

Film Australia's Outback  
Post-Production Script  
48 mins

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Prepared by  
CLEVER TYPES

**ID: Film Australia's Outback**

**Additional Material**

**Preview 5 mins 12 sec**

**FP Number: 2001.015**

**Program start: 10:00:00:00**

CU Cameraman		00:00:00
BCU Dean Semler. Zoom out to MS Semler	Cameraman o/s: Rolling,	00:01:17
MS Semler	Semler sync: Hi, I'm Dean Semler. I was a cameraman here at Film Australia for many years.	00:05:21
CU Semler	This DVD contains a whole lot of wonderful films, primarily about the Australian outback, made by Film Australia,	00:10:00
MS Semler	including a few which I was part of, which I shot. There's a lot of interviews with the filmmakers,	00:16:04
CU Semler	and a great collection of still photographs. Here's a preview. Hope you like them.	00:21:10
Fade to black		
Fade up from black:		00:27:15
Excerpt from 'Rosy Dock'		
[1 shot]		
Excerpt from 'Where Dead Men Lie' [6 shots] - Super	Brealey v/o: Film has been extremely important in bringing the experience and the vision of what	00:35:01
Dissolve to:		
CU Gil Brealey	Brealey sync: the outback is to people who probably never have the opportunity of going there.	01:03:24
Excerpt from 'Heart of Australia' [4 shots] - Super		01:07:22
Excerpt from 'Outback Patrol' [1 shot] - Super	Robinson v/o: Apart from finding the subject matter absolutely absorbing, the outback presented us with, with something that Hollywood couldn't challenge.	01:23:18

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CU Lee Robinson	Robinson sync: Any time that we got out on location, and that gave us wide open spaces and nobody could, could better us.	01:30:07
Excerpt from 'Journey of a Nation' [2 shots] - Super		01:37:21
Excerpt from 'School in the Mailbox' [4 shots] - Super	Batty v/o: It's like going to another country. It's like going overseas and still being in Australia. Plus you know the big, wide, open spaces, all those kind of clichés.	01:42:08
CU David Batty	Batty sync: And the freedom of being able to sort of go places or go anywhere and throw out a swag on the ground and sleep next to waterholes and riverbeds	01:56:00
Excerpt from 'Bush Mechanics: The Rainmakers' [3 shots] - Super	Batty v/o: and go bush with people and go hunting or do things with the Aboriginal people there.	02:04:10
Excerpt from 'Desert People' [1 shot] - Super	Dunlop v/o: And the other thing is the people of the outback. Whether they	02:14:22
CU Ian Dunlop	be nomadic Aboriginal people or maybe the people on the land, farmers, they have a certain	02:21:04
Excerpt from 'Outback Supply' [3 shots]	Dunlop v/o: closeness to the land.	02:27:15
Excerpt from 'The Land of the Lightning Brothers' [2 shots]		02:35:14
Excerpt from 'Outback Supply' [1 shot] - Super	Haythornthwaite v/o: It's what I like about documentary anyway	02:40:17
CU David Haythornthwaite	Haythornthwaite sync: is the fact that you can go and, for a while, join in other people's lives, become a part of their	02:48:07
Excerpt from 'Saturday' [6 shots]	Haythornthwaite v/o: culture, their surrounds, their friendship, and it gives you the licence to taste what it would be like.  Semler v/o: I always like the really	02:54:14
MCU Semler	Semler sync: free shooting style, like really free and easy with documentaries and I loved that so much. I loved being able to have that camera on my shoulder,	03:05:18

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Excerpt from 'Saturday' [3 shots] - Super	Semler v/o: and it meant I could record stuff totally spontaneously. What could you put on the back of a ute? It's just going to be a camera and it was a matter of just having intuition I think. You know when do you go to the kangaroos, when do you go to the kids? You've got to tell the whole story in the one shot, because it's not going to last long.	03:14:07
Excerpt from 'Living Way Out' [6 shots] - Super	Robertson v/o: I like all the strange characters that you find there, the strange towns, the strange isolated settlements and I love the landscape of course, and then underpinning it all or overlaying it all is that	03:32:06
CU Philip Robertson	Robertson sync: whole Aboriginal mythology which permeates the landscape.	03:51:15
Excerpt from 'The Land of the Lightning Brothers' [2 shots] - Super	Roberts v/o: Apart from the natural beauty there's also, there's the Aboriginal rock art	03:55:17
CU David Roberts	Roberts sync: and it's not only about Aboriginal culture, it's about, there's a heritage there for, for all of us.	04:04:08
Excerpt from 'The Land of the Lightning Brothers' [5 shots]	Roberts v/o: You have a heritage which is unique in the world.	04:10:02
Excerpt from 'The Story of Rosy Dock' [3 shots] - Super	Baker v/o: I was really surprised by the desert because, coming from Europe,	04:22:00
Dissolve to:		
CU Jeannie Baker	Baker sync: I had a preconception the desert was a lifeless, barren place and it was anything but that.	04:35:05
Excerpt from 'The Story of Rosy Dock' [1 shot]		04:40:15
Dissolve to:		
Excerpts from various films [8 shots]		04:43:15
Fade to black		

ID: **Film Australia's Outback**

**DVD Production Stories**

**Outback Patrol**

**Interview with Lee Robinson**

**4 mins 31 sec**

**Seg start 10:05:30:00**

Excerpt from 'Outback Patrol'

05:30:00

[1 shot - Title]

05:36:22

CU Robinson

Robinson sync: The first film that I made in the, in the outback was  
'Namatjira the Painter'

Super:

**Lee Robinson**

**Director**

05:41:11

Excerpt from 1947 'Namatjira  
the Painter' - Super

Robinson v/o: and as a result of that I became very interested in  
the source material that was available in the Northern

[3 shots]

05:49:08

B&W Photo - Robinson

Territory. And I suggested that we should go back the following  
year

MCU Robinson

Robinson sync: and make pictures about the police

05:55:11

Excerpt from 'Outback Patrol'

Robinson v/o: and the various aspects of the Northern Territory.

05:59:03

[6 shots]

'Outback Patrol' was a pet subject of mine.

06:13:15

MCU Robinson

Robinson sync: and what the hell we would make it about I had no  
idea until we went out to the Harts Range and actually lived in the  
Harts Range police station,

06:26:03

Excerpt from 'Outback Patrol'

Robinson v/o: with the, Bob Darkin, the policeman and his family,  
his wife and two little girls. And I slept on the veranda of the  
police station and went back and forward recording the work that  
Bob Darkin did as a policeman.

[9 shots]

Taking the electoral roll and licensing guns to people and twenty-  
six odd things he had to.

07:01:09

MCU Robinson

Robinson sync: And then next thing, he would be called in to  
prosecute a

Vision	Audio	Time code
Excerpt from 'Outback Patrol' [7 shots]	Robinson v/o: criminal charge against an Aborigine who had stolen a gun from somewhere or other, and we would sit in on that and actually recorded sound on some of these things.	07:08:15
MCU Robinson	Robinson sync: When you, you came back at the end of the winter and	07:26:23
Excerpt from 'Outback Patrol' [3 shots]	Robinson v/o: went through all your stuff, there'd be a hell of a lot of material. It would take you days to get through it all. There was no such thing on the staff as a film editor. A director edited his own work, and you worked right through the whole process of the filmmaking which was what	07:33:13
MCU Robinson	Robinson sync: Stanley Hawes just loved that system you know, and it persisted for some years until we started to specialise.	07:53:23
Excerpt from 'Outback Patrol' [3 shots]	Robinson v/o: The thing that greatly attracted me was, apart from liking it and the people, was the fact that I could foresee	08:02:13
MCU Robinson	Robinson sync: so many blatant opportunities for films. I could have, I could have, the year I did 'Outback Patrol', 'Bush Policeman', 'Darwin-Gateway into Australia', 'Crocodile Hunters', 'Pearlers', I could have put up twenty more subjects for appraisal at that time and kept doing it, year after year, because that's where I really felt was where the character of the country lies.	08:16:24
Excerpt from 1949 'Crocodile Hunters' - Super [9 shots]	Robinson v/o: Also there was a certain amount of high adventure about a number of the films that we did, you know, and the fact that we're just two-man teams that	08:50:22
B&W Still from 'Crocodile Hunters'	enjoyed and were able to, to go into bark canoes with Aboriginal people	09:16:01
Excerpt from 'Crocodile Hunters' [8 shots]	catching crocodiles with their bare feet and things like 'Outback Patrol' and 'Bush Policeman', which were quite new worlds open to me. There was always a great sense of this story has got to be told.	09:22:12
MCU Robinson	Robinson sync: Nobody ever liked the pictures more than I liked making them. They were a grand exercise and you felt that in fifty years time somebody would be looking at some of them and seeing how that was fifty years in time.	09:38:08
OUT:		10:01:21

ID: **Film Australia's Outback**

**DVD Production Stories**

**Desert People**

**Interview with Ian Dunlop**

**5 mins 02 sec**

**Seg start 10:10:30:00**

Excerpt from 'Desert People' - 1 shot -- Title	Dunlop v/o: I thought this was probably the last chance,	10:30:00
MCU Dunlop Super:	Dunlop sync: ever perhaps, to film this remarkable, and what I thought was, you know, really beautiful way of life; these people living in this incredible environment.	10:38:07
<b>Ian Dunlop</b> <b>Director</b>		
B&W Photo Dunlop and woman in office	Dunlop v/o: I'd been dreaming of doing this project	10:50:11
MCU Dunlop	Dunlop sync: for eight years and now here I was going out, and I had no idea whether the nearest people were over the next sand hill, ten kilometres away or not there at all. So we went on	10:54:21
Excerpt from 'Desert People' [1 shot]	Dunlop v/o: and I saw some hills in front of me which I reckoned were the Clutterbuck Hills. I thought I'll just go to those, climb them and see if I can see any smokes. So one vehicle stayed behind, under some, a clump of desert oaks,	11:07:04
MCU Dunlop	Dunlop sync: and I went on with the cameraman. And we'd just been going a short time and the cameraman said 'smoke' and that was the most beautiful sound I've ever heard, because that meant there were people and there was this column of smoke going up. So we swung the vehicle around until we got into such rough stony country we couldn't drive any more, left it, ran up over the hill and down the other side. There was a dry creek bed and there were the fresh tracks of a man, a child and a dog	11:20:10
B&W Photo Desert	Dunlop v/o: and the bushes which had been burnt. But nobody there, they were obviously	11:49:00
MCU Dunlop	Dunlop sync: frightened because we had no Aboriginal people with us. So we retraced our steps	11:52:20

		11:59:06
Jump cut: MCU Dunlop	back to the main road, we dumped all our gear there, in the trailers, went on to Warburton, picked up guides who could hardly -- who belonged to that country but really could speak very little English themselves -- and retraced our steps. Got to the desert oak camp and heard thump, thump, thump on the back of the vehicle. We stopped and they said 'oh look Djagamara'. And there were the footprints of the man who had made that smoke and by looking at the footprint they could tell who he was, they knew him. He was Djagamara and they guessed he'd be at Badjar camp, called Badjar. So we went on. It was just getting dusk, incredibly rough country going very, very slowly. And then we kind of went over around a ridge and there was a	
Excerpt from 'Desert People' [2 shots]	Dunlop v/o: dry creek and miraculously it had this pool of water and it was very, very rare, surface water, and camped the other side of the dry creek bed was Djagamara and three wives and seven children. Which was an absolutely really classical desert family.	12:45:17
MCU Dunlop	Dunlop sync: And I thought, wow, I just couldn't believe it. So we went up to him and I have no idea what our guides said to him because I don't think they could have had much idea of what we were doing anyway. Any rate, we kind of introduced ourselves as best we could, then we went back to our vehicles the other side of the creek, and Djagamara picked up his spear and his spear thrower and his wives picked up their wooden dishes, and they moved their camp, and camped right by our vehicles and that was it. So luckily, we started filming almost right away, because they only stayed with us a few days actually.	13:02:14
Excerpt from 'Desert People' [1 shot]	Dunlop v/o: Every day the women went out and got grass seed, so we just	13:41:13
B&W Production still from 'Desert People'	went out and filmed them, with Djagamara flaking his stone flakes.	13:46:18
Excerpt from 'Desert People' [2 shots]	Well, we asked him if he'd do that. So he went out and did it, but the way he always did. Sometimes we had to obviously stop to get in closer, or change angle or change the magazine	13:51:05
B&W Production still from 'Desert People'	of film, and we just asked him to stop and they did and there was just	14:02:21
B&W Production still from 'Desert People'	no problem. I mean they were incredibly hospitable, understanding.	14:07:06
Dissolve to:		

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Excerpt from 'Desert People' [2 shots]	I wanted it to be as beautiful as possible and I thought that black and white was actually more beautiful than colour, and so I decided on black and white. If you wanted to use sound, this was a whole big deal because the camera made a lot of noise, so that it had to be put in what we called a blimp, which meant it couldn't be hand	14:11:06
B&W Production still from 'Desert People'	held. The sound equipment was a huge amount, another vehicle	14:29:11
B&W Production still from 'Desert People'	full of equipment, so I decided to shoot it silent. Now what we used to do	14:33:15
MCU Dunlop	Dunlop sync: in those days with documentary films was put often artificial sound on. We'd make sound in the studio and lay it in, but the kind of style of filming was I wanted it to be as truthful as possible. If I didn't have sound I didn't want to make artificial sound. So I decided to have it silent except for a very simple commentary,	14:38:05
Excerpt from 'Desert People' [3 shots]	Dunlop v/o: which I gave myself, again because I wanted it to be the voice of someone who was there and who'd seen what was going on.  In a way it raised all sorts of ethical problems, because we weren't able to communicate with them, we weren't able to explain what we were doing.	15:00:03
MCU Dunlop	Dunlop sync: In those days the situation was one of real huge trust, a huge responsibility, a huge privilege.	15:24:07
OUT:		15:32:11
<b>ID: Film Australia's Outback DVD Production Stories Where Dead Men Lie Interview with Gil Brealey and Dean Semler 4 mins 48 sec Seg start 10:16:00:00</b>		
Excerpt from 'Where Dead Men Lie' - 1 shot - part of title sequence	Brealey v/o: Henry Lawson wrote a short story called the Australian Cinematograph.	16:00:00

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		16:20:19
MCU Brealey	Brealey sync: But what it is, it is in fact the world's first screenplay.	
Dissolve to:		16:25:05
MCU Copy of 'The Australian Cinematograph'	Brealey v/o: And he talks about all sorts of things, things like close-ups and wide shots.	
Dissolve to:		16:29:24
MCU Brealey	Brealey sync: He talks about sound effects, he talks about the use of colour, he talks about the use of dialogue. It's an extraordinary sort of vision of what the cinema was to come. And so this, this story became the source of a film which we made	
Super: <b>Gil Brealey</b> <b>Producer</b>		16:45:11
Excerpt from 'Where Dead Men Lie' - [2 shots] - Title	which was called 'Where Dead Men Lie'.	
Dissolve to:	Semler v/o: I was very lucky to be asked to shoot 'Where Dead Men Lie'	16:57:12
MCU Semler	Semler sync: because I'd come out of television and I'd shot 16mm and all of a sudden this to me was like, was like shooting 'Lawrence of Arabia'. To be able	
Super: <b>Dean Semler</b> <b>Cinematographer</b>		17:05:22
Excerpt from 'Where Dead Men Lie' - [1 shot]	Semler v/o: to go out in the Australian desert and shoot 35mm for the first time	
CU Archival - Semler behind camera [2 shots]	with a guy experienced and with such a great track record as Keith Gow, as the director, and shoot in the classic Australian outback, I mean this was heaven	17:10:05
MCU Semler	Semler sync: to me, was just heaven, I was so excited; I was like a kid in a lolly shop.	17:19:11
Excerpt from 'Where Dead Men Lie' - [1 shot]	Brealey v/o: I suggested Tibooburra because I'd been there on a film	17:22:19
MCU Brealey	Brealey sync: with the ABC and I realised just what an incredible town it was. It's still looking very much as it was	17:27:13
Excerpt from 'Where Dead Men Lie' - [3 shots]	Brealey v/o: a hundred and twenty years before. And also, I thought that the actual stony area that's just outside it, that that was extraordinarily visual and very exciting. And I knew that there was plenty of desert within a day's driving from Tibooburra. And also there was accommodation there	17:32:13

Vision	Audio	Time code
MCU Brealey	Brealey sync: and these are the things that you have to think from the practical point of view. Are there things there that you can get?	17:46:18
Excerpt from 'Where Dead Men Lie' - [1 shot]	Brealey v/o: I mean can you get a water truck?	17:51:10
MCU Semler	Semler v/o: We were up there; I remember the plane carrying Eddie and the dead dog flew into this station.	18:00:16
MCU Semler	Semler sync: : It came in ... and went ... barely stopped, out comes this guy, out comes this bag, out comes this green garbage bag. ... Plane goes off again in the dust. That was Eddie and the dead dog.	18:13:21
Excerpt from 'Where Dead Men Lie' - [3 shots]	Semler v/o: This dog was so foul, even though it was like in two or three Glad Bags. I mean you could smell it through, and the pilot was, the plane just stunk inside	18:21:00
MCU Semler	Semler sync: apparently. And poor old Eddie was green, he was sick when he arrived. He'd had like three hours or four hours bouncing around in a Cessna 12 with a dead dog by his feet. [Laughs]. Poor Eddie.	18:33:03
Excerpt from 'Where Dead Men Lie' - [5 shots]	Semler v/o: Casting was interesting on that with Howie Debney who was a real stockman, and Snyder Brown who was the other real Aboriginal stockman. And they were classic, wonderful Australian characters and I think they did a formidable job in the film. It's not easy getting in front of a camera and doing that stuff.  Brealey v/o: The guy that plays the central character of course is not Jack Thompson although it's now very famously Jack Thompson's voice. When he did the screen	19:05:08
MCU Brealey	Brealey sync: test I was just amazed that this young man had this really Australian quality about him, which just didn't exist. People don't realise that in the sort of late sixties, early seventies, there were very few actors to choose from. You were looking at a pool of no more than forty or fifty people and they'd all been trained in radio, so they all had very ABC accents you know, and it was very hard to get really Australian people.	19:31:10
Excerpt from 'Where Dead Men Lie' - [3 shots]	Semler v/o: Shooting in the desert can cause technical problems. You can get dust in the camera, you get dust	19:42:15
MCU Semler	Semler sync: on the lens. The main problem is I think when you're opening the camera itself to put film in	

		19:47:21
Colour production stills 'Where Dead Men Lie' x 2	or take film out; to reload, you keep the inside of the camera relatively, you know, clean and you keep it open as short as possible. Heat's another factor.	
MCU Semler	Semler sync: I know on 'Where Dead Men Lie' it was the first time I ever put a wet towel, sopping wet over an Arriflex camera, just dripping with water, dripping off the edge.	19:56:18
Colour production still 'Where Dead Men Lie'	Semler v/o: And there was a really hot desert wind blowing, so it evaporated like in about five minutes, but that kept the temperature of the film down.	20:04:02
Dissolve to:		
Excerpt from 'Where Dead Men Lie' - [1 shot]	But there's uniqueness about the Australian outback and I used to religiously on Sundays, I'd go out	20:11:12
MCU Semler	Semler sync: to a road and I'd park. And I'd walk away from the car until I just couldn't see it -- but I knew where it was -- I wasn't going to be that stupid, I knew where it was -- and I would just stand and I'd be surrounded 360 degrees by the moon plain or the desert, and just stand there. And just walk and think and be charged enormously, you know, just what a fabulous feeling, what a wonderful, humbling experience. The desert's so powerful.	20:18:00
OUT:		20:48:20
<b>ID: Film Australia's Outback DVD Production Stories Outback Supply Interview with David Haythornthwaite and Dean Semler 5 mins 05 sec Seg start 10:21:00:00</b>		
Excerpt from 'Outback Supply' - 1 shot -- Title	Haythornthwaite v/o: I was looking for a truck driver, I was looking for a vehicle --	21:00:00
MCU Haythornthwaite Super: <b>David Haythornthwaite Director</b>	Haythornthwaite sync: no pun intended -- to take me, give me a licence to travel through the outback and meet various people and just get a taste, feeling for the outback,	21:09:13

Vision	Audio	Time code
		21:18:21
Excerpt from 'Outback Supply' [1 shot]	Haythornthwaite v/o: of what it's like out there. And a reason to travel from place to place and so I looked for a 'John Thomas'.	
		21:25:11
MCU Haythornthwaite	Haythornthwaite sync: I went to Broken Hill. I liked the country around there and I learnt that there was this truck driver who did the mail	
		21:32:13
Excerpt from 'Outback Supply' [2 shots]	Haythornthwaite v/o: run and he was based in Tibooburra which was to the north of Broken Hill. And so I met him and I liked the idea of the little boy, because that was genuine. He always travelled in the truck.	
		21:47:14
MCU Haythornthwaite	Haythornthwaite sync: The locals called him Glovebox and it appealed to me, the idea of this little boy and his big dad, larger than life dad, sort of travelling all round the outback delivering things.	
		22:00:00
Excerpt from 'Outback Supply' [1 shot]	Haythornthwaite v/o: So the characters that he met are the characters that we filmed. There wasn't the licence to go rushing around and set anything up. We just had to take what we could and it's fairly observational stuff. I think I was lucky because I had a good crew and we kept it to an absolute minimum because of the difficulty of shifting them around in the outback. We didn't want to go into a second vehicle, so the actual crew was just myself, my cameraman and a sound recordist and that way we could move fairly independently.	
		22:38:10
MCU Semler Super: <b>Dean Semler</b> <b>Cinematographer</b>	Semler sync: You try and introduce your audience to the characters the way you feel you want to be introduced to them, you know. And I like to get in there almost, get the camera so you can smell them almost, you know, rather than stand back and zoom in and record it. Get the camera there	
		22:53:02
Excerpt from 'Outback Supply' [1 shot]	Semler v/o: and get involved with it, get it a part of the, part of the scene rather than to be back recording a scene, you know. And I think we used to do it without infringing on people's rights, or without setting them up doing things they wouldn't normally do. And that particularly worked I think, introducing those characters in 'Outback Supply'.	
		23:16:16
MCU Semler	Semler sync: Classic Australian guys, some of those guys are just fantastic. You know, you wouldn't, you wouldn't cast them, they're too good.	
		23:24:23
Excerpt from 'Outback Supply' [1 shot]	Haythornthwaite v/o: Because we were following the truck we had to be ready at all times for, in case you know,	

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		23:32:22
MCU Haythornthwaite	Haythornthwaite sync: you meet someone on the track or something comes up. So Dean tended to actually	
Excerpt from 'Outback Supply' [4 shots]	Haythornthwaite v/o: sit in the passenger side of the car carrying the camera, ready to go at any time. Which can be very, very useful, but the down side is he's got to be mighty clean at night thing in servicing the camera, blowing the dust out and keeping it good but that is the way that Dean always worked, wherever he was.  Semler v/o: I looked at 'Outback Supply' recently again and realised	23:38:15
MCU Semler	Semler sync: how much we were really running and gunning on that. And also how there were so many different angles of that truck and it reminded me a lot of what was about to come up in my life, about five years later and that was Mad Max 2. A lot of that stuff with the truck,	24:05:19
Excerpt from 'Outback Supply' [2 shots]	Semler v/o: with the wheels, with the dog on the back, I thought wow this is like, I've shot all that with Mel Gibson and a little feral kid on the back of the truck.  Haythornthwaite v/o: The film was shot on 16 millimetre.	24:20:24
MCU Haythornthwaite	Haythornthwaite sync: It meant that you were restricted very much by your ratio.	24:32:17
Excerpt from 'Outback Supply' [3 shots]	Haythornthwaite v/o: You couldn't just keep shooting forever, you had to be fairly selective in what you filmed, and they were the restrictions of all filmmakers in the early seventies.  Semler v/o: I remember John Thomas telling me about when he came to Adelaide. Hated the city, hate the bloody city.	24:36:00
MCU Semler	Semler sync: He said you've got to put money in that stick thing, even if you want to put your car in here you've got to put money in that stick thing there, just to leave your car there.	24:55:17

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Excerpt from 'Outback Supply' [2 shots]	Semler v/o: And he said I went inside and I got up these moving bloody ladders, these bloody moving ladders. He said you try coming down the bloody things, you're knocking people over, try coming down. He was coming down the wrong one. Big guy, he was twenty-six I think and he was twenty-four stone, big man. But a heart of gold and loved his work and his dear little son.	25:03:01
	Haythornthwaite v/o: In the final scene of the film I've got John taking his boy into the city of Adelaide and I got him to go in and buy some toys for Normie.	
MCU Haythornthwaite	Haythornthwaite sync: So that was director interference if you like. It was something that John wouldn't normally have done, but I thought it'd make a nice sort of round to the film. And you might notice	25:33:08
Excerpt from 'Outback Supply' [4 shots]	Haythornthwaite v/o: that Normie chooses a tractor, and John says no, take the truck. In retrospect, I think he should have taken the tractor because it looks like John was forcing him to go towards the truck,	25:45:01
MCU Haythornthwaite	Haythornthwaite sync: but his father only said take the truck because I told him to.	26:01:14
OUT:		26:05:13
<b>ID: Film Australia's Outback DVD Production Stories Saturday Interview with Dean Semler 5 mins 50 sec Seg start 10:26:30:00</b>		
Excerpt from 'Saturday' - 1 shot -- Title	Semler v/o: I had an idea which came to me from when I was a kid in Renmark.	26:30:00
MCU Semler Super: <b>Dean Semler Director and cinematographer</b>	Semler sync: Saturday was a very special day. It was always the day where you got dressed up and you went down the street and you preened around a little in the morning and you maybe had lunch in the café	26:37:12

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Vision	Audio	Time code
Excerpt from 'Saturday' [3 shots]	Semler v/o: and went to the footy in the afternoon, or the cricket if it was the summer and generally went to the movies at night, or a matinee in the afternoon. It was a very special day. Saturday was special. And I thought it would make a	26:45:23
MCU Semler	Semler sync: nice little film given the right town. So I put in a very simple one page synopsis just on the idea and included in that synopsis I remember saying, 'and there might be a band like the Melody Makers'. And this is a quote 'there might be a band like the Melody Makers who play at a local Saturday night dance.' And that was in my synopsis. Okay, so they gave me a green light, to do a scout, to do a recce. And I went off and I drove, on the first day I drove a track that I knew well, because I used to Adelaide a lot from Sydney, and I went across and I finished up in a town called Lake Cargelligo.	26:56:16
Excerpt from 'Saturday' [4 shots]	Semler v/o: And I had never been there. It was just off the beaten track of the main route and I fell in love with the place straight away. I went into a bar and I went into the newsagent and started finding out about the town. I asked about, you know, Saturdays, was there anything special? They said there's footy, there's this, there's that and we quite often have a dance on a Saturday night. I said 'Do you have a local band?' They said 'Yeah we've got a band	27:38:10
MCU Semler	Semler sync: of these real old guys and they're fantastic and they're called the Melody Makers.' I said 'No, come on.'	28:00:08
Excerpt from 'Saturday' [1 shot]	Semler v/o: So that was like...[laughs].	28:06:18
MCU Semler	Semler sync: And I drove up through Bourke to a place called Louth, which is a tiny little town. I think there's a pub and post office and maybe about a dozen houses. There might only be like fifty or a hundred people living in this place. But it was a wonderful fascination, it was just beautiful to drive into this town, and it was a Saturday and it was quiet, there was no one around. I thought Saturday the place should be crowded out. And I went into the bar and there's one guy sitting at the bar,	28:13:03
Excerpt from 'Saturday' [1 shot]	Semler v/o: down the end, that was John Whelan, the guy in the film. I went up there and G'day	28:36:12
B&W Production still 'Saturday'	Semler v/o: how are you? And he said all right mate, and I said where the hell is everybody? He said, oh they're down the road playing cricket.	28:41:15

		28:46:08
MCU Semler	Semler sync: I said how hot does it get up here? He said ah, real hot. Do you get much rain? No, don't get much. Well how much? He said well, not a lot you know, he said we had to close two lanes at the swimming pool last year, didn't have enough water.	
Excerpt from 'Saturday' [3 shots]	Semler v/o: So I really took a liking to him. He was a shearer, an out of work shearer because he had a bad back. He had six kids and, you know, a wife who was a slave to keeping the whole family together. And I met them all finally and, and then chose there and then that day for them to be part of the little film.  I always like the really free shooting style, like really free and easy with documentaries and I loved that so much, and I had a camera that,	29:00:10
B&W Production still 'Saturday'	Semler v/o: an NPR Éclair and I had a zoom on it that was pretty unique in those days. And it meant that I could focus into	29:30:16
MCU Semler	Semler sync: someone's eyeballs and get really close. And it was like a musical instrument to me, you know, it just used to sit on my shoulder	29:37:14
B&W Production still 'Saturday'	Semler v/o: and with one hand I could play it like a flute, you know I just loved it.	29:43:06
MCU Semler	Semler sync: And it meant I could record stuff totally spontaneously you know, and in doing that on the back of your -- what could you put on the back of a ute?	29:47:19
Excerpt from 'Saturday' [5 shots]	Semler v/o: You've got to have a sound guy there and you've got to have a cameraman there. You can't put a tripod or a dolly or a crane or a hothead or, you know, it's just, just got to be a camera and it was a matter of just having intuition I think to go to the right place at the right time and that was something I felt very easy and natural about doing and, you know when do you go to the kangaroos, when do you go to the kids, you've got to tell the whole story in the one shot, because it's not going to last long.	29:54:17
MCU Semler	Semler sync: I knew the sequences we needed, I knew we wanted the morning, we wanted the lunch, we wanted the football, we wanted to see each member of the family doing what they were doing. I mean, I set that thing up in the hairdressing shop	30:21:01

Vision	Audio	Time code
Excerpt from 'Saturday' [2 shots]	Semler v/o: with the kids asking for money and I was going to have like him saying no, go and ask your mother for money. So they kept going backwards and forwards but it, I think it worked the way it, the way it did.	30:29:20
B&W Production still 'Saturday'	We had two Saturdays to shoot, plus I had a couple of days in Louth. I think we shot for a total of ten days.	30:48:20
MCU Semler	Semler sync: I was only thinking about lighting the street the other night. Now, of course, if you want to light on a movie you bring in like a hundred thousand watt HMI light, which is the biggest light in the world and you can light a city almost with it. And I thought boy, on 'Saturday' I lit the street there with two 4K HMI's, I lit that whole street in Lake Cargelligo. How on earth did I do that?	30:57:10
Excerpt from 'Saturday' [1 shot]	Semler v/o: Bruce Gailey, the electrician who was a wonderful gaffer, helped me light that. I mean he did a lot of the work while I was sort of getting it all together.	31:19:16
MCU Semler	The only thing I didn't get in the film  Semler sync: in a way that I wanted to get was what I saw on the recce, when I first drove on the recce and I was coming back at night and I drove down a dirt road and there was like kangaroos from one end of the -- just like kangaroos everywhere. You know, we really had to go slow and they were like hopping both sides. They were jumping across the car and I thought what a fabulous end credit sequence for the movie. So came to shoot it, that was the only one we saw all night. Had a Steadicam up on the top of the thing, I was hanging on to that and we drove, and drove with the finger on the button. Drove and drove and drove, and our eyes were watering and, one kangaroo.	31:30:10
Excerpt from 'Saturday' [1 shot]		32:09:03
MCU Semler	Semler sync: And that's the one that's in the movie. [Laughs]. But it's perfect, I think.	32:11:22
B&W Production still 'Saturday'		32:16:17
OUT:		32:20:08

ID: Film Australia's Outback

**DVD Production Stories**

**The Land of the Lightning**

**Brothers**

**Interview with David Roberts**

4 mins 19 sec

**Seg start 10:32:49:00**

Excerpt from 'The Land of the Lightning Brothers' - 1 shot -- Title	Roberts v/o: 'Land of the Lightning Brothers' had	32:49:00
Excerpt from 'Lightning Brothers' [1 shot]	an interesting start. George Chaloupka, who was the curator of rock art at the Northern Territory Museum and Art Galleries Board,	32:56:09
MCU Roberts Super: <b>David Roberts</b> <b>Director</b>	Roberts sync: got in touch with me and he said, look there's this fellow Billy Harney	33:04:01
Excerpt from 'Lightning Brothers' [1 shot]	Roberts v/o: and he's the son of an Aboriginal woman and the first ranger at Uluru, Bill Harney. And he's now starting to take people back into his traditional country, which is the Wardaman Country, he's a Wardaman Aboriginal man, but that the rock art sites, which in a sense delineate the boundaries of the Wardaman country, are these fantastic figures of the Lightning Brothers.	33:09:10
MCU Roberts	Roberts sync: And what's really important about this, is that he has only just recently negotiated to be able to visit these sites. Because the sites themselves were on pastoral land holdings and previously the pastoralists had said, no Aborigines coming in here,	33:36:00
Excerpt from 'Lightning Brothers' [2 shots]	Roberts v/o: doing that funny business with their sites and all the rest of it. It's the fear, because there was a lot of fear at that time about, from pastoralists as there is now, that as soon as you let Aboriginal people in and they see their sacred sites, then they're going to put in a land claim. And importantly	33:54:07
MCU Roberts	Roberts sync: as we, we started to develop up the idea, the Australian Heritage Commission was very involved, because in fact	34:08:19

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Excerpt from 'Lightning Brothers' [3 shots]	Roberts v/o: they were chartered be involved in the conservation of Aboriginal rock art sites and they knew of these sites and they knew that they were completely under threat. While in the north they were under threat from maybe uranium mining, here they were under threat from salt rising in the ground, and cattle actually rubbing up against the, you know, the paintings themselves. And so this heritage, I mean which is incredible in	34:15:21
MCU Roberts	Roberts sync: terms of who we are in this particular land and who Aboriginal people are in this particular land, is kind of, you know, it's just, it's just fading away.	34:41:08
Excerpt from 'Lightning Brothers' [1 shot]	Roberts v/o: So there was, various different interests came together that then made the making of the film possible.  From early experience the paintings were indistinct and so to get the best sharpness and resolution -- because they were often in you know --	34:51:06
MCU Roberts	Roberts sync: difficult areas, shady areas and so on, that 35mm would be the way to go and also that, you know, for archiving purposes would mean that these images were kept on the best sort of technology that was available at the time. And that, you know, of course, always means lugging	35:06:20
Colour Production Still 'Lightning Brothers' [3 stills]	Roberts v/o: much larger cameras around the place and big eskies to put your film in, because you're dealing constantly with dust, with humidity and so protection of the stock and worries about scratching of the stock are always there with you in those remote	35:27:06
MCU Roberts	Roberts sync: locations, where you're not staying in a hotel or anything, you're sleeping out under the stars	35:44:07
Excerpt from 'Lightning Brothers' [7 shots]	Roberts v/o: and so the gear gets a tarp put over it or something like that.  In the post-production of 'Land of the Lightning Brothers' there were	35:49:04
MCU Roberts	Roberts sync: interesting technical things to manage, because in the re-creations	36:00:21

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		36:06:24
Excerpt from 'Lightning Brothers' [15 shots]	Roberts v/o: of the battle between Yagjadbula and Jabaringi, the two Lightning Brothers, we wanted to do all sorts of special effects, you know like the lightning that they blow out of their mouths, so this had to be actually etched on to the film.  For me probably the most important thing after the time span of some thirty years making films	
MCU Roberts	Roberts sync: is the sense of we live in this land with two completely different stories about the land; the Aboriginal story and the European story. And the incredible significance of trying to weave those two stories together	36:30:20
Excerpt from 'Lightning Brothers' [4 shots]	Roberts v/o: in a way that makes sense to both Aboriginal and non-Aboriginal Australia and I feel really passionate about that.	36:51:01
OUT:		37:08:02
<p>ID: Film Australia's Outback DVD Production Stories The Story of Rosy Dock Interview with Jeannie Baker 3 mins 43 sec Seg start 10:37:30:00</p>		
Excerpt from 'The Story of Rosy Dock' - 1 shot -- Title	Baker v/o: I happened to be reading a book about the fact that rosy dock	37:30:00
MCU Baker Super: <b>Jeannie Baker</b> <b>Writer, director and animator</b>	Baker sync: was grown as a garden plant by a woman in Broken Hill, and it escaped from	37:37:24
Excerpt from 'Rosy Dock' [2 shots]	Baker v/o: her garden to the surrounding lands. And this same woman then moved to Alice Springs and took her garden plant, the rosy dock with her and it escaped from there around. So, in my story I have this woman,	37:44:05
MCU Baker	Baker sync: not actually living in Alice Springs, but I kind of felt I could give myself freedom to play with that same idea, and the same eventuality of the rosy	37:57:01
Excerpt from 'Rosy Dock' [2 shots]	dock escaping into the wilderness.  I started the animated film with	38:05:14

MCU Baker	Baker sync: a lot of the artwork already done because I'd already finished working on the picture book,	38:15:12
Excerpt from 'Rosy Dock' [3 shots]	Baker v/o: 'The Story of Rosy Dock', and I designed the picture book so that the double-page spread size was the same proportion as the wide screen in a cinema. So they were ideal then to work as backgrounds for the animation and then of course there were all the characters that had to be animated, so that was where most of the work was.  My collages	38:20:04
MCU Baker	Baker sync: mostly are quite small. They're about eleven inches high by seventeen inches across.	38:43:06
Colour Production still 'Rosy Dock' [3 stills]	Baker v/o: They look like they're three dimensional, but in fact they're shallow relief and I try and give an illusion of depth in the work. I try and make it look like it's more three dimensional than it is. I use, when I'm making them, when I'm constructing them a lot of natural materials so many of the materials I actually collected in the desert. So for example I use the actual	38:47:23
Excerpt from 'Rosy Dock' [1 shot]	desert sand, river stones, feathers, parts of plants.	39:12:00
Colour Production still 'Rosy Dock' [2 stills]	I work using, just using my fingers, and I've worked for so many years in this way that I don't find it difficult. That, to me, is the most natural way to work.  We worked on what is referred to as	39:18:11
MCU Baker	Baker sync: multi-plane animation so that some of the artwork had a number of different levels.	39:33:02
Colour Production still 'Rosy Dock' [2 stills]	Baker v/o: So if you imagine the artwork is on the tabletop and the camera is above it, and so the collages would be the backgrounds to the animation.	39:38:19
Dissolve to:		
Excerpt from 'Rosy Dock' [1 shot]	Often we would have a sheet of	39:49:00
MCU Baker	Baker sync: glass on top of the collage and then the moving parts	39:55:15
Colour Production still 'Rosy Dock' [2 stills]	Baker v/o: would be moved across the glass. But in the camera and on the screen, it looks like	39:59:17

Vision	Audio	Time code
Excerpt from 'Rosy Dock' [1 shot]	the moving parts are actually moving across the background itself. So it's an illusion.  At times	40:06:10
MCU Baker	Baker sync: we actually incorporated live action into the images. For example there's a scene where there's a lightning flash and we actually used a real lightning flash.	40:19:17
Excerpt from 'Rosy Dock' [3 shots]	Baker v/o: The budget couldn't afford a rain machine but that was the kind of effect I was looking for, so we experimented with garden hoses.	40:29:00
MCU Baker	Baker sync: We had to do it in the black of night, so that we could then superimpose the effect of the rain on top	40:40:23
Excerpt from 'Rosy Dock' [3 shots]	of the collages later.  What I hope I've shown in this film is that the outback, it's a desert,	40:46:14
MCU Baker	Baker sync: but it's very much a living place and what I hope I've shown is the extraordinary diversity of the desert when it is healthy.	40:57:06
Excerpt from 'Rosy Dock' [1 shot]		41:07:15
OUT:		41:13:07
<p><b>ID: Film Australia's Outback</b></p> <p><b>DVD Production Stories</b></p> <p><b>Bush Mechanics: The Rainmakers</b></p> <p><b>Interview with David Batty</b></p> <p><b>5 mins 47 sec</b></p> <p><b>Seg start 10:41:30:00</b></p>		
Excerpt from 'Bush Mechanics: The Rainmakers' - 1 shot – Title	Batty v/o: Film Australia contacted me and said, you know,	41:30:00
Fade to black		

		41:38:10
MCU Batty Super: <b>David Batty</b> <b>Director</b>	Batty sync: would it be possible for you to make a series based on the first documentary which was so successful? And I said, yeah sure. So I contacted people at Yuendumu and contacted Francis	
B&W Production Still – Bush Mechanics	Batty v/o: and the other bush mechanics, the guys that were in the first film and they were very keen, so we picked it up from there.	41:48:18
↳ Francis and Batty	Francis and I both work very much together, it's very collaborative. We'd go and sit in a creek bed often under a shady tree or go to the top of a hill and just find a bit of space and nut out a few ideas	41:56:04
MCU Batty	Batty sync: And, you know, I'd sort of, I've been around the bush a lot myself and so I knew a lot of bush tricks. And I could sort of run them by Francis and he knew, he knows every trick in the book.	42:09:07
MWS Batty films Francis Jupurrula Kelly	Batty v/o: And then he'd come up with his own ideas and he brings himself to it, he brings his own wacky sense of humour.	42:20:06
↳ Batty films Francis	He also sheds light and puts a window on that, the world of the, the world of the young Warlpiri man	42:25:18
Excerpt from 'Bush Mechanics' [3 shots]	in Central Australia.  Between the two of us we'd sort of	42:32:00
MS from behind. Batty filming, Francis walks past camera	come up with the ideas for the film, so just the basic thread of it and the plot. And then the guys work around that. And so there's no set dialogue, we don't,	42:42:23
MCU Batty	Batty sync: there's no script. The guys just say stuff. Like they might just talk about any old thing or they'll stick to the general sort of plot of what's going on, and where we're headed, you know.	42:54:11
MWS Francis, Batty and Sound man	Batty v/o: When it comes to making films, Francis, his real	43:06:14
MCU Batty	Batty sync: attributes when it comes to directing and working on 'Bush Mechanics' is working with the guys. And when we're out shooting, you know, he'll direct them to do certain things in	43:14:16
MCU Francis on 2-way Super: <b>Francis Jupurrula Kelly</b> <b>Co-director</b>	Warlpiri, because the whole thing is produced in the Warlpiri language.	43:23:03

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		43:27:04
MS Batty behind camera		
		43:29:09
MWS Francis and crew		
		43:31:02
2S Batty and Sound man	The smaller video	
		43:34:23
MCU Batty	Batty sync: formats like the DV, DVCAM are ideal for something like 'Bush Mechanics'. We can, on the same format we can have a large camera	
		43:43:12
2S Batty and Sound man	Batty v/o: when we want nice pretty pictures with lots of depth and be able to have a good lens	
		43:47:03
Excerpt from 'Bush Mechanics' [1 shot]	on the camera and then we can use a camera	
		43:49:14
MCU Batty	Batty sync: that's a small camera, you know, this big and then	
		43:52:08
Colour Production Still 'Bush Mechanics'	Batty v/o: I can keep racing to the bush to get a car driving by, bash through scrub and leaves	
		43:56:09
Excerpt from 'Bush Mechanics' [2 shots]	and bushes, and mounted them on the bonnets and get inside in the car. I mean if you're standing back	
		44:01:21
MCU Batty	Batty sync: and the car's zooming along there and you're ten to twenty feet away on a tripod, and if we, if we only ever got cars going backwards and forwards you wouldn't catch it.	
		44:10:12
Excerpt from 'Bush Mechanics' [1 shot]	Batty v/o: No, I really think, those little cameras,	
		44:13:08
MCU Batty	Batty sync: they get you into a place that you really capture the action.	
		44:18:10
Excerpt from 'Bush Mechanics' [1 shot]	Batty v/o: And I guess	
		44:21:11
MCU Batty	Batty sync: in the back of my mind as a backup, I always know that I can shoot 16 mm	

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CU Batty loads camera	Batty v/o: and have to make the soundtrack later, if all the video cameras break down. I did shoot a lot of 16 mm, and I used 16mm segments in 'Bush Mechanics' for a few reasons. You can construct the little, a little story, and you can shoot it quite quickly, the cameras very small, you don't have to worry about sound because you can't record sound at the same time when you're using a Bolex because they're so noisy. So we shoot them silent, so they're not worried about any other sounds coming and going, which is a big problem when you're when you're making films. You know, and I can also change the speed that I'm shooting it at.	44:25:14
MCU Batty	Batty sync: The Bolex has got a knob on it and you can turn the knob to, you know, twelve frames a second right up to twenty four. You can go right up to sixty four frames a second and shoot slow-mo. But I lot of that I shot at about sixteen, eighteen frames a second. And	45:00:01
CU Francis Jupurrula Kelly	when you do that it gives everything a sort of a	45:13:15
CU Francis Kelly with brake pad. Pull out to Batty filming	Charlie Chaplin or a Buster Keaton style look. So we'll create these little vignettes, these little stories out	45:16:01
CU Tomahawk on brake pad	of 16mm, cut them, go to	45:23:00
MCU Batty	Batty sync: a room, get all the people back that were in the shot. They're all watching a little screen, they've all got headphones on and standing next to microphones and then they just act out the parts	45:26:16
Excerpt from 'Bush Mechanics' [8 shots]	Batty v/o: they're looking at. So we have the actors kind of then making a soundtrack to go with the thing that's already edited. So the whole thing becomes quite comical and quite funny.  When it comes to post-production, with the Firewire technology we can use a computer	45:35:08
MCU Batty	Batty sync: and we can do all the post-production, virtually all the post-production on site in Yuendumu.	45:59:13
EWS Yuendumu	Batty v/o: And for a project like 'Bush Mechanics' we're making a four-part series. While we were editing, there's gaps and holes and things, even if it's a shot	46:05:00

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MCU Batty	Batty sync: of a tree or if it's a shot of people watching football or whatever it is, you know. We'll still need to go back and shoot things and we can identify what we need in post. Everything's in Warlpiri, so we can get translations done on the spot, we can get more finer translations done of the things that we know we're going to use.	46:14:09
MWS Group watch TV	Batty v/o: Sometimes we had twenty or so people sitting behind the editor just watching what's going on, and that also gives you instant feedback, instant audience participation	46:32:03
CU Monitor screening 'Bush Mechanics'	by editing on site.	46:42:03
MCU Batty	Batty sync: Funnily enough, when we did the last episode which was about rain making	46:45:18
Excerpt from 'Bush Mechanics' [3 shots]	Batty v/o: and Jungala, who is a rainmaker, he does a rain-making ceremony and sings a rain making song, and it absolutely bucketed down. Not just days and weeks, but for months. It hailed twice in one week and nobody had ever seen hail before.	46:49:02
MCU Batty	Batty sync: Lightning every night for weeks. Incredible lightning shows every night. It was absolutely	47:05:12
Excerpt from 'Bush Mechanics' [4 shots]	Batty v/o: astonishing.	47:11:24
OUT:		47:17:15