

V.O. scope

Le supplément cinéma de **Vocable**



MEILLEUR ACTEUR
UN CERTAIN REGARD

Un film de ROLF DE HEER le réalisateur de 10 CANOES

CHARLIE'S COUNTRY

Avec DAVID GULPILIL

Un film de Rolf De Heer

Dans les salles le 17 décembre

4 pages pour découvrir le contexte historique,
sociologique du film et un entretien avec
son réalisateur.

SCREEN AUSTRALIA et DOMENICO PROCCACCI présentent
UN FILM DE ROLF DE HEER
DAVID GULPILIL dans CHARLIE'S COUNTRY avec PETER BALSCHER, PETER ANKYGULULU, JENNIFER BUDUKPOUK et LUKE FORD. SCÉNARIO ET MONTAGE DE ROLF DE HEER. RÉALISÉ PAR ROLF DE HEER. MUSIQUE DE JAMES COYNE ET TOM HEUZZER/DAVID PRESNER. GÉNÉRALISTE GRAHAM TARRANT.
CO-PRODUIT PAR ROLF DE HEER ET DAVID GULPILIL. PRODUIT PAR KILS ERIK NIELSEN, PETER DJIGARR ET ROLF DE HEER. RÉALISÉ PAR ROLF DE HEER.

CINE +
CLUB

cinéma
club

Survival
Club

ETIHAD
AIRWAYS

AFRICA
AIRWAYS

AFRICA
AIRWAYS

AFRICA
AIRWAYS

AFRICA
AIRWAYS

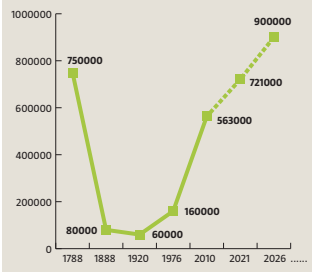
SENSCRITIQUE
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CAHIERS
CINEMA

nova
LE GRAND MEX

AUSTRALIAN ABORIGINAL CULTURE

The evolution of the Indigenous population



In *Charlie's Country*, the main character "goes bush." The hallmark of Aboriginal culture is 'oneness with nature'. In traditional Aboriginal belief systems, Prominent rocks, canyons, rivers, waterfalls, islands, beaches and other natural features — as well as sun, moon, visible stars and animals — have their own stories of creation and inter-connectedness. To the traditional Aborigine they are all sacred: environment is the essence of Australian Aboriginal godliness.

Charlie lives in an Indigenous community. The word "community" is often used to describe groups identifying by kinship, language or belonging to a particular place or "country". Today, there are an indeterminate number of Indigenous communities, comprising several hundred groupings. Some communities, cultures or groups may be inclusive of others and alter or overlap.

bush arrière-pays de savane, de bois et de broussailles faiblement peuplé / hallmark caractéristique, typicité / oneness unicité, ici communion, symbiose / belief croyance / landscape paysage, environnement / waterfall cascade / feature élément / godliness sainteté (de l'âme)/piété / kinship parenté / to belong to appartenir à / to be inclusive of inclure / to alter changer / to overlap se chevaucher, empiéter (l'un sur l'autre).



DAVID GULPILIL



AS A YOUNG BOY, DAVID GULPILIL WAS AN ACCOMPLISHED HUNTER, tracker and ceremonial dancer. In 1969, Gulpilil's extraordinary skill as a tribal dancer caught the attention of British filmmaker Nicolas Roeg. The director promptly cast the sixteen-year-old unknown to play a principal role in *Walkabout*, released in 1971. Gulpilil became an instant national and international celebrity. He went on to act in numerous films such as, for example, *The Right Stuff* (1983), *Crocodile Dundee* (1986), *Rabbit-proof Fence* (2002), *The Proposition* (2005) and *Australia* (2008). He has struggled personally with alcoholism and depression.

hunter chasseur / tracker traqueur / skill compétences, talent / to cast, cast, cast choisir (pour un rôle) / to release sortir / instant immédiat / to struggle lutter, être aux prises avec.

THE NORTHERN TERRITORY



Charlie lives in Ramingining, an Indigenous community of approximately 800 people in the Northern Territory, 560 km east of Darwin. It was established in the early 1970s and became recognised as Aboriginal land with the passage of the Aboriginal Land Rights Act of 1976. A written permit is required to visit the community.

passage vote, adoption (loix).

CHALLENGES FACING THE INDIGENOUS COMMUNITIES TODAY

THE INDIGENOUS AUSTRALIAN POPULATION has adverse ratings on a number of social indicators, including health, education, unemployment, poverty, substance abuse and crime. Australian Bureau of Statistics figures shows that at 30 June 2013, there were 8,430 prisoners who identified as Aboriginal and Torres Strait Islander. In the Northern Territory, where *Charlie's Country* takes place, it represented 86% of the total prisoner population.

sadverse défavorable, négatif / rating évaluation / unemployment chômage / substance drogue(s) / figure chiffre / Torres Strait détroit de Torres (étendue d'eau entre l'Australie et la Nouvelle-Guinée)





THE INTERVENTION



As you can see in *Charlie's Country*, the police presence in the main character's dry community is quite strong. The Northern Territory National Emergency Response (every Australian refers to as "the intervention") was a package of changes to welfare provision, law enforcement, land tenure and other measures, introduced in 2007 to address allegations of rampant child sexual abuse and neglect in Northern Territory Aboriginal communities. In the seven years since the initiation of the Emergency Response there has not been one prosecution for child abuse. In 2011, the very similar Stronger Futures Policy replaced it.

dry community communauté où l'alcool est interdit / welfare provision protection sociale / law enforcement application de la loi, police / land tenure régime foncier / to address s'attaquer à, remédier à / rampant généralisé / neglect négligence / prosecution poursuites judiciaires.

LANGUAGES

In *Charlie's Country*, you can hear Yolŋu language, of the Mandhalpuyngu language group. About 4600 people in Arnhem Land speak it. In the late 18th century, there were between 350 and 750 distinct Aboriginal social groupings, and a similar number of languages or dialects. At the start of the 21st century, fewer than 150 Indigenous languages remain in daily use and all except roughly 20 are highly endangered. Of those that survive, only 10% are being learned by children and those languages are usually located in the most isolated areas.

in daily use utilisé quotidiennement / roughly approximativement / highly endangered menacé de disparition / to be located se situer.

CHRONOLOGY

40,000 BC

The first Aborigines arrive from south-east Asia. By 20,000 BC they have spread throughout the mainland and Tasmania.

1788

British occupation of Australia begins. Aboriginal resistance is immediate.

1901

The Commonwealth of Australia comes into being on 1st January. Its constitution mentions Indigenous people twice: once to exclude Indigenous people from the census, and once to exclude Indigenous people from the lawmaking powers of the Commonwealth parliament.

1951

At the Third Commonwealth-State Native Welfare Conference, Canberra formally adopts a policy of assimilation in regards to Indigenous Australians ... "**assimilation** means that, in the course of time, it is expected that all persons of 'aboriginal blood' or 'mixed blood' in Australia will live like other white Australians do."

1976

The *Aboriginal Land Rights (Northern Territory) Act (Cwlth)*. This Act establishes Land Trusts, Land Councils, Aboriginal Land Commission in the Northern Territory and provided for the leasing of Aboriginal lands as national parks.

1984

The Commonwealth Electoral Act 1984 (Cwlth) gives **full entitlement** to all Indigenous Australians to vote in all state and territory elections.

2008

Labor party Prime Minister Rudd **apologises** for past wrongs committed against the Indigenous population.

2010

At present, **3%** of Australia's population identify as Aboriginal.

to spread, spread, spread se répandre, se disséminer / throughout the mainland sur tout le continent (australien) / census recensement / lawmaking power pouvoir législatif / formally officiellement / in regards to concernant, pour / mixed blood métis / leasing location (à bail) / entitlement droit / to apologise présenter des excuses (officielles).



OTHER MOVIES

Other must-see films about indigenous people :

- *The Chant of Jimmie Blacksmith* (1978)
- *Where the Green Ants Dream* (1984)
- *The Tracker* (2002)
- *Rabbit-Proof Fence* (2002)
- *Ten Canoes* (2006)
- *Samson and Delilah* (2009)
- *The Sapphires* (2012)

“David Gulpilil is a national treasure”

CA TOURNE. *Charlie's Country* met en scène un Aborigène déboussolé. Il s'isole peu à peu de sa communauté où la présence policière blanche ne fait qu'aggraver les choses. Cette histoire est bien plus proche de la réalité que l'on pourrait le croire. Rolf de Heer et David Gulpilil, l'acteur incarnant le personnage principal, en ont écrit le scénario ensemble, comme le réalisateur australien d'origine néerlandaise, très concerné par la cause aborigène, nous l'explique ici...

VOCABLE

BY RONAN LANCELOT

RENCONTRE AVEC

ROLF DE HEER

Réalisateur australien



(REUTERS)

“David Gulpilil is a national treasure”

1. lead role rôle principal / **to date back** to remonter à / **award** prix, distinction.

2. disagreement désaccord / **to manage** réussir (à) / **storytelling** mise en récit / **proud** fier / **practicing alcoholic** alcoolique invétéré / **homeless** SDF / **to drink, drank, drunk oneself to death** se suicider par abus d'alcool/se saouler à mort / **jail** prison.

3. journey voyage, périple / **empty gesture** geste dénué de sens, vain, simplement pour se donner bonne conscience / **to adjust again** se réadapter / **income** revenu / **to lift one's self-esteem** retrouver l'estime de soi, se redresser / **weird** étrange, bizarre / **fairy story** conte de fées.

VOCABLE: Who is David Gulpilil? How did you meet him?

ROLF DE HEER: David is Australia's pre-eminent Aboriginal actor. He has had a long and illustrious career, dating back, I think, to *Walkabout* in 1971. David and I got to know each other over a film called *The Tracker*, which came out in 2002. I spent time up in David's traditional land with his people and got to know him and his culture a bit. It was David's first lead role in any film in Australia, even though he was so well-known and so iconic, and it won him many awards. At that time, David was always asking me to make another film. “Will you make *Tracker 2* on my land with my people?” he used to say, even before we'd made the first film!

2. V: it was the beginning of a long collaboration...

RDH: David was full of ideas for films up there. A few years later, we began to work on *Ten Canoes*. Now, some months into the development of it, David had a disagreement within his community and he left; he moved to Darwin and stayed away from his community completely but I did manage to get him back at the end to do the storytelling, and he was very proud of it because his son was in it. Then, we cut to some years later. I'd done a few more films. David more and more living in Darwin. He was more and more homeless and had become a practicing alcoholic. Three years ago, I heard that he was in a bad state. People who knew him up there told me he was almost deliberately drinking himself to death. The next thing I heard was that he was in jail, and I thought, “ah, good, his life has been saved,” because you can't drink in jail, and I



thought I should go and see him. Not that I'm so close to him, but he is a national treasure.

3. V: What happened?

RDH: The first visit I had with him was difficult because he had almost nothing to say. At the end of it I said “David, what are you going to do when you get out of jail?” and he said, “oh, I don't know, I don't know.” I said, “well what do you want to do David?” and he said “ah, maybe make some more films,” and then he said “no, I want to make another one with you, because *The Tracker* we did together was the best one I ever did.” At that point, if my whole journey up there was not some sort of empty gesture, I then had no choice but to make a film with David, and for David, as a sort of way for him to find some normality; to adjust to normal society again, to get some income and really to lift his self-esteem. From that sort of weird beginning to David winning Best Actor in *Un Certain Regard* in Cannes, that, for me, is a fairy story. ●

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