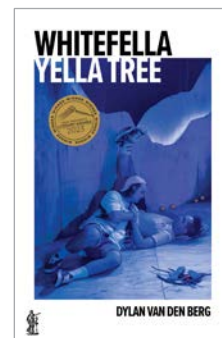
WHITEFELLA YELLA TREE

In the middle of nowhere, two teenage boys meet under a lemon tree. After a rough start, a fragile friendship fruits into a heady romance. Ty and Neddy fall madly in love, as teenagers are wont to do. But without knowing it, Ty and Neddy are poised on the brink of a world that is about to change forever. It's the early 19th century. Ty is River Mob. Neddy is Mountain Mob. And the earth they stand together on is about to be declared 'Australia'. *Whitefella Yella Tree* is a heart-warming and heartbreaking story about love, Country, and Blak queerness throughout history

2M

9781760628475

PB 



Ellen Van Neerven

SWIM

Sizzling hot concrete. Rainbow towels on half-dead grass. On a hot summer's day, bodies of all shapes, colours and sizes journey to the public pool longing to do one thing ... swim. Mununjali poet Ellen van Neerven is one of Australia's finest and most awarded writers. *swim* is their debut work for the stage. Genderfluid protagonist E negotiates the space between the men's and women's change rooms. They flex in front of the cute pool attendant. As they step onto the diving blocks, the words of their Aunty come to them—and suddenly, the crystalline blue tiles give way to much deeper water. *swim* is delicate and tough, honest and achingly beautiful—and it muses on everything from the sovereignty of water to gender identity and the binding strength of culture and family.

1F, 1 gender diverse

9781760629014

PB 



Ursula Yovich, Alana Valentine

BARBARA AND THE CAMP DOGS

Wild, unpredictable, and deeply vulnerable, Barbara and her sister René are singing for their lives. Barbara's been trying to make it in Sydney, but when their mother's health deteriorates, the sisters embark on a pilgrimage back home to country. Full of painful, unfinished business for Barbara, their return sends her into a downward spiral. Can Barbara find a way to resolve the past in time to preserve love in the only family she has known? Through music that ranges from punk-inspired explosions of rage, to tender rock and soul ballads full of yearning, *Barbara and the Camp Dogs* is a gob-spit of fun, frenzy and family that finds beauty in honesty and hope in confronting the past.

2F, 1M, 3 musicians

9781760620448

PB 



PLAYS BY INDIGENOUS WRITERS

Meyne Wyatt

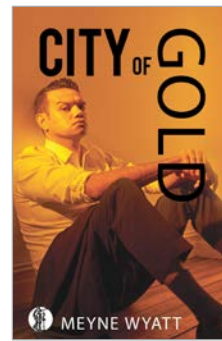
CITY OF GOLD

Young actor Breythe left Kalgoorlie dreaming of a dazzling career. Now he's found himself starring in a controversial Australia Day ad that pays big, but draws the ire of his mob. Racism is subtle but persistent in an industry where directors request he darken up for 'authenticity' and typecast him as 'tracker,' 'drinker' or 'thief.' Returning home, Breythe's just as alienated from country and lore. His cultural capital distances him from furious brother Mateo and activist sister Carina, all of them struggling with regret and responsibility after their father's death.

1F, 10M, doubling possible

9781760627942

PB 



PLAYS WITH INDIGENOUS THEMES

Andrew Bovell

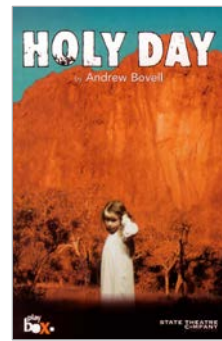
HOLY DAY

On the white frontier in mid-nineteenth century Australia, a lone, bloodied woman arrives at a traveller's rest in the midst of a violent desert storm with a shocking story to tell. Aboriginal people have allegedly murdered her husband and stolen her infant child. But an Aboriginal woman has a different story to tell. What would cause a missionary's wife to lie? What chance does the word of an Aboriginal woman have against hers? A chilling mystery that draws together the lives of four extraordinary women and their men, all struggling to survive in a hostile and misunderstood landscape.

4F, 4M

9780868197401

PB 



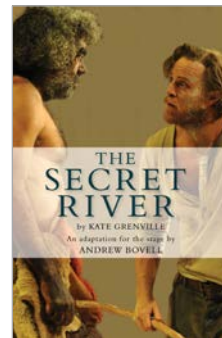
THE SECRET RIVER (adapted from Kate Grenville's novel)

Convict William Thornhill, exiled from the stinking slums of early 19th century London, discovers that the penal colony offers something that he never dared to hope for before: a place of his own. A stretch of land on the Hawkesbury River is Thornhill's for the taking. As he and his family seek to establish themselves in this unfamiliar territory, they find that they are not the only ones to lay a claim to the land. The Hawkesbury is already home to a family of Dharug people, who are reluctant to leave on account of these intruders. As Thornhill's attachment to the place and the dream deepens, he is driven to make a terrible decision that will haunt him for the rest of his life.

7F, 13M, + extras

9781925005004

PB 



REG CRIBB

GULPILIL (published in *Tall Tales and True*)

Gulpilil, co-written with the eponymous subject, charts the life of the charismatic David Gulpilil, whose dual life as a Central Arnhem man and renowned performer has straddled two worlds.

1M

9780868198958

PB



Steve Hawke

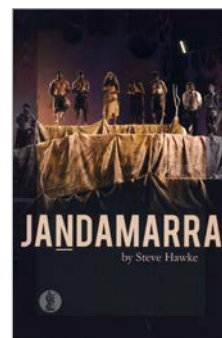
JANDAMARRA

Jandamarra is a legend of the Bunuba people. He was only in his mid-twenties when he was gunned down in 1897, but in his short life he created a legacy that will never be forgotten. He led one of the longest and most successful campaigns to defend Aboriginal country in Australian history.

4F, 12M, doubling possible; min. of 14 actors required.

9780868199733

PB 



Ned Manning

CLOSE TO THE BONE

Written—and first performed—with students from the EORA Centre in Redfern in 1990, some of whom were members of the Stolen Generations, *Close to the Bone* is a story about a family's survival in the face of adversity. Moving from the mission to Redfern and back again, it celebrates Redfern's role in providing a focal point for dislocated Indigenous Australians. The play also honours the role EORA played in bringing people together and linking them with family.

11F, 3M (doubling possible)

9780868196350

PB



PLAYS WITH INDIGENOUS THEMES

LUCK OF THE DRAW

Written as a response to the Howard Government's refusal to offer an apology, *Luck of the Draw* is a hard-hitting play that deals with the tragic consequences of the forced removal of Indigenous children from their families. It focuses on the impact this policy had on both the parents who lost their children and the children who lost their identity. It confronts the issue of identity from the perspective of a fair-skinned woman, raised in a middle-class white family, who discovers she is Indigenous. *Luck of the Draw* is based on Manning's experiences at the EORA Centre in Redfern in the late 1980s and early 1990s. It also draws on his own children's experiences in being accepted as Indigenous on the strength of their heritage and identification rather than their skin colour.

3F, 4M (doubling possible)

9780868193892

PB



Kate Mulvany

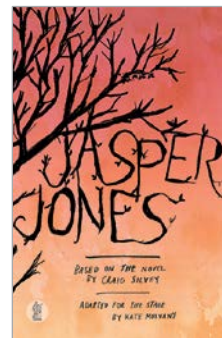
JASPER JONES (adapted from the novel by Craig Silvey)

Late on a hot summer night in the tail-end of 1965, Charlie Bucktin, a precocious and bookish boy of thirteen, is startled by an urgent knock on the window of his sleep-out. His visitor is Jasper Jones, an outcast in the regional mining town of Corrigan. Rebellious, mixed-race and solitary, Jasper has stumbled upon a terrible crime in the scrub nearby, and he knows he's the first suspect—that goes with the colour of his skin. Kate Mulvany's adaptation of Craig Silvey's award-winning novel is wise and beautiful—it features a cast of finely drawn teenagers and grown-ups, all searching for their own kind of truth. A coming-of-age story, *Jasper Jones* interweaves the lives of complex individuals all struggling to find happiness among the buried secrets of a small rural community.

3F, 5M, doubling possible

9781760620042

PB 



Louis Nowra

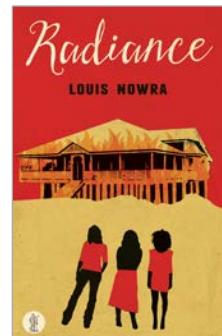
RADIANCE

Radiance is an exuberant black sabbath for three great Indigenous dames. Cressy, Nora and Mae are half-sisters with little in common except the ghosts of their childhood. They gather in the tropical Queensland landscape for Mum's funeral. These three sisters are a force of nature, and they haven't been in the same room for many, many years. It isn't long before that old house can't contain the joy and pain of them all being together again.

3F

9781925005530

PB 



Christine Olsen

RABBIT PROOF FENCE (screenplay)

Three Aboriginal girls are forcibly removed from their outback families in 1931 to be trained as domestic servants as part of official government policy. They escape and begin a 1500-mile journey home using a rabbit-proof fence as their guide, with the authorities chasing them all the way. Winner of a NSW Premier's Award for Script Writing, the screenplay is adapted from Doris Pilkington Garimara's book *Follow the Rabbit-Proof Fence*, which is based on her mother's true story.

9781925359930

PB



PLAYS WITH INDIGENOUS THEMES

Nick Parsons

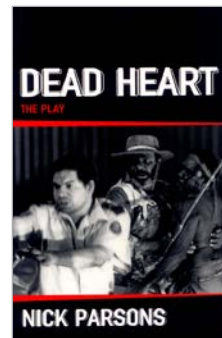
DEAD HEART

In the isolated community of Wala Wala, Senior Constable Ray Lorkin struggles to keep an uneasy peace between Aboriginal tradition and the law he is sworn to uphold. But when a local man dies in mysterious circumstances, Ray decides he can no longer do things 'blackfella way'. *Dead Heart* won the Australian Human Rights Award (1993), the NSW Premier's Literary Award for stage (1993) and an AWGIE for Best Stage Play (1993). The play was adapted by the author for the screen starring Bryan Brown, Ernie Dingo and Aaron Pederson.

4F, 18M (doubling possible)

9780868193779

PB 



Christopher Raja and Natasha Raja

THE FIRST GARDEN

The First Garden tells the story of Olive Pink—a trailblazing Aboriginal land rights activist and environmentalist. Ridiculed by her peers and shunned by the Alice Springs community for espousing ideals that were considered to be outlandish she was viewed as a public nuisance, to be barely tolerated. The play also touches on key narratives in modern Australian identity, seamlessly incorporating Aboriginal rights, environmentalism, the Gallipoli legend and feminism into its gentle rhythmic tone.

1F, 4M

9780868199474

PB 



Scott Rankin

NAMATJIRA/NGAPARTJI NGAPARTJI

Namatjira and *Ngapartji Ngapartji* go right to the heart of the intersection between Indigenous and non-Indigenous experience. These stories of family, friendship, land, myth, life and death are contextualised within the social and political framework of their times. They resonate universally, yet at the same time capture unique moments in Australian history and experience. *Namatjira* tells the moving story of Australia's most famous indigenous watercolour artist, Albert Namatjira (1902-1959). *Ngapartji Ngapartji* tells the story of a Pitjantjatjara family forced off their lands to make way for the testing of British atomic bombs at Maralinga.

4M + 2 musicians; 3F, 10M, + extras

9780868199221

PB 



Hannie Rayson

INHERITANCE

In the Mallee country, a family gathers to celebrate the 80th birthdays of twin sisters Dibs and Girlie. But these have been heartbreak years in the bush and the cracks are beginning to show. All have a claim to the land, but which claim will prevail and who will lose out? A powerful family saga dealing with divisions between the city and the bush, black and white, and duty and freedom.

8F, 9M doubling possible

9780868197203

PB 



PLAYS WITH INDIGENOUS THEMES

Tony Strachan

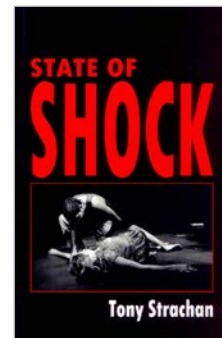
STATE OF SHOCK

A powerful and disturbing study of race relations in Australia, *State of Shock* is based on the true story of Alwyn Peter, who was released on parole in an historic decision by the Queensland Supreme Court because of the oppressive environment on Queensland reserves. Peter's defence lawyers presented evidence of the impact on the young boy of his family's forced removal from their traditional lands and argued that Peter had been destroyed by the cancerous conditions on the reserve—racism, violence, drugs, sexual abuse, poor housing, high unemployment, and low cultural and self-esteem.

2F, 3M

9780868196190

PB



Sandra Thibodeaux

MR TAKAHASHI AND OTHER FALLING SECRETS

Darwin, 1942. A town collapses under the threat of invasion. Mothers and daughters, sisters, friends, and entire cultures are torn apart by the secrets that start to fall. Is Mr Takahashi to blame? Japan unleashes a wave of attacks on Northern Australia, and Darwin is hit with more bombs than Pearl Harbour. Mr Takahashi turns the lens upon ordinary people caught in the storm that was World War II. It tells the stories of Darwin's multicultural and Indigenous women whose lives were forever changed by the bombings of February 19.

5F

9781760620080

PB 



Katherine Thomson

WONDERLANDS

In 1931, Alice, a white station owner, goes riding with her Aboriginal head stockman and friend, Jim. During the course of the afternoon, they come to an agreement about the running and ownership of the property, Ambertrue. Many years later, in an environment of white paranoia fed by misinformation, Alice's great nephew Lon finds himself running Ambertrue. When Lon receives a letter announcing a native title claim in the area, he is terrified that his dream of passing the family property on to his son-in-law will be shattered. Includes an introduction by Henry Reynolds and a foreword by Bob Munn (a Gunggari Native Title claimant).

3F, 3M

9780868197289

PB 



CULTURAL HISTORY

The following titles are published in the Australia Screen Classics, a series of critical responses to canonical cinema, co-published with the National Film and Sound Archive.

Larissa Behrendt

RABBIT-PROOF FENCE

In this honest and frank account, Eualeyai and Kamillaroi woman, academic and award-winning author Larissa Behrendt looks at *Rabbit-Proof Fence*, the film adapted from Doris Pilkington Garimara's book *Follow the Rabbit-Proof Fence*. The film, set in the 1930s and based on a true story, tells of three Aboriginal girls aged between eight and fourteen, who were forcibly removed from their families to be trained as domestic servants. The girls escaped and, with authorities chasing them all the way, walked 1500 miles across the desert to get back home. Behrendt finds many resonances in this story of the need and desire to find a home, a sense of place and a sense of self, universal desires intensified for Aboriginal people taken from their families, making that search for home, that need to feel complete, extremely powerful.

9780868199108

PB 



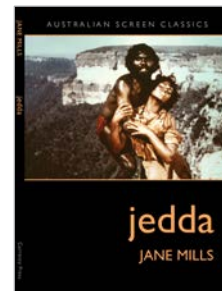
Jane Mills

JEDDA

Set in the Northern Territory, *Jedda* tells the story of an Indigenous baby adopted by a white woman. She grows up with an expectation that she'll marry a mixed-race stockman, only to be abducted by the bad, mad and 'primitive' Marbuk who lures her to her death. Many layers lie beneath the film's story making it not only a seminal piece but also a classic. Jane Mills unpeels these many layers and in so doing finds *Jedda* intriguing because its meaning is not fixed and because of the many mysteries embedded in its story, soundtrack and images.

9780868199207


PB 

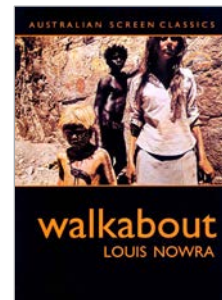


Louis Nowra

WALKABOUT

In this illuminating reflection on *Walkabout*, Louis Nowra, one of Australia's leading dramatists and screenwriters, discusses Australia's iconic sense of the Outback and the peculiar resonance that the story of the lost child has in the Australian psyche. *Walkabout* says Nowra 'destroyed the cliché of the Dead Heart and made us Australians see it from a unique perspective, as something wondrous, mysterious and sensuous. It took a stranger in a strange land to reveal it to us'.

eBook only 



Henry Reynolds

THE CHANT OF JIMMIE BLACKSMITH

Set in central-western NSW in the 1890s, Fred Schepisi's film of Thomas Keneally's award-winning novel is the powerful and confronting story of a black man's revenge against an unjust and intolerant society. One of the most significant films of the 1970s 'renaissance', *The Chant of Jimmie Blacksmith* was the first Australian feature in which the whole story is told from an Aboriginal perspective. It broke new ground in dealing with one of the most tragic aspects of Australian history: the racist treatment of the Aboriginal population. The spectre of the violent and vengeful black had barely been touched upon and the depth of rage that the film put on screen was unprecedented in Australian film at the time.

eBook only 