

MERATA

POST PRODUCTION SCRIPT

DURATION 87 minutes and 50 seconds [at 23.98fps]
[from first frame to last frame end credits]

DIRECTOR HEPI MITA

PRODUCER CHELSEA WINSTANLEY

© ARAMA PICTURES 2018

Abbreviations Used

V/O Voice over
WS Wide shot
MWS Medium wide shot
M2S Medium two shot
MS Medium shot
MCU Medium close up
CU Close up
ECU Extreme close up
O/S Over shoulder
H/A High Angle
L/A Low Angle
FG Foreground
BG Background

Ormondville Transcription Services

fionabartlett.nz@gmail.com

+64 21 474159



MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
1	01:00:00:00	BLACK.				
2	01:00:00:03	ANIMATED LOGO: NEW ZEALAND FILM COMMISSION				
3	01:00:09:15	BLACK.				
4	01:00:10:12	ANIMATED LOGO: NEW ZEALAND ON AIR				
5	01:00:15:17	BLACK.				
6	01:00:16:05	ANIMATED LOGO: NGĀ TONGA SOUND & VISION				
7	01:00:24:21	BLACK.				
8	01:00:26:18	FADE IN LOGO: Ā-RAMA PICTURES				
9	01:00:30:22	BLACK.				
10	01:00:35:18	FADE IN CU FILM STRIP WITH IMAGE OF MERATA IN HEPI'S HAND.	MERATA [V/O]: ...Hepi's research, um... this is just information about foot soldiers.	1	01:00:40:20	01:00:47:15
11	01:00:42:09	MONTAGE SEQUENCE OF HEPI WITH ROLL OF FILM ON STEENBECK MACHINE.	YOUNG HEPI [V/O]: Did only Maoris use patus? MERATA [V/O]: Well, Maoris made an art of the club. And they made them out of greenstone, and whalebone, and a, sort of, grey stone... [CONTINUES UNDER]	2	01:00:48:00	01:00:50:05
				3	01:00:50:20	01:01:01:09
12	01:00:54:17	MONTAGE SEQUENCE OF HEPI LOOKING AT FILM STRIP WITH IMAGE OF MERATA ON LIGHTBOX.	HEPI [V/O]: My mother once said, "What you see when you look at an archival film are resurrections taking place. A past life lives again. And something from the heart and spirit responds."	4	01:01:01:09	01:01:15:09
13	01:01:03:20	TRANSITION TO ARCHIVE FOOTAGE OF YOUNG HEPI AND MERATA [FILM STRIP EFFECT].				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
14	01:01:10:22	TRANSITION TO IMAGE OF YOUNG HEPI AND MERATA [FILM STRIP EFFECT].	CHE NESS [V/O]: Kia ora.	5	01:01:15:23	01:01:16:12
15	01:01:16:06	TRANSITION TO ARCHIVE FOOTAGE OF YOUNG HEPI [FILM STRIP EFFECT].	YOUNG HEPI: Kia ora.	6	01:01:16:19	01:01:17:03
			CHE NESS off]: What's your name?	7	01:01:17:11	01:01:18:04
			YOUNG HEPI: Hepi.	8	01:01:18:09	01:01:18:18
			CHE NESS [off]: Hepi...?	9	01:01:19:03	01:01:19:22
			YOUNG HEPI: Mita.	10	01:01:20:00	01:01:20:09
			CHE NESS[off]: Ah... you must be a famous relative. Who's your mum?	11	01:01:20:13	01:01:24:22
			YOUNG HEPI: Merata Mita.	12	01:01:25:14	01:01:26:10
			CHE NESS[off]: I see... son of the master.	13	01:01:26:18	01:01:29:10
			YOUNG HEPI: [laughs].	14	01:01:29:16	01:01:30:06
16	01:01:30:19	TRANSITION TO ARCHIVE FOOTAGE OF YOUNG HEPI AND MERATA [FILM STRIP EFFECT].	HEPI [V/O]: Although my mum is now gone... as an archivist, she shows me things in every frame... and I get to feel her presence again.	15	01:01:31:14	01:01:40:21
17	01:01:34:23	MONTAGE SEQUENCE OF HEPI WITH AT FILM STRIP.	YOUNG HEPI [V/O]: How big was the biggest foot soldier army in the world?	16	01:01:42:15	01:01:46:18
			MERATA [V/O]: To my knowledge, the Persian Army... was huge...	17	01:01:47:03	01:01:51:16
18	01:01:49:01	ARCHIVE FOOTAGE OF MERATA WALKING TO CAMERA [FILM STRIP EFFECT].	DEMONSTRATORS [V/O, on]: [chant].	18	01:01:49:23	01:01:53:04
19	01:01:51:20	EXCERPT FROM 'PATU' OF DEMONSTRATORS AND POLICE [FILM STRIP EFFECT].	MERATA [V/O]: ...and, ah, comprised mainly of foot soldiers.	19	01:01:52:03	01:01:51:17
			DEMONSTRATORS: [shout, scream, et cetera].	20	01:01:51:16	01:01:56:19
			MERATA [V/O]: Foot soldiers....	21	01:01:57:04	01:01:58:01
20	01:01:58:12	EXCERPT FROM 'PATU' OF POLICE ESCORTING DEMONSTRATORS. MERATA ENTERS RIGHT OF FRAME IN FG. FREEZE FRAME. ZOOM IN [FILM STRIP EFFECT].	MERATA [V/O]: ...um, don't have a very high status... but they have to be very brave, and very determined, um, to keep fighting a war.	22	01:01:59:04	01:02:08:10
			MERATA [as MATU, V/O]: Ō tana waiata. [He sings...]	23	01:02:09:17	01:02:10:19

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
21	01:02:11:12	M2S SENTRY AND MERATA [AS MATU]. SCOTT IN BG. PAN AS MERATA [AS MATU] TAKES SENTRY'S GUN WALKS TO CU MERATA [AS MATU] [EXCERPT FROM 'UTU'].	MERATA [as MATU]: Pēra me te tangi a riroriro... engari ... ko ngā mahi, pēra me te kuri [...like a bird... but he acts like a dog].	24	01:02:11:17	01:02:19:11
	01:02:11:12	SUBTITLE: He sings like a bird	MERATA [V/O, on]: One of my primary goals is to decolonise the screen, and to indigenise a lot of what we see up there.	25	01:02:19:16	01:02:26:20
	01:02:18:11	SUBTITLE: but he acts like a dog				
22	01:02:20:11	MCU MERATA [EXCERPT FROM 'MAKING WAVES'] .				
23	01:02:26:15	MS TE WHEKE. SOLDIERS IN BG. ZOOM IN TO CU TE WHEKE [EXCERPT FROM UTU].	MERATA [as MATU, off/on]: For me, it is blood for blood.	26	01:02:27:00	01:02:29:17
24	01:02:29:04	CU MERATA [AS MATU] AIMING GUN.	MERATA [as MATU]: Utu! [Revenge]	27	01:02:31:21	01:02:32:08
25	01:02:32:11	ARCHIVE FOOTAGE OF MERATA [LOOKING THROUGH CAMERA] AND PAUL GUTHRIE ON SET OF 'MAGNIFICENT SEVEN'. CREW IN BG.	MERATA [V/O, on]: At the start, people used to look at me, you know, in utter disbelief when I talked about filming...	28	01:02:33:22	01:02:39:08
26	01:02:39:12	CU MERATA [EXCERPT FROM 'KOHA: MERATA MITA'] [FILM STRIP EFFECT].	MERATA: ...and I think it was because there are not only no Māori filmmakers in the country, but the fact that I was also a woman.	29	01:02:39:21	01:02:47:13
27	01:02:47:15	WS MERATA [AS RU] AMONGST GROUP OF PEOPLE SEATED ON FLOOR. OTHERS IN BG [EXCERPT FROM 'LOOSE ENZ: THE PROTESTERS'].	CROWD: [murmur, chatter].	30	01:02:47:15	01:03:03:16
			MERATA [as RU]: Black women of this country - Māori and Polynesian women - are the most deprived and repressed section of the peoples of this country.	31	01:02:47:18	01:02:55:10
			MANNY [off/on]: Oh, come on.	32	01:02:53:19	01:02:54:22
28	01:02:54:05	MWS MANNY SEATED ON FLOOR. MERATA [AS RU] [HEAD OUT OF FRAME] IN FG. OTHERS IN BG [EXCERPT FROM 'LOOSE ENZ: THE PROTESTERS'].	MANNY: I thought we were here to talk about Rata Flats, not harp on about women's rights.	33	01:02:55:12	01:02:59:10
29	01:02:59:11	CU MERATA [AS RU] [EXCERPT FROM 'LOOSE ENZ: THE PROTESTERS'].	MERATA: You better shut your mouth, Manny. We all know how you treat women.	34	01:02:59:11	01:03:02:10
			MANNY [off/on]: [laughs].	35	01:03:02:11	01:03:03:00

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
30	01:03:02:15	CU MANNY [EXCERPT FROM LOOSE ENZ: THE PROTESTERS].				
31	01:03:03:10	ARCHIVE FOOTAGE OF MERATA INTERVIEW [FILM STRIP EFFECT].	MERATA: I always have this desire to do things... um, not well...	36	01:03:03:10	01:03:07:04
32	01:03:06:22	CU POU BEING CARVED [EXCERPT FROM 'MANA WAKA'].	MERATA [V/O]: ...but, as - as brilliantly as possible.	37	01:03:07:12	01:03:10:06
33	01:03:11:16	EXCERPT FROM 'MAURI' OF AWATEA ON HILL WAVING FLAG.	MERATA [V/O]: Once the work shows that you're capable of doing something, then all of the other prejudices about race and sex may, perhaps, fall away.	38	01:03:17:12	01:03:25:13
34	01:03:22:12	NEWS FOOTAGE OF MERATA ACCEPTING AWARD.				
35	01:03:25:14	EXCERPT FROM 'CLOSE-UP - PATU' OF FOOTAGE OF MERATA AND AWATEA WALKING [FILM STRIP EFFECT].	MERATA [V/O]: So, that's a little bit of information...	39	01:03:30:12	01:03:32:21
36	01:03:32:21	MONTAGE SEQUENCE OF HEPI LOOKING AT FILM STRIP ON LIGHTBOX. FADE TO BLACK.	MERATA [V/O]: ...to start out Hepi's research.	40	01:03:33:11	01:03:35:09
37	01:03:39:06	BLACK.				
38	01:03:48:13	FADE IN TITLE: MERATA HOW MUM DECOLONISED THE SCREEN DIRECTED BY HEPI MITA FADE TO BLACK.				
39	01:03:50:23	BLACK.	KARA [V/O]: It's nearly here. You can come and give me a hand with the delivery.	41	01:03:53:03	01:03:56:21
			HINEMOA [V/O]: [breathes heavily].	42	01:03:57:21	01:03:59:17
			KARA [V/O]: Yep.	43	01:03:58:11	01:03:58:17
			KARA [V/O]: Hold it.	44	01:03:59:22	01:04:00:11

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
40	01:04:00:00	TRANSITION TO EXCERPT FROM 'MAURI' OF KARA HELPING HINEMOA, AS REWI HOLDS HER GIVING BIRTH [FILM STRIP EFFECT].	KARA: Just... slowly.	45	01:04:01:08	01:04:02:14
			KARA [off]: Oh... Aue <i>[good]</i>	46	01:04:03:07	01:04:06:08
			HINEMOA: <i>[grunts]</i> .	47	01:04:05:08	01:04:05:18
			DOCTOR [off]: Scalpel.	48	01:04:06:16	01:04:07:05
			KARA [off]: No. Use this.	49	01:04:07:18	01:04:09:17
			KARA [off]: It's cut the cords of generations.	50	01:04:10:16	01:04:12:17
			KARA [off]: Ataahua koe. <i>[You're beautiful]</i> .	51	01:04:13:08	01:04:15:06
			HEPI [V/O]: I was just a baby when my mum became the first Māori woman to write and direct a feature film.	52	01:04:16:19	01:04:22:10
41	01:04:19:01	FADE IN GRAPHIC [FILM STRIP EFFECT]: MAURI				
42	01:04:23:16	TRANSITION TO ARCHIVE FOOTAGE OF MERATA BREASTFEEDING BABY HEPI [FILM STRIP EFFECT].	HEPI [V/O]: And even though my earliest memories take place on that set...	53	01:04:27:15	01:04:30:17
43	01:04:30:18	ARCHIVE FOOTAGE OF MERATA, CAST AND CREW ON SET OF 'MAURI' [FILM STRIP EFFECT],	HEPI [V/O]: ...the significance of this was lost on me. Mum indulged by innocence.	54	01:04:31:15	01:04:36:12
44	01:04:36:13	ARCHIVE FOOTAGE OF YOUNG HEPI ON SET OF 'MAURI' [FILM STRIP EFFECT].	HEPI [V/O]: Work was something that just seemed to go on in the background. She liked being a mum.	55	01:04:37:20	01:04:42:23
45	01:04:43:10	ARCHIVE FOOTAGE OF YOUNG HEPI IN EDITING ROOM. HE KNOCKS CUP ON FLOOR [FILM STRIP EFFECT]. DISSOLVE.	CAMERA OPERATOR [off]: <i>[laughs]</i> .	56	01:04:45:20	01:04:48:07
			CAMERA OPERATOR [off]: <i>[laughs]</i> .	57	01:04:50:10	01:04:53:06
46	01:04:55:08	MONTAGE SEQUENCE OF HEPI LACING FILM INTO FILM SCANNER.	HEPI [V/O]: While her films have always surrounded me, I never saw her as a filmmaker.	58	01:04:59:10	01:05:03:19
			HEPI [V/O]: She integrated that into her life so naturally, that when I see one of her movies, it's almost like I'm watching a memory.	59	01:05:05:03	01:05:12:04
			HEPI [V/O]: And what fascinates me the most... are not necessarily the titles in her filmography... but the projects that she left unfinished.	60	01:05:19:08	01:05:28:07

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
47	01:05:19:10	MONTAGE SEQUENCE OF HEPI WATCHING FOOTAGE OF MERATA ON COMPUTER AS FILM IS TRANSFERRED.	HEPI [V/O]: As an archivist, I get to discover unseen footage that has spent decades in darkness.	61	01:05:30:08	01:05:37:00
	01:05:26:07	TITLE [SUPERED]: HEPI MITA				
48	01:05:31:20	CU COMPUTER WITH EXCERPT FROM 'TE HĪKOI KI WAITANGI' OF DEMONSTRATORS CROSSING AUCKLAND HARBOUR BRIDGE. HEPI [BACK TO CAMERA] IN FG.				
49	01:05:41:05	EXCERPT FROM TE HĪKOI KI WAITANGI DEMONSTRATORS [FILM STRIP EFFECT].	EVA RICKARD [V/O]: Go to weep... for the Treaty that was dishonoured by governments... we believed that the honour - the spirit of that Treaty was unique. It promised us equality, it promised us freedom, our rights to our lands, fisheries and birds; promised us all these things.	62	01:05:53:19	01:06:10:21
	01:05:42:04	TITLE [SUPERED]: 1984 TE HĪKOI KI WAITANGI (UNRELEASED) Director: Merata Mita				
50	01:06:04:10	EXCERPT FROM 'TE HIKOI TE WAITANGI (UNRELEASED)' OF EVA RICKARD AND MERATA ON BEACH.				
51	01:06:11:06	MWS POWHIRI AT TANGI [EXCERPT FROM 'TE HIKOI KI WAITANGI (UNRELEASED)'].	EVA RICKARD [V/O]: And my kaumatuas, and our kaumatuas still live for that belief.	63	01:06:11:06	01:06:14:17
52	01:06:14:16	EXCERPT FROM 'KOHA: MERATA MITA' OF WOMEN AND OTHERS ON BEACH AND DANCING. DISSOLVE.				
53	01:06:31:22	FADE IN CU FILM GOING THROUGH SCANNER.	HEPI [V/O]: And amongst the trims and offcuts of these fragments... are heights that I never knew that she reached.	64	01:06:33:04	01:06:39:21
54	01:06:40:11	ARCHIVE FOOTAGE CU CLAPPER BOARD. ZOOM IN TO CU ROBERT MUGABE [FROM 'INTERVIEW WITH ROBERT MUGABE'].	CREW MEMBER [off]: Two-five-two. MERATA [off]: Your Excellency, work has been done on the wider front against South Africa's attempts to de-stabilise the region... [CONTINUES UNDER].	65	01:06:42:12	01:06:43:09
	01:06:41:19	TITLE [SUPERED]: INTERVIEW WITH ROBERT MUGABE (UNRELEASED) Director: Merata Mita	HEPI [V/O]: But of all my mum's untold stories...	66	01:06:44:12	01:06:51:15
				67	01:06:52:04	01:06:54:11

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
55	01:06:54:13	MONTAGE SEQUENCE OF FILM RUNNING THROUGH SCANNER.	HEPI [V/O]: ...There is none greater than her own.	68	01:06:55:05	01:06:57:00
			HEPI [V/O]: When she passed away, she went without warning, leaving questions unanswered.	69	01:06:58:11	01:07:04:05
56	01:07:09:05	MONTAGE SEQUENCE OF HEPI LOOKING AT COMPUTER WITH FAMILY ARCHIVE FOOTAGE, AND FOOTAGE OF MERATA SINGING.	HEPI [V/O]: And as I try to piece together that story - from old home movies, through to Hollywood feature films - I get a glimpse of the woman she was. And she shows me things that I've never seen before.	70	01:07:09:05	01:07:22:14
			MERATA [V/O, sings]: <i>Blood stain your heels...</i>	71	01:07:28:02	01:07:30:12
			MERATA [V/O, on, sings]: <i>And you weren't satisfied with our people dying You then took the land...</i>	72	01:07:32:20	01:07:41:22
57	01:07:33:17	MS MERATA SINGING. BAND MEMBERS IN BG [ARCHIVE FOOTAGE].				
58	01:07:42:13	ARCHIVE FOOTAGE OF MERATA SINGING WITH YOUNG RAFER [PLAYING SAXOPHONE] AND BAND [FILM STRIP EFFECT].	MERATA [off, sing]: <i>You're taking it still...</i>	73	01:07:44:02	01:07:47:11
			HEPI [V/O]: But the most consistent thing I see in all her films, are the recurring cameos of my brothers and sister.	74	01:07:56:06	01:08:02:19
			RAFER [V/O]: It wasn't a normal sort of upbringing.	75	01:08:04:02	01:08:05:17
	01:08:03:02	TITLE [SUPERED]: RAFER RAUTJOKI				
59	01:08:05:17	MCU RAFER.	RAFER: Um, but I just got used to it, really. Um, I didn't really have any say in [laughs] what she was gonna be doing.	76	01:08:05:20	01:08:12:13
			MERATA [V/O, on]: By the time I started, I had children...	77	01:08:13:01	01:08:14:20
60	01:08:13:10	MCU MERATA [EXCERPT FROM 'KETE ARONU'].	MERATA: ...and, um, and that was my only base of support. And they were fairly young. But it excited them, you know, that - that, um...	78	01:08:15:10	01:08:24:05

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
61	01:08:24:04	EXCERPT FROM 'WOMEN: MĀORI WOMEN IN A PAKEHA WORLD' OF MERATA, YOUNG RHYS, YOUNG RICHARD, YOUNG AWATEA AND YOUNG ERUERA BESIDE PIANO.	MERATA [V/O, on]: ...I was making films, and it was, kind of, inconceivable, because... it just simply didn't exist. But that's not how you think of it at the time. Like, you wish you had that community that, you know, people are now aware of, and - and start building. And, ah, and when it's not there, you know, your family is that - that, um - becomes that community.	79	01:08:24:18	01:08:44:09
62	01:08:40:01	MCU MERATA [EXCERPT FROM 'KETE ARONU'I].	MERATA: And you know, they're the worst treated in the whole thing.	80	01:08:44:22	01:08:47:10
63	01:08:47:03	ARCHIVE FOOTAGE OF YOUNG RICHARD PUTTING POSTER ON TELEPHONE POLE.	RICHARD [V/O, on]: Um, it was tough... and it was because she was tough on herself as well, and she expected - she would - she would work to a standard, and she'd expect everyone else to work to that standard too.	81	01:08:49:02	01:09:00:23
	01:08:53:01	TITLE [SUPERED]: RICHARD RAUTJOKI				
64	01:08:55:12	CU RICHARD. HEPI IN RIGHT EDGE OF FRAME.				
65	01:09:01:06	EXCERPT FROM 'WOMEN: MĀORI WOMEN IN A PAKEHA WORLD' OF YOUNG RHYS, YOUNG RICHARD, YOUNG AWATEA AND YOUNG ERUERA PLAYING [FILM STRIP EFFECT].	RHYS [V/O]: When the stress was showing too much, Mum would actually just pack us in the car...	82	01:09:02:07	01:09:06:13
66	01:09:07:04	EXCERPT FROM 'WOMEN: MĀORI WOMEN IN A PAKEHA WORLD' OF MERATA, YOUNG RHYS AND YOUNG RICHARD CARRYING FIREWOOD [FILM STRIP EFFECT].	RHYS [V/O]: ...and just drive off to, like, the West Coast for a bit of solitude. And we actually used to love those times.	83	01:09:07:06	01:09:13:20
67	01:09:14:05	MCU RHYS.	RHYS: I guess she set the example for us.	84	01:09:14:05	01:09:16:00
	01:09:15:02	TITLE [SUPERED]: RHYS RAUTJOKI	RHYS: You know, Mum wasn't gonna cry about it, and neither were we. She just got on and made the movie. And we just got on, um, being tamariki [laughs]. <i>[tamariki: children]</i> .	85	01:09:16:19	01:09:27:13
68	01:09:27:20	MCU YOUNG AWATEA.	AWATEA: I call them home movies because... ah... almost every project that Mum worked on...	86	01:09:28:10	01:09:36:13
	01:09:29:03	TITLE [SUPERED]: AWATEA MITA				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
69	01:09:36:11	CU YOUNG AWATEA [AS WIKITORIA] EATING GRUB. SHE TURNS TO LOOK [EXCERPT FROM UTU].	AWATEA [V/O]: ...she had us kids working on it too.	87	01:09:36:18	01:09:39:12
	01:09:38:00	TITLE [SUPERED]: UTU (1983) Casting Director: Merata Mita				
70	01:09:40:05	L/A WS SOLDIER ON HORSE ON HILL. OTHER SOLDIERS [ON HORSEBACK] ENTER BG AND RIDE DOWNHILL [EXCERPT FROM UTU].				
71	01:09:44:09	CU YOUNG AWATEA [AS WIKITORIA] [EXCERPT FROM UTU].				
72	01:09:44:21	L/A MS SOLDIER [ON HORSEBACK] RIDING THROUGH GATE SWINGING SWORD [EXCERPT FROM UTU].				
73	01:09:45:10	MS YOUNG AWATEA [AS WIKITORIA] FALLING TO GROUND. HORSE CROSSES FG RIGHT TO LEFT. ZOOM IN.	YOUNG AWATEA [AS WIKITORIA]: [screams].	88	01:09:45:16	01:09:46:07
			ERUERA [V/O, on]: On a week night...	89	01:09:47:14	01:09:48:18
74	01:09:47:22	M2S AWATEA AND ERUERA. WAATA [ERUERA'S SON] ENTERS RIGHT OF FRAME.	ERUERA: ...ah, we might find ourselves in some sort of dull, um... room.	90	01:09:49:03	01:09:55:22
	01:09:50:09	TITLE [SUPERED]: ERUERA "BOB" MITA	WAATA [off]: Dad! Daddy! Dad, Wiremu is being mean.	91	01:09:51:16	01:09:56:18
			ERUERA [on/off]: ...ah, some dull room having to, ah, wait, ah, for this meeting to finish, that was always going to be five minutes away, sort of thing.	92	01:09:57:13	01:10:06:06
75	01:09:59:07	CU PAN WAATA SITTING IN ERUERA'S LAP.				
76	01:10:05:10	M2S AWATEA AND ERUERA. WAATA SEATED IN ERUERA'S LAP.	ERUERA: You know, and it'd be eleven o'clock at night by the time that you actually got home.	93	01:10:06:23	01:10:10:03
77	01:10:10:07	CU PHOTOGRAPH OF YOUNG AWATEA, MERATA AND YOUNG ERUERA. ZOOM IN.	ERUERA [V/O]: That was one example of how it wasn't always... fun.	94	01:10:10:16	01:10:14:13
			ERUERA [V/O, on]: On the other hand, I found myself in places, ah, doing things that I never imagined.	95	01:10:16:08	01:10:22:05

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
78	01:10:20:18	M2S AWATEA AND ERUERA. WAATA SEATED IN ERUERA'S LAP.	WAATA: [laughs] ERUERA: And so... [laughs].	96	01:10:22:19	01:10:27:10
79	01:10:26:19	CU ERUERA. WAATA IN BOTTOM OF FRAME. TILT DOWN TO CU WAATA. TILT UP. DISSOLVE.	ERUERA: It was, um... WAATA: [sniffs]. Look at Wiremu laughs]. ERUERA: ...a mixed bag [laughs].	98	01:10:27:05	01:10:28:05
80	01:10:34:16	FADE IN CU PHOTOGRAPH OF ERUERA, RICHARD, MERATA, HEPI, RAFER, AWATEA AND RHYS. ZOOM OUT.	MERATA [V/O]: I come from a generation with very different ideas and, um... ways of doing things... MERATA [V/O, on]: I was brought up with a community, ah, in a family of nine children, with various relatives opting in and out of the house all the time.	101	01:10:37:20	01:10:44:11
81	01:10:46:12	CU MERATA [EXCERPT FROM 'MAKING WAVES']. ZOOM IN. FADE TO BLACK.	MERATA: And that was the way of working that I knew and liked best - I was used to it. And so, um... um, I went back to it in the way I make films.	103	01:10:52:14	01:11:01:11
82	01:11:01:17	BLACK.				
83	01:11:04:10	FADE IN CU PHOTOGRAPH OF YOUNG MERATA WITH BROTHERS AND SISTERS. DISSOLVE.				
84	01:11:20:23	FADE IN CU PHOTOGRAPH OF YOUNG MERATA. TILT UP. DISSOLVE.	JOHN CAMPBELL [V/O]: When did you first see... a - a movie or film? MERATA [V/O]: Um... MERATA [V/O]: When I was a kid, the theatre-owner - who used to screen the films in Te Puke - used to travel out to Maketu, and screen films on the local marae.	104	01:11:30:22	01:11:34:09
				105	01:11:33:00	01:11:33:12
				106	01:11:35:06	01:11:42:21
85	01:11:39:01	FADE IN WS MAKETU MEETING HOUSE. ZOOM IN. DISSOLVE.	MERATA [V/O]: I remember vividly that one - 'Scott of the Antarctic'.	107	01:11:43:19	01:11:47:02

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
86	01:11:48:03	EXCERPT FROM 'SCOTT OF THE ANTARCTIC' OF EXPEDITION HEADING OFF ON SNOW MOBILES AS MAN WAVES THEM GOODBYE.	MERATA [V/O]: That was - I mean, that was one time where everything was silent. You know, in the cowboy pictures, and that, everyone participated, you know. "Look out behind you!" laughs].	108	01:11:48:03	01:11:56:00
	01:11:50:12	TITLE [SUPERED]: SCOTT OF THE ANTARCTIC (1948)	JOHN CAMPBELL [V/O]: Right, in what - [laughs].	109	01:11:53:21	01:11:56:15
			MERATA [V/O]: "Get behind the rocks," you know.	110	01:11:56:08	01:11:57:16
			JOHN CAMPBELL [V/O]: I've always heard those stories.	111	01:11:57:10	01:11:58:17
			MERATA [V/O]: It was just - it was so natural, so normal. And you could do it, you know, in - in that environment; everyone did it.	112	01:11:58:17	01:12:04:11
			JOHN CAMPBELL [V/O]: But 'Scott of the Antarctic' they sat silent?	113	01:12:04:15	01:12:06:08
			MERATA [V/O]: But everyone was very silent in 'Scott of the Antarctic'. And that's why I remembered it.	114	01:12:06:03	01:12:09:19
87	01:12:00:18	EXCERPT FROM 'SCOTT OF THE ANTARCTIC' OF EXPEDITION CROSSING ICE. DISSOLVE.				
88	01:12:11:06	FADE IN WS PEOPLE IN MEETING HOUSE. PAN TO CU POU [EXCERPT FROM 'SCOTT OF THE ANTARCTIC'].	JOHN CAMPBELL [V/O]: Were you somehow, as a young person, aware then of the great power of cinema to make an audience of boisterous people silent?	115	01:12:11:09	01:12:19:15
			MERATA [V/O]: In that instant, yes. But before that, my grandfather was building our meeting house at Maketu. And as kids, we were allowed to just watch this intensity going on as he carved.	116	01:12:19:18	01:12:32:01
89	01:12:26:05	MONTAGE SEQUENCE OF CARVINGS ON MEETING HOUSE. DISSOLVE.	MERATA [V/O]: And I think it was during that time that, you know, the seed, the power - you know, image...	117	01:12:34:05	01:12:38:14
			JOHN CAMPBELL [V/O]: Mmm.	118	01:12:38:17	01:12:39:00
			MERATA [V/O]: ...storytelling... because all those carvings was bound up with story, with history.	119	01:12:38:21	01:12:44:17

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
90	01:12:34:19	FADE IN CU CARVING. MERATA ENTERS RIGHT OF FRAME AND GIVES POU A HONGI. DISSOLVE. [EXCERPT FROM 'MAKING WAVES'].				
91	01:12:55:01	FADE IN EXCERPT FROM 'MAURI' OF MOURNERS WALKING UP HILL.	MERATA [V/O]: To me, part of filmmaking - wairua is a very active force in - in filmmaking. What you see happening a lot has to do with another energy from somewhere else. That, you know, you're connected with as a person. [<i>wairua: spirit or soul</i>].	120	01:13:16:07	01:13:28:11
	01:12:58:11	TITLE [SUPERED]: MAURI (1988) Director: Merata Mita				
92	01:13:23:16	WS KARA AND MOURNERS SEATED OUTSIDE MEETING HOUSE. THEY STAND. WOMAN STARTS TO KARANGA. TRACK BACK [EXCERPT FROM 'MAURI'].	KARA: [<i>karanga, ceremonial welcome call</i>].	121	01:13:28:23	01:13:38:10
93	01:13:37:19	WS MOURNERS WALKING FORWARD [EXCERPT FROM 'MAURI'].	RHYS [V/O]: I remember on the death of one of our uncles, she was mentioning how, um... the tohu, or the sign...	122	01:13:39:00	01:13:45:03
94	01:13:41:14	CU RHYS.	RHYS: ...was a big gust of wind coming through the - coming through the house.	123	01:13:46:13	01:13:50:00
95	01:13:49:22	EXCERPT FROM 'MAURI' OF WILLIE BEING SHOT AND HOLDING OUT GREENSTONE TIKI, AS HERB LOOKS ON.	RHYS [V/O]: And there was a portent of - of a death in the family.	124	01:13:57:06	01:14:00:06
			RHYS [V/O]: And, ah, she put that in - in 'Mauri'.	125	01:14:01:03	01:14:03:05
96	01:14:05:05	WHITE FLASH.				
97	01:14:05:07	L/A MWS WINDOW BREAKING [EXCERPT FROM 'MAURI'].				
98	01:14:06:01	MWS KARA SEATED IN CHAIR AS WINDOW BREAKS [EXCERPT FROM 'MAURI'].	KARA: Aue! [<i>karanga begins</i>].	126	01:14:06:12	01:14:16:11
99	01:14:09:15	MCU AWATEA. SHE STARTS TO EXIT RIGHT OF FRAME [EXCERPT FROM 'MAURI'].				
100	01:14:10:22	MWS AWATEA WALKING TO KARA SEATED IN CHAIR. SHE CLIMBS ONTO KARA'S LAP [EXCERPT FROM 'MAURI'] DISSOLVE.	RHYS [V/O]: Those values from those customs were passed down to Mum, through Koro - through her father, and also through her mother, who was a big influence. [<i>Koro: grandfather</i>]	127	01:14:17:07	01:14:27:15

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
101	01:14:20:16	FADE IN CU PHOTOGRAPH OF MERATA'S FATHER. DISSOLVE.				
102	01:14:30:18	FADE IN CU PHOTOGRAPH OF YOUNG MERATA. PAN AND TILT UP TO MERATA'S MOTHER. PAN TO CU PHOTOGRAPH OF MERATA AND HER MOTHER. DISSOLVE.	MERATA [V/O]: My mother told me the stories when I was a young girl. They had a very close relationship with whales, in those days. And the whales would come all the way up the harbour, all the way up to the hot springs.	128	01:14:36:06	01:14:48:00
103	01:14:50:09	FADE IN MONTAGE SEQUENCE OF WS MERATA'S CHILDHOOD HOME.	MERATA [V/O]: And they would rest there in the hot water, and the people would interact with them. And then when they went back out to sea again on the high tide, having rested and bathed in the hot water, and had their barnacles cleaned off them, ah, by the people down there - um, you know, they would, sort of, roll down again and under cover of that - like, cloaked by it - they would then go back out to sea... and the deepness of the whale stories...	129	01:14:51:03	01:15:15:08
	01:14:51:05	TITLE [SUPERED]: MERATA'S CHILDHOOD HOME Maketu				
			MERATA [V/O, on]: I just, um... just really - something I treasure - a taonga to me from my mother. [<i>taonga: treasure</i>].	130	01:15:16:04	01:15:21:15
104	01:15:16:07	CU MERATA [EXCERPT FROM 'KETE ARONU'I'].				
105	01:15:22:16	WS PAN CAR ARRIVING AT MERATA'S CHILDHOOD HOME.				
106	01:15:29:19	MWS DOOR. TRACK BACK AS HEPI AND RAFER ENTER THROUGH DOORWAY. PAN AS THEY WALK TO BEDROOM. PAN TO MS RAFER AS HE WALKS INTO BEDROOM.	HEPI [off]: Koro's house. RAFER: Mmm. RAFER: This is the old master bedroom. HEPI: Yeah. RAFER: This is, ah... this is Koro and Nana's room.	131 132 133 134 135	01:15:31:10 01:15:34:20 01:15:38:16 01:15:40:12 01:15:41:09	01:15:32:08 01:15:35:10 01:15:40:09 01:15:40:20 01:15:44:23
107	01:15:47:00	MONTAGE SEQUENCE OF RIPPED MAP ON WALL.	RAFER [off]: We never really came in this room when we were kids, because that was Koro and Nana's room. HEPI [off/on]: [laughs]. Now you have the rare privilege.	136 137	01:15:48:02 01:15:51:19	01:15:51:14 01:15:54:12

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
108	01:15:53:17	MS RAFER AND HEPI IN HALLWAY. PAN AND TRACK IN AS RAFER WALKS INTO LOUNGE.	RAFER: Yeah. Oh, the lounge. Yeah... God.	138	01:15:54:19	01:15:58:11
			RAFER: So, the old grand piano used to be over here...	139	01:16:03:00	01:16:05:16
			HEPI [off]: Yeah.	140	01:16:05:23	01:16:06:06
			RAFER: ...which we always used to try and play.	141	01:16:07:07	01:16:08:22
109	01:16:09:11	WS RAFER IN LOUNGE. DISSOLVE.	RAFER: And all the photos - family photos - were here, and on the wall, here.	142	01:16:09:21	01:16:12:22
110	01:16:12:18	FADE IN CU PHOTOGRAPH OF MERATA AS A CHILD. DISSOLVE.				
111	01:16:20:10	FADE IN CU PHOTOGRAPH OF YOUNG MERATA. DISSOLVE.	RAFER [V/O]: She was bright at school. She was a head prefect at Te Puke College.	143	01:16:21:19	01:16:26:12
112	01:16:25:15	FADE IN CU PHOTOGRAPH OF MERATA IN PHOTOGRAPH OF SCHOOL PREFECTS. DISSOLVE.	RAFER [V/O]: Um, and it was recognised that, um, you know, she possibly had a lot of talent. And I think, um, Koro and Nana recognised that as well.	144	01:16:27:09	01:16:35:16
113	01:16:31:05	FADE IN CU PHOTOGRAPH OF YOUNG MERATA. DISSOLVE.				
114	01:16:37:08	FADE IN CU PHOTOGRAPH OF MERATA AND OTHER TEACHER'S TRAINEES. DISSOLVE.				
115	01:16:47:15	FADE IN CU WEDDING PHOTOGRAPH OF MERATA AND HER FIRST HUSBAND, REIJO RAUTJOKI. DISSOLVE.	WEDDING GUESTS [V/O]: [cheer].	145	01:16:53:15	01:16:57:16
116	01:16:54:06	FADE IN EXCERPT FROM 'MAURI' OF BRIDE AND GROOM OUTSIDE CHURCH AS CONFETTI IS THROWN AT THEM.	RICHARD [V/O, on]: My father was just, you know, that's what you did in small town Kowarau, you know, you... she had her job as a teacher; Dad worked at the mill. You got married and had your two and half kids, or whatever, and lived happily ever after.	146	01:16:57:16	01:17:10:06
	01:16:55:07	TITLE [SUPERED]: MAURI (1988) Director: Merata Mita				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
117	01:17:01:02	EXCERPT FROM 'MAURI' OF BRIDE, GROOM AND WEDDING PARTY SITTING. OTHERS IN BG.				
118	01:17:07:04	MWS RAFER AND HEPI.				
119	01:17:10:19	EXCERPT FROM 'MAURI' OF BRIDE, GROOM AND WEDDING PARTY SEATED OUTSIDE MEETING HOUSE. WEDDING GUESTS AND KAPA HAKA GROUP IN BG. DISSOLVE.	KAPA HAKA GROUP: ...Tahi, rua, toru, wha... Hi! <i>[one, two, three, four]</i> .	147	01:17:10:19	01:17:14:21
120	01:17:16:07	FADE IN CU PHOTOGRAPH OF REIJO RAUTJOKI, MERATA WITH YOUNG RAFER AND YOUNG RICHARD. DISSOLVE.	HEPI [V/O]: My mother was always so headstrong, that it's hard to imagine her as a housewife... that particular phase was one she had long left behind by the time I was born.	148	01:17:16:16	01:17:25:22
121	01:17:27:03	FADE IN MONTAGE SEQUENCE OF HEPI IN LIBRARY TAKING 'HEAD AND SHOULDERS' BOOK FROM SHELF, SITTING AT TABLE AND LEAFING THROUGH BOOK. DISSOLVE.	HEPI [V/O]: The only insight I have of her attempting to conform to that kind of lifestyle, is from an interview recorded in this book.	149	01:17:28:03	01:17:34:16
	01:17:39:17	TITLE [SUPERED]: VOICE OF AWATEA MITA	AWATEA [V/O]: <i>"The marriage almost drove me crazy... I was economically dependent, although quite capable of earning... My husband strongly resisted my going back to work. We had open fights about it... I went on teaching after my third son..."</i>	150	01:17:38:03	01:17:52:11
122	01:17:51:15	FADE IN CU PHOTOGRAPH OF CLASS AND MERATA [TEACHER]. ZOOM IN. FADE TO BLACK.	AWATEA [V/O]: <i>"I pushed all my energy into it. It was almost an obsession. It contributed to the breakdown of my marriage, but my unhappy marriage was why I did it.</i>	151	01:17:52:23	01:18:02:18
			RICHARD [V/O, on]: She was a tough nut, eh? She was really tough, and she didn't like to show any weakness.	152	01:18:03:11	01:18:07:23
123	01:18:03:18	BLACK.				
124	01:18:05:16	FADE IN CU RICHARD. DISSOLVE.	RICHARD: But I did see her cry once...	153	01:18:08:17	01:18:10:19
125	01:18:10:17	FADE IN CU PHOTOGRAPH OF MERATA'S FATHER AND BABY LARS. FADE TO BLACK.	RICHARD [V/O]: The only time I saw her cry was over Lars.	154	01:18:13:08	01:18:16:00
			RAFER [V/O]: Lars was our fourth brother, born to our dad and Mum.	155	01:18:18:06	01:18:22:07
			RAFER [V/O, on]: He just passed away one night in his cot...	156	01:18:24:00	01:18:26:07

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
126	01:18:24:02	BLACK.				
127	01:18:26:13	FADE IN MCU RAFER. FADE TO BLACK.	RAFER: ...and I remember quite vividly, ah, what happened... that, ah, Mum and Dad found him unresponsive in his cot. And we were desperately, ah, trying to revive him, and Dad was swinging him around outside and we, um... There was a doctor who lived behind us, and I remember, um, Dad jumped over the fence, and woke up someone in the house. But the Doctor, I don't think, was home, and the fulla tried to get hold of the doctor, but it was already too late. I think he'd already passed.	157	01:18:27:08	01:18:52:05
128	01:18:52:08	BLACK.				
129	01:18:55:16	FADE IN CU PHOTOGRAPH OF BABY RAFER. DISSOLVE.	HEPI [V/O]: I never knew that I once had another brother.	158	01:19:02:16	01:19:04:18
			HEPI [V/O]: I found out about Lars by reading about him in these pages. And she doesn't even mention him by name.	159	01:19:06:04	01:19:11:13
130	01:19:07:01	FADE IN MONTAGE SEQUENCE OF HEPI IN LIBRARY LOOKING AT PHOTOGRAPHS OF MERATA IN HEAD AND SHOULDERS' BOOK.	HEPI [V/O]: I'm not sure what speaks more to the influence Lars' death had on her - the way she described her feelings in this passage or her silence on the subject.	160	01:19:13:12	01:19:22:12
131	01:19:23:21	ECU PAGE OF 'HEAD AND SHOULDERS' BOOK. DISSOLVE.	AWATEA [V/O]: <i>"A whole heap of guilt and blame fell on me like a thunderclap. It was a humbling experience. I read it as a sign that I had become corrupt. I was dishonest staying in the marriage. I hadn't had the guts to step outside conventional morals. And when that child died, I thought, this is retribution. I caused it to happen, and I'm getting out."</i>	161	01:19:24:04	01:19:51:17
	01:19:26:17	TITLE [SUPERED]: VOICE OF AWATEA MITA				
	01:19:27:01	FADE IN TEXT: A whole heap of guilt and blame				
	01:19:29:11	FADE IN TEXT: A whole heap of guilt and blame fell on me like a thunderclap.				
	01:19:31:15	FADE IN TEXT: A whole heap of guilt and blame fell on me like a thunderclap. I read it as a sign				
	01:19:32:13	FADE IN TEXT: A whole heap of guilt and blame fell on me like a thunderclap. I read it as a sign that I had become				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
01:19:33:06		FADE IN TEXT:	<p>A whole heap of guilt and blame fell on me like a thunderclap.</p> <p>I read it as a sign that I had become corrupt in a sense.</p>			
01:19:35:00		FADE IN TEXT:	<p>A whole heap of guilt and blame fell on me like a thunderclap.</p> <p>I read it as a sign that I had become corrupt in a sense.</p> <p>I was dishonest staying in the marriage</p>			
01:19:38:14		FADE IN TEXT:	<p>A whole heap of guilt and blame fell on me like a thunderclap.</p> <p>I read it as a sign that I had become corrupt in a sense.</p> <p>I was dishonest staying in the marriage and hadn't had the guts to step outside</p>			
01:19:39:20		FADE IN TEXT:	<p>A whole heap of guilt and blame fell on me like a thunderclap.</p> <p>I read it as a sign that I had become corrupt in a sense.</p> <p>I was dishonest staying in the marriage and hadn't had the guts to step outside conventional morals.</p>			
01:19:41:23		FADE IN TEXT:	<p>A whole heap of guilt and blame fell on me like a thunderclap.</p> <p>I read it as a sign that I had become corrupt in a sense.</p> <p>I was dishonest staying in the marriage and hadn't had the guts to step outside conventional morals.</p> <p>When that child died I thought,</p>			
01:19:44:19		FADE IN TEXT:	<p>A whole heap of guilt and blame fell on me like a thunderclap.</p> <p>I read it as a sign that I had become corrupt in a sense.</p> <p>I was dishonest staying in the marriage and hadn't had the guts to step outside conventional morals.</p> <p>When that child died I thought, this is retribution.</p>			

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
132	01:19:54:10	FADE IN CU MELTING PHOTOGRAPH OF REIJO RAUTJOKI, MERATA WITH YOUNG RAFER AND YOUNG RICHARD. FADE TO WHITE.	HEPI [V/O]: But there was far more to this story.	162	01:19:55:08	01:19:57:12
133	01:19:56:05	WHITE.				
134	01:19:57:21	FADE IN CU HEADSTONE. ZOOM IN. DISSOLVE. TEXT ON HEADSTONE: IN LOVING MEMORY OF LARS RAUTJOKI BORN 25-8-70 DIED 7-8-71	AWATEA [V/O]: There's been this narrative in the family that... Mum was happily married with four sons...	163	01:20:00:00	01:20:07:08
135	01:20:08:03	FADE IN MCU AWATEA.	AWATEA: ...um, my father came along. She's pregnant to my Dad... and then while she's pregnant with me, our younger brother, Lars, dies as a baby.	164	01:20:08:03	01:20:18:19
			RAFER [V/O, on]: That was another thing that came as a complete surprise to us was that, um, Mum had formed a relationship with one of her students, who was Mahuta, who's Bob and Awatea's father.	165	01:20:18:23	01:20:28:21
136	01:20:19:04	MCU RAFER.	RAFER: Um... and, I had absolutely no idea about that. I don't think a lot of people knew.	166	01:20:29:17	01:20:35:19
137	01:20:36:11	CU PHOTOGRAPH OF YOUNG MAHUTA. DISSOLVE.	HEPI [V/O]: My mother was twenty-eight years old, Mahuta was nineteen. And the controversy of her forbidden relationship would force her to move to the city, and leave the life she knew behind.	167	01:20:36:19	01:20:47:12
138	01:20:50:02	FADE IN CU PHOTOGRAPH OF MERATA'S MOTHER AND FATHER. DISSOLVE.	RAFER [V/O]: To a certain extent, our Koro blamed Mum for what had happened. So we didn't have any contact with them.	168	01:20:51:01	01:20:57:23
139	01:20:56:10	FADE IN CU PHOTOGRAPH OF MERATA AND MOTHER. ZOOM IN. DISSOLVE.	RAFER [V/O]: And the saddest thing was I don't think... I saw - we saw our grandmother... the next time we saw her she'd passed away.	169	01:20:59:07	01:21:07:22

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
140	01:21:06:04	FADE IN CU PHOTOGRAPH OF MERATA'S MOTHER. ZOOM IN. FADE TO BLACK.				
141	01:21:12:11	BLACK.				
142	01:21:13:21	FADE IN WS CRANE UP KARA AND AWATEA WALKING [AWAY FROM CAMERA] [EXCERPT FROM 'MAURI']. FADE TO BLACK.	AWATEA: Why do people have to die, Nanny?	170	01:21:20:00	01:21:21:22
			KARA: Because they've got another place to go to.	171	01:21:22:17	01:21:24:22
	01:21:16:04	TITLE [SUPERED]: MAURI (1988) Director: Merata Mita	AWATEA: Will you be going to Hawaiki?	172	01:21:26:19	01:21:28:14
			KARA: Won't be long now. Your nanny is getting old and tired.	173	01:21:28:20	01:21:33:08
			AWATEA: That's because we walked a long way.	174	01:21:35:13	01:21:37:13
			KARA: No. Your Nanny is tired from all the living she's done.	175	01:21:39:03	01:21:43:18
			AWATEA: I don't want you to die, Nanny.	176	01:21:45:03	01:21:46:20
			KARA: Ae. We'll all be going to Hawaiki in the end. [Ae: Yes].	177	01:21:48:15	01:21:52:14
143	01:21:56:11	BLACK.				
144	01:21:59:13	FADE IN MONTAGE SEQUENCE OF HEPI WALKING INTO ROOM AND PLACING FILM ON STEENBECK MACHINE.	HEPI [V/O]: Growing up, I didn't know what a half-brother or half-sister was. We were a whānau, and we looked after each other. Even though we looked different, and had different dads, none of that mattered. [whānau: family]	178	01:22:05:12	01:22:16:13
			HEPI [V/O]: Mum instilled an unconditional love of family in all of us. But at the greatest crossroads of her own life, she defied those values.	179	01:22:19:19	01:22:29:02
145	01:22:25:04	MONTAGE SEQUENCE OF HEPI WATCHING MERATA'S FOOTAGE ON STEENBECK. DISSOLVE.	HEPI [V/O]: And as uneasy as I feel shedding light on these times, the long-term consequences of those events shaped the woman she would become.	180	01:22:32:06	01:22:41:06
146	01:22:42:20	FADE IN ARCHIVE FOOTAGE OF DRIVING OVER AUCKLAND HARBOUR BRIDGE.	ERUERA [V/O]: My earliest memories of Mum, I remember feeling... um, very loved.	181	01:22:51:16	01:22:59:07
	01:22:53:06	TITLE [SUPERED]: VOICE OF ERUERA MITA				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
147	01:22:55:09	ARCHIVE FOOTAGE OF MERATA GETTING INTO CAR.				
148	01:23:02:18	ARCHIVE FOOTAGE OF MERATA WALKING TO YOUNG ERUERA AND KISSING HIM ON SCHOOL SPORTS DAY.	ERUERA [V/O]: And I remember my first day of school, and her dropping me off, and the excitement and joy that I experienced when... um, she came to pick me up from school.	182	01:23:03:22	01:23:15:15
149	01:23:11:17	ARCHIVE FOOTAGE OF YOUNG ERUERA COMPETING AT SCHOOL SPORTS DAY. FADE TO BLACK.	ERUERA [V/O]: I do have... memories. And they're memories that I feel, as opposed to memories that I see... um, and they're memories of feeling, um... mamae... for the way that my dad treated Mum. [<i>mamae: pain</i>]	183	01:23:17:07	01:23:37:04
150	01:23:37:08	BLACK.				
151	01:23:39:08	FADE IN CU PHOTOGRAPH OF MAHUTA.	RAFER [V/O, on]: Mahuta, I think was trying to find work, and it was just very difficult, because he was a fulla who was quite young himself, barely out of school. And if you think about it...	184	01:23:43:00	01:24:52:17
152	01:23:51:23	MCU RAFER.	RAFER: ...you know, you're 19-years-old, taking on the responsibility of a - of a woman and three kids is pretty tough.	185	01:24:53:17	01:24:00:01
153	01:24:00:10	MCU RICHARD.	RICHARD: I really don't like thinking about it much, because um, it was really violent. There was a lot of violence in that house. Um, I remember the police coming over and... Back in those days they used to think of a man beating up his wife as just a domestic. So they wouldn't do anything, you know, and we were little kids, and Mum would be bloodied, you know. He knocked her out. Yeah. He - he was really vicious.	186	01:24:00:22	01:24:26:05
154	01:24:26:13	MCU RAFER.	RAFER: That happened for quite a long period before Mum made the decision, I think, to end the relationship. It got to a point where she realised, um, it couldn't - couldn't carry on.	187	01:24:26:20	01:24:35:17
155	01:24:35:21	ARCHIVE FOOTAGE OF MERATA WALKING INTO TAB [NEW ZEALAND RACING AND SPORT BETTING AGENCY] [FILM STRIP EFFECT].	RAFER [V/O]: And so, yeah, Mum became a - a solo parent.	188	01:24:37:13	01:24:40:02

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
156	01:24:45:06	EXCERPT FROM 'WOMEN: MĀORI WOMEN IN A PAKEHA WORLD' OF MERATA WORKING BEHIND COUNTER AT TAB [FILM STRIP EFFECT].	MERATA [V/O]: It is difficult to maintain Māoritanga in the city. Everything the city is based on how much money you have. <i>[Māoritanga: Māori culture]</i>	189	01:24:45:10	01:24:53:23
			MERATA [V/O]: In the country area, there is a greater sense of community...	190	01:24:55:07	01:24:58:17
157	01:24:57:02	ARCHIVE FOOTAGE OF PEOPLE CROSSING CITY STREET [FILM STRIP EFFECT].	MERATA [V/O]: ...there is much more sharing, and the contact is very close.	191	01:24:59:11	01:25:03:22
158	01:25:04:05	EXCERPT FROM 'WOMEN: MĀORI WOMEN IN A PAKEHA WORLD' OF MERATA AND SONS HANGING UP WASHING [FILM STRIP EFFECT].	MERATA [V/O]: It was such a difficult task trying to find a house, that the only way I saw around it was to lie about my situation. In phone interviews I used a European name... in confrontation with a landlord, I sent, um, Pākehā friends.	192	01:25:05:19	01:25:25:02
	01:25:10:14	TITLE [SUPERED]: WOMEN: MĀORI WOMEN IN A PAKEHA WORLD (1976) Interview Subject: Merata Mita				
159	01:25:22:19	EXCERPT FROM 'WOMEN: MĀORI WOMEN IN A PAKEHA WORLD' OF MERATA, YOUNG RHYS, YOUNG RICHARD, YOUNG AWATEA AND YOUNG RAFER BESIDE PIANO. YOUNG RAFER JOINS THEM [FILM STRIP EFFECT].	MERATA [V/O]: I lied about the number of children I had - I said I only had one. Then I wove an elaborate story about suddenly being, um, found with four children because their mother was ill, or some such. And this is what it does to you; it makes a liar of you, a cheat.	193	01:25:26:07	01:25:42:16
160	01:25:43:12	MCU MERATA. ZOOM IN TO CU [EXCERPT FROM 'WOMEN: MĀORI WOMEN IN A PAKEHA WORLD'].	MERATA: Landlords know, more than anyone, how difficult it is for a woman who is a solo parent, as a well as a Māori, to find accommodation... and because they know this, they exploited my position by pressuring me to have sex, in order to have decent accommodation.	194	01:25:44:15	01:26:10:07
			MERATA: I found this... absolutely disgusting.	195	01:26:12:10	01:26:15:23
161	01:26:17:02	MCU MERATA [EXCERPT FROM 'WOMEN: MĀORI WOMEN IN A PAKEHA WORLD'] [FILM STRIP EFFECT]	MERATA: At that stage, I had nothing left except my self-respect, my pride; and I certainly wasn't going to give that away.	196	01:26:17:13	01:26:25:16
			RICHARD [V/O, on]: Back in the days, there was no DPB or anything. But, I think - well, she didn't believe in that anyway, she - she believed in working for her money and... <i>[DPB: Domestic Purposes Benefit]</i> .	197	01:26:26:08	01:26:35:02

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
162	01:26:26:21	MCU RICHARD.	RICHARD: I think at one time she had three jobs.	198	01:26:36:08	01:26:38:17
163	01:26:38:15	EXCERPT FROM 'WOMEN: MĀORI WOMEN IN A PAKEHA WORLD' OF MERATA AND SONS GATHERING FIREWOOD [FILM STRIP EFFECT]. DISSOLVE.	MERATA [V/O]: I used to do things like get up at four o'clock in the morning, and make cakes and sandwiches, and deliver them to, um, milk bars, and dairies and so on, to sell. And, ah, then get home about seven thirty, get the kids off to school...	199	01:26:39:04	01:26:52:02
			BRIAN EDWARDS [V/O]: Did you mention doing a bit of stacking of wood there?	200	01:26:52:15	01:26:54:16
			MERATA [V/O]: Yeah, we used to bag firewood for sale. The whole - the whole family did.	201	01:26:54:18	01:26:58:11
164	01:26:59:12	FADE IN CU PHOTOGRAPH OF YOUNG RHYS AND YOUNG RICHARD HOLDING BABY AWATEA. ZOOM IN. DISSOLVE.	ERUERA [V/O, on]: We all knew how to, ah, do Mum's signature... on the cheque book, when we were going through the shopping, to get our kai. But you know, there were things like... there were times when the cheques would bounce, you know, and Richard would have to steal food. <i>[kai: food]</i>	202	01:26:59:19	01:27:13:7
165	01:27:05:23	FADE IN CU PHOTOGRAPH OF YOUNG RICHARD, YOUNG ERUERA AND YOUNG AWATEA. ZOOM IN. DISSOLVE.				
166	01:27:13:00	MCU ERUERA.	ERUERA: Um... there were times...	203	01:27:15:06	01:27:18:22
			ERUERA: ...when there wasn't that much.	204	01:27:26:17	01:27:28:00
			ERUERA: But we knew how to get by.	205	01:27:33:22	01:27:35:16
167	01:27:37:02	MCU AWATEA.	AWATEA: There was a time when we were kids, and we'd been accused of stealing... and the shopkeeper reached over and pulled Bob's hair. And so we went home, and we told mum, "Oh, the shopkeeper accused us of stealing, and pulled Bob's hair." Oh my God, she just chucked us straight into the car. We went straight back to the dairy. She marches in there with us and, like, "Is that him?" And we're like, "Yeah." Then she reaches over the counter, grabs his hair, and is going, "How do you like it? How dare you touch my child." [laughs]. You know, like... So, you know, we knew, like, she was always gonna be there.	206	01:27:37:09	01:28:09:02

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
168	01:28:09:03	CU PHOTOGRAPH OF MERATA AND YOUNG AWATEA ON HORSE. DISSOLVE.	HEPI [V/O]: But it wasn't just her kids who she would find herself standing up for.	207	01:28:18:17	01:28:22:17
			HEPI [V/O]: Mum would share her struggles on national television.	208	01:28:24:09	01:28:27:05
169	01:28:25:01	FADE IN EXCERPT FROM 'WOMEN: MĀORI WOMEN IN A PAKEHA WORLD' OF MERATA, YOUNG RHYS, AND YOUNG RICHARD WALKING DOWN STREET AND INTO HOUSE [FILM STRIP EFFECT]. DISSOLVE.	HEPI [V/O]: This would be the first time she ever appeared on screen.	209	01:28:28:11	01:28:31:15
			MERATA [V/O, on]: I knew nothing about contraception when I married. It wasn't until after the birth of my third child that I heard about contraception. And then in whispered undertones that made it sound unpleasant.	210	01:28:34:10	01:28:48:19
170	01:28:42:02	MCU MERATA [EXCERPT FROM 'WOMEN: MĀORI WOMEN IN A PAKEHA WORLD'] [FILM STRIP EFFECT]				
171	01:28:49:15	EXCERPT FROM 'WOMEN: MĀORI WOMEN IN A PAKEHA WORLD' OF YOUNG RHYS, YOUNG RICHARD, YOUNG AWATEA AND YOUNG ERUERA DRAWING [ET CETERA]. MERATA WALKS TO THEM.	MERATA [V/O]: I was becoming quite distraught at the thought of having children one after the other, without any say in the matter. So I decided I would go and see the local doctor. He lectured at me. He asked me why I thought it was necessary to limit the growth of my family. He questioned it on moral grounds. He was most unhelpful.	211	01:28:52:02	01:29:19:07
172	01:29:20:12	CU MERATA [EXCERPT FROM 'WOMEN: MĀORI WOMEN IN A PAKEHA WORLD'] [FILM STRIP EFFECT]	MERATA: When I found myself pregnant for the sixth time... I was in a position where I felt I couldn't possibly cope with the birth of another child for various reasons; finance, um, the state of the house we lived in, emotional - all kinds of pressures. I really felt that I just couldn't cope... so I sought the advice of a friend, who referred me a very sympathetic and understanding doctor. And from there, I was able to, ah, make a decision about having an abortion, which I then proceeded to do.	212	01:29:21:18	01:30:01:18
173	01:30:01:23	MS MERATA [EXCERPT FROM 'WOMEN: MĀORI WOMEN IN A PAKEHA WORLD'] [FILM STRIP EFFECT] DISSOLVE.	MERATA: I understand that there's such a strong cultural bias against abortion. I felt really alienated, very much alone, and there was no one... no Māori woman that I knew that I could go to for sympathy, for understanding about my situation.	213	01:30:01:23	01:30:22:05
			MERATA: I thought it important that I could put this experience to practice by...	214	01:30:34:21	01:30:31:09

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
174	01:30:31:15	FADE IN CU PHOTOGRAPH OF YOUNG AWATEA, MERATA AND YOUNG ERUERA SEATED ON COUCH. ZOOM IN.	MERATA [V/O]: ... putting myself in the position of an ally for Māori women who have to make such a difficult decision.	215	01:30:31:22	01:30:39:03
			ERUERA [V/O]: There were times around us, and you would see that she was hurt... ah, that things were - had affected her, or were affecting her.	216	01:30:43:04	01:30:53:08
			ERUERA [V/O, on]: You know, children ask things...	217	01:30:54:06	01:30:55:22
175	01:30:55:04	M2S AWATEA AND ERUERA.	ERUERA: ...they're direct; they're innocent, you know. "Why are you doing it? Why - why - why don't you just stop?" Sort of stuff, because everything is simple, you know, in the way that I was thinking... And then she said, yeah, that if she doesn't do it, then... then no one else will. Like, it - basically they would - those people would have become invisible, or their voices wouldn't be heard. And she had this strong sense of...	218	01:30:57:03	01:31:23:03
			ERUERA: ...not responsibility but, um, almost like a duty.	219	01:31:24:23	01:31:28:15
176	01:31:29:15	CU ERUERA. FADE TO BLACK.	ERUERA: [inhales deeply]. My reaction to... to a lot of that stuff was just to hug her.	220	01:31:33:18	01:31:39:02
177	01:31:43:14	BLACK.				
178	01:31:44:22	FADE IN MONTAGE SEQUENCE OF HEPI WATCHING FOOTAGE OF MERATA FROM 'WOMEN: MĀORI WOMEN IN A PAKEHA WORLD' ON STEENBECK.	HEPI [V/O]: To witness the vulnerabilities she showed in 'Māori Women in a Pakeha World,' was a side of her I had never seen before.	221	01:31:48:06	01:31:55:12
			HEPI [V/O]: Her film history starts with this programme; it starts a solo mother.	222	01:31:57:14	01:32:02:16
			HEPI [V/O]: She didn't get into filmmaking to satisfy any sort of ambition... she got into it to document the issues she faced on a daily basis.	223	01:32:04:06	01:32:13:06
			HEPI [V/O]: And her reputation as a mother, would soon be surpassed by her reputation as a filmmaker.	224	01:32:15:00	01:32:21:15

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
179	01:32:28:15	EXCERPT FROM 'GESCHICHTE EINES VERTRAGES UND SEINE ERBEN'] AT WAITANGI CELEBRATIONS WITH KAPA HAKA GROUP AND NAVY PARADING [FILM STRIP EFFECT]	KAPA HAKA GROUP [off/on]: [sing in Te Reo Māori] <i>Nau mai, Haere mai / Nau mai, Haere mai / Tihei tihei tihei / mauri ora ora ora... [Welcome song].</i>	225	01:32:28:15	01:32:47:10
	01:32:28:23	TITLE [SUPERED]: GESCHICHTE EINES VERTRAGES UND SEINE ERBEN Waitangi: The Story of a Treaty and Its Inheritors (1977) Cultural Liaison: Merata Mita	MERATA [V/O]: I kept being asked by, ah, the Race Relations Office - at that time to work with crews who were coming in from overseas; you know, from Canada, Germany, Japan, everywhere. They, ah, asked me to be liaison person for them, and these crews invariably wanted access to marae.	226	01:32:40:07	01:32:55:13
180	01:32:42:11	EXCERPT FROM 'GESCHICHTE EINES VERTRAGES UND SEINE ERBEN'] OF MERATA BEHIND THE SCENES AT WAITANGI [FILM STRIP EFFECT].				
181	01:32:52:22	ARCHIVE FOOTAGE OF KAUMATUA SPEAKING TO GUESTS ON MARAE [FILM STRIP EFFECT].	MERATA [V/O]: There's a spiritual thing in it for us, isn't there?	227	01:32:56:02	01:32:58:15
			KAUMATUA [V/O]: Yes.	228	01:32:58:23	01:32:58:08
182	01:32:59:07	M2S MERATA AND KAUMATUA [EXCERPT FROM 'GESCHICHTE EINES VERTRAGES UND SEINE ERBEN'] [FILM STRIP EFFECT]. DISSOLVE.	MERATA: It's tied... because it means our land, it means our hearts and our spirits.	229	01:32:59:07	01:33:03:20
			KAUMATUA: That's right.	230	01:33:04:02	01:33:04:15
			MERATA: This is why this Treaty is so much more important to us. It has never been as important for them.	231	01:33:04:07	01:33:10:15
			KAUMATUA: Mmm.	232	01:33:11:16	01:33:11:22
			MERATA: Because their hearts are not in it.	233	01:33:11:16	01:33:13:23
			KAUMATUA: They don't know anything.	234	01:33:13:01	01:33:13:23
			MERATA: Not their land.	235	01:33:14:02	01:33:14:22
			KAUMATUA: Mmm. That's right.	236	01:33:15:02	01:33:15:22
183	01:33:16:03	FADE IN ARCHIVE FOOTAGE OF FLAGS ON POLE AT WAITANGI. DISSOLVE.	MERATA [V/O]: I started to look at, you know, the - that there's a bigger picture here.	237	01:33:16:17	01:33:20:04

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
184	01:33:22:14	FADE IN EXCERPT FROM 'BASTION POINT DAY 507' OF HELICOPTER SHOTS OF BASTION POINT.	MERATA [V/O]: Bastion Point: green patch in an urban desert; enclave of valuable real estate; ancestral land of the Ngāti Whātua tribe since mid-18th Century; centred in Auckland, New Zealand's largest city.	238	01:33:24:15	01:33:37:13
	01:33:24:07	TITLE [SUPERED]: BASTION POINT DAY 507 Co-director: Merata Mita	MERATA [V/O]: In 1976, government released plans to develop Bastion Point, which included an exclusive housing estate.	239	01:33:38:10	01:33:45:01
185	01:33:39:17	EXCERPT FROM 'BASTION POINT DAY 507' OF SIGN BEING ERECTED AT BASTION POINT. TEXT ON SIGN: NOTICE THE UPON WHICH THE BUILDINGS AND OTHER PROPERTY HEREBOUTS STAND IS CROWN LAND. Such buildings and other property are here without lawful authority. I request and require all buildings and other property to be demolished and/or removed forthwith by persons having an interest in them. I WARN THAT IF THEY ARE NOT SO DEMOLISHED AND/OR REMOVED THEN THE DEPARTMENT OF LANDS AND SURVEY WILL DEMOLISH AND/OR REMOVE THEM AND WILL ACCEPT NO RESPONSIBILITY FOR ANY DAMAGE, LOSS OR DESTRUCTION WHICH SUCH DEMOLITION AND/OR REMOVAL MAINTAIN. DATED this 26th day of April 1978 Commissioner of Crown Lands	MERATA [V/O]: Ngāti Whātua pressed claims for land to be returned. The protesters re-affirmed their decision to occupy the land.	240	01:33:45:16	01:33:52:04
186	01:33:50:07	EXCERPT FROM 'BASTION POINT DAY 507' OF DEMONSTRATORS ON BASTION POINT.	MERATA [V/O]: The government threatened them with eviction. Their stand of non-violence was re-emphasised.	241	01:33:52:19	01:33:57:15
			KAUMATUA [V/O, on]: ...remain still, remain tranquil, remain firm, remain strong. But most important, remain peaceful.	242	01:33:57:20	01:34:09:19
187	01:33:58:19	WS ARMY TRUCKS AND BUSES DRIVING ALONG STREET [EXCERPT FROM 'BASTION POINT DAY 507'].				
188	01:34:02:21	WS KAUMATUA SPEAKING [EXCERPT FROM 'BASTION POINT DAY 507'].				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
189	01:34:11:00	H/A WS POLICE GATHERING ON STREET [EXCERPT FROM 'BASTION POINT DAY 507']. DISSOLVE.	MERATA [V/O]: The occupation lasted five hundred and six days. On May 25th 1978, six hundred members of the police force, army, and combined state unions moved onto Bastion Point.	243	01:34:11:23	01:34:23:00
190	01:34:23:11	FADE IN GRAPHIC: Bastion Point DAY 507	MERATA [V/O]: This film is a record of that day. DEMONSTRATORS [V/O, on, sing]: <i>Hoki mai e tama mā ki roto, ki roto / I ngā ringa e tuwhera atu nei... [Come back boys into, into / these arms outstretched...]</i>	244 245	01:34:23:20	01:34:25:16 01:34:39:06
191	01:34:28:20	MCU AUNTY HOPEY [EXCERPT FROM 'BASTION POINT DAY 507']. ZOOM OUT AND PAN TO WS DEMONSTRATORS.	MERATA [V/O]: A few people at Bastion Point knew that I had been involved in filmmaking. And, I mean, it was very little involvement. And they phoned me up the - about a day before they thought the police were going to arrive to evict them.	246	01:34:37:00	01:34:52:04
192	01:34:52:19	EXCERPT FROM 'BASTION POINT DAY 507' OF JOE HAWKE, AUNTY HOPEY, ROGER RAMEKA AND DEMONSTRATORS.	MERATA [V/O]: The reason they gave me for wanting me to make the film, rather than, say, television or other people in the media, was that they felt it was important that for once, the story should be told as it is felt by Māori people.	247	01:34:54:02	01:35:10:03
193	01:35:02:13	EXCERPT FROM 'BASTION POINT DAY 507' OF DEMONSTRATORS.	DEMONSTRATORS [off/on perform haka]: ...ka ora...A! Tenei te ta ngata puhuru huru / Nana nei i tiki mai / Whakawhiti te ra / A upane ka upane! / A upane kaupane whiti te ra! /Hi!! [...life! / This is the hairy person / Who caused the sun to shine / Keep abreast! / The rank! Hold fast! / Into the sun that shines!]	248	01:35:09:12	01:35:26:22
194	01:35:13:06	WS DEMONSTRATORS DOING HAKA. OTHERS IN BG [EXCERPT FROM 'BASTION POINT DAY 507'].	MERATA [V/O]: You know, they were villainised by the press; demonised by anyone who was outside of the perimeter.	249	01:35:19:09	01:35:24:0
195	01:35:26:17	EXCERPT FROM 'BASTION POINT DAY 507' OF POLICE MOVING ONTO BASTION POINT.	RADIO ANNOUNCER [V/O]: Good Morning, Graham Osborne with the ten o'clock news on May the 25th. And it's a historic day for New Zealand, at Bastion Point a massive army, police contingent has moved in to remove the Māori land protesters.	250	01:35:31:22	01:35:43:04

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
196	01:35:41:18	CU PHOTOGRAPHS OF POLICE AND DEMONSTRATORS AT BASTION POINT.	MERATA [V/O]: This is the most important part of this history is happening here, while we can record it, and be witness to it. And hundreds of other people would be witness to it.	251	01:35:43:10	01:35:52:21
197	01:35:47:10	EXCERPT FROM 'BASTION POINT DAY 507' OF POLICE, DEMONSTRATORS AND MEDIA AT BASTION POINT. POLICEMAN COVERS LENS.	MERATA [V/O]: And it won't be just something that children will read in history books; it's something they'll be able to see on the - on the screen.	252	01:35:53:12	01:35:59:22
			DEMONSTRATORS [V/O, sing]: ...wai o Rotorua / Whiti atu koe hine / marino ana e. [...waters of Rotorua / But when you cross over girl / they will be calm]	253	01:36:00:04	01:36:11:02
198	01:36:00:16	BLACK.				
199	01:36:00:19	MWS AUNTY HOPEY BEING ESCORTED FROM BASTION POINT. PAN TO REVEAL MERATA IN BG WITH MICROPHONE [EXCERPT FROM 'BASTION POINT DAY 507'].	AUNTY HOPEY [off]: Kia kaha [stand strong].	254	01:36:01:05	01:36:01:20
			AUNTY HOPEY: Kaua e, Kaua e whawhai [Don't fight].	255	01:36:01:21	01:36:05:21
200	01:36:07:09	EXCERPT FROM 'BASTION POINT DAY 507' OF DEMONSTRATORS BEING ESCORTED BY POLICE.	MERATA [V/O]: What courage, what strength, what commitment, what dedication to stand and say, you know - in the face of our army, and our police, and the rest of the country howling for their blood... um, what extraordinary people. From - from that day forward, you know, I have been fearless, because it was as if you'd become part of something greater. It's a like a rebirth, it's a kind of like... when you fear nothing, you know, when you lose your fear about anything, you know, it makes you that much more powerful. You get so much more strength.	256	01:36:09:08	01:36:39:15
201	01:36:26:00	EXCERPT FROM 'BASTION POINT DAY 507' OF BUS DRIVING AWAY.				
202	01:36:34:02	EXCERPT FROM 'BASTION POINT DAY 507' OF DEMONSTRATORS AND POLICE.	DEMONSTRATOR [V/O, on]: We've been bloody passive for over a hundred bloody years! This is the way we get bloody treated?	257	01:36:40:22	01:36:46:04
203	01:36:42:13	ECU DEMONSTRATOR.	DEMONSTRATOR: ...for being passive? This is what we get.	258	01:36:48:03	01:36:50:23
			DEMONSTRATOR: How much longer must we - must we talk, must we ask? How much bloody longer?	259	01:36:53:18	01:36:58:22
			WOMAN [off]: [sings a moteatea - lament].	260	01:36:59:19	01:37:08:17

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
204	01:37:03:01	EXCERPT FROM 'BASTION POINT DAY 507' OF POLICE WATCHING AS BUILDINGS ARE DEMOLISHED.	MERATA [V/O]: It took two years to edit. It was only twenty - twenty-six minutes; it took two years to edit, because no one would support it, you know, apart from the Arts Council, which gave us a small grant. And so there was this race to get the film edited and, um... because the old people in it were - were by now ill.	261	01:37:08:17	01:37:25:16
205	01:37:24:11	EXCERPT FROM 'BASTION POINT DAY 507' OF PHOTOGRAPHS OF WOMAN, MEN, AND AUNTY HOPEY. DISSOLVE.	MERATA [V/O]: And I had this fear that some of them would die before the film was completed... and Aunty Hopey, who is in the film... expressed a desire to be the first one to see the film once it was finished.	262	01:37:26:06	01:37:37:07
206	01:37:33:15	FADE IN EXCERPT FROM 'BASTION POINT DAY 507' OF AUNTY HOPEY BEING ESCORTED FROM BASTION POINT. FREEZE FRAME CU AUNTY HOPEY. ZOOM IN.	MERATA [V/O]: And on the day we received the first print, I phoned her house to say that we finally had the print of 'Bastion Point', and she had died that morning. I found that heartbreaking.	263	01:37:38:02	01:37:49:14
			MERATA [V/O]: I've always felt strongly that our land gets taken, the fisheries and forests get taken. And in the same category is our stories.	264	01:37:53:18	01:38:01:23
			MERATA [V/O, on]: What we see on the screen is only the dominant white mono-cultural perspective on life. We need to see our own. We need to see our own people up there. We need to be able to identify with our own race. We need to see each other up there, and we need to go out and do it.	265	01:38:03:19	01:38:21:00
207	01:38:05:00	MCU MERATA [EXCERPT FROM 'KOHA: MAURI'].				
208	01:38:21:10	EXCERPT FROM 'KARANGA HOKIANGA' OF PRIESTS BEING WELCOMED ONTO MARAE [FILM STRIP EFFECT].	MERATA [V/O]: Before Christianity, the haka was more than just a ceremonial gesture. This was the face of Māoridom the first missionaries encountered.	266	01:38:26:21	01:38:24:18
	01:38:23:22	TITLE [SUPERED]: KARANGA HOKIANGA (1979) Director: Merata Mita				
209	01:38:31:23	MS PRIEST AND YOUNG MĀORI GIRLS TAKING COMMUNION. OTHERS IN BG [EXCERPT FROM 'KARANGA HOKIANGA'] [FILM STRIP EFFECT]. DISSOLVE.				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
210	01:38:34:15	CU PAINTING OF MĀORI WOMAN HOLDING BABY [EXCERPT FROM 'KARANGA HOKIANGA'] [FILM STRIP EFFECT].	PRIEST [V/O, on]: The Pākehā came in to create divisions, as it were, in New Zealand and to multiply, and to become another race and another people, where before there had only been Māori.	267	01:38:35:02	01:38:47:02
211	01:38:38:06	MCU PRIEST [EXCERPT FROM 'KARANGA HOKIANGA'] [FILM STRIP EFFECT].				
212	01:38:47:04	EXCERPT FROM 'THE BRIDGE: A STORY OF MEN IN DISPUTE' OF MEN PROTESTING ON BRIDGE AND MARCHING DOWN STREET [FILM STRIP EFFECT]. TEXT ON BANNERS: MANGERE BRIDGE LOCKOUT LHCC LABOURER WORKS DEPT	DEMONSTRATOR [V/O, on]: This struggle was getting harder, and that made us more determined.	268	01:38:57:19	01:39:00:23
	01:38:49:09	TITLE [SUPERED]: THE BRIDGE: A STORY OF MEN IN DISPUTE (1982) Co-director: Merata Mita				
213	01:39:01:13	L/A MS DEMONSTRATOR BESIDE BEEHIVE [EXCERPT FROM 'KARANGA HOKIANGA'] [FILM STRIP EFFECT].	DEMONSTRATOR [V/O]: Prepared for bigger conflicts, ready to punch holes into anything to get to the enemy.	269	01:39:01:22	01:39:06:04
214	01:39:07:20	EXCERPT FROM 'KESKIDEE AROHA' OF MERATA AND ARTISTS WALKING INTO PRISON [FILM STRIP EFFECT].	KESKIDEE AROHA SPOKESPERSON: The people here... are not, in their eyes most probably, probably are not as widely open to the pressures. Eventually they will get to see the pressure, and our constant fighting against, ah, convictions.	270	01:39:11:11	01:39:26:11
	01:39:10:07	TITLE [SUPERED]: KESKIDEE AROHA (1980) Co-director: Merata Mita				
215	01:39:14:11	EXCERPT FROM 'KESKIDEE AROHA' OF PRISONERS WATCHING KESKIDEE AROHA PERFORM [FILM STRIP EFFECT].				
216	01:39:21:17	EXCERPT FROM 'KESKIDEE AROHA' OF SOCIALISING [FILM STRIP EFFECT].				
217	01:39:26:11	MS KESKIDEE AROHA SPOKESPERSON [EXCERPT FROM 'KESKIDEE AROHA'] [FILM STRIP EFFECT].	KESKIDEE AROHA SPOKESPERSON: Survive, you know. Um... yeah, pressures.	271	01:39:26:11	01:39:31:04

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
218	01:39:31:22	EXCERPT FROM 'KESKIDEE AROHA' OF HEAD HUNTERS WALKING THROUGH FOREST [FILM STRIP EFFECT]. FADE TO BLACK.				
219	01:39:35:19	BLACK.				
220	01:39:38:04	FADE IN OPENING TITLE SEQUENCE OF 'KOHA.	GROUP [off]: [sing] <i>Piki mai, kake mai, whakarongo ki te tangi ā te huiā hui hui mai tātou, whitiwhiti korero whiua ki te ao e.</i>	272	01:39:40:05	01:39:56:20
	01:40:05:22	GRAPHIC: KOHA	GROUP: [speak/sing]. <i>Hei ma taketake, hei whakarongorongo. Ma te tini me te mana e.</i>	273	01:39:58:01	01:40:07:10
221	01:40:09:12	EXCERPT FROM 'KOHA' OF MERATA AND MAN.	MERATA [V/O]: I was interviewed for this incredibly important position in television. And I always had the feeling that I should have been baying down and licking their boots and, you know, being eternally grateful because they gave me my start. But actually it was 'Bastion Point' and 'Karanga Hokianga' and all those people connected with that, that gave me my start.	274	01:40:09:12	01:40:29:00
222	01:40:29:15	MS MERATA [EXCERPT FROM 'KOHA'].	MERATA: <i>Tēnā no koutou katoa. E roto I ā tātou aituā maha. Once again we travel the road of the eternal night with a poroporoake - a farewell to Rangi Metekingi from Wanganui, who died last week.</i>	275	01:40:29:23	01:40:42:23
			MERATA [V/O]: I was forced to present 'Koha'.	276	01:40:43:06	01:40:45:00
223	01:40:43:20	MS MERATA. ZOOM IN TO MCU [EXCERPT FROM 'MAKING WAVES'].	MERATA: Forced by default of there being no presenters. Um, and the criticism of Māori men about the fact that I was a woman on a marae, i.e. the marae that is 'Koha' - that was 'Koha' when it first started out. And that I was addressing the nation, and - and really only men should do that. And only men can mihi the dead, and only men can do this and that. I mean, I got it all the time. [<i>mihi: pay tribute to the dead</i>].	277	01:40:45:18	01:41:10:09
224	01:41:10:13	EXCERPT FROM 'MANA WAKA' OF OLD WOMAN WALKING TO YOUNG BOYS IN RIVER.	MERATA [V/O]: I - I just find that so... petty and insulting to the mana of women.	278	01:41:12:01	01:41:18:10
	01:41:12:05	TITLE [SUPERED]: MANA WAKA (1990) Director: Merata Mita				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
225	01:41:20:16	EXCERPT FROM 'MANA WAKA' OF MEN AND WOMEN PADDLING WAKA.	MERATA [V/O]: And if you look at these old archival films, you see so many things that - that have become taboo in the modern world. And you realise what shit it is. And why people feel it necessary, ah, for us to be divided - Māori men and women, it's just beyond my range of comprehension. I don't understand it at all, why they would want that division to be there.	279	01:41:21:20	01:41:45:01
226	01:41:40:21	EXCERPT FROM 'MANA WAKA' OF WOMAN TEACHING CHILDREN.	MERATA [V/O]: They offer us these platitudes, "Oh well, the Māori women's voice is the first one heard from the marae, calling the people in," you know. As if to say, "Well you should be satisfied with that," you know? "Your voice is the first one heard."	280	01:41:45:03	01:41:57:08
227	01:41:51:06	MCU MERATA [EXCERPT FROM 'MAKING WAVES']. FADE TO BLACK.	MERATA: But I'm not. I'm not satisfied with that. And I'm not stupid enough to accept that platitude as being, um, a reason why I shouldn't speak on a marae. I - I just find it insulting.	281	01:41:58:02	01:42:10:13
228	01:42:11:01	BLACK.				
229	01:42:11:04	MONTAGE SEQUENCE OF FILM STRIPS WITH FRAMES AND PHOTOGRAPHS OF MERATA.	INTERVIEWER [V/O]: Do you find that you're pushed or pressured by Māori to tell the stories, perhaps, that are more hard and political and - and all the rest of it, or is there a softness that you can touch, without being criticised from your own?	282	01:42:12:05	01:42:24:22
			MERATA [V/O]: Um, no I don't. Um, I like a hard edge, because there's so many soft edges, and there's so much compromise. And, ah, I mean, compromise is - is part of being colonial. You have to compromise to survive.	283	01:42:25:11	01:42:40:09
			MERATA [V/O]: We're - we're often too hard, you know, on our own people. As far as possible we try hard to maintain a level of integrity that is part of being Māori, and telling Māori stories, and trying to bring those to the screen. There have been so many projects that have been negative about Māori people, and it's one thing that I'm, you know, I'm determined not to give way to.	284	01:42:41:08	01:43:07:04

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
230	01:43:02:06	BLACK. FADE TO GREY. FADE TO BLACK.				
	01:43:07:12	FADE IN TEXT: "The revolution isn't just running out with a gun,				
	01:43:09:08	FADE IN TEXT: "The revolution isn't just running out with a gun, it's the arts as well.				
	01:43:10:11	FADE IN TEXT: "The revolution isn't just running out with a gun, it's the arts as well. And if a film I make causes Maori people to feel				
	01:43:11:18	FADE IN TEXT: "The revolution isn't just running out with a gun, it's the arts as well. And if a film I make causes Maori people to feel stronger about themselves,				
	01:43:13:05	FADE IN TEXT: "The revolution isn't just running out with a gun, it's the arts as well. And if a film I make causes Maori people to feel stronger about themselves, I'm achieving something				
	01:43:14:16	FADE IN TEXT: "The revolution isn't just running out with a gun, it's the arts as well. And if a film I make causes Maori people to feel stronger about themselves, I'm achieving something worthwhile for the revolution."				
	01:43:16:03	FADE IN TEXT: "The revolution isn't just running out with a gun, it's the arts as well. And if a film I make causes Maori people to feel stronger about themselves, I'm achieving something worthwhile for the revolution." Merata Mita				
231	01:43:21:08	BLACK.				
232	01:43:22:09	FADE IN IMAGE OF MERATA THROUGH MAGNIFYING GLASS.	HEPI [V/O]: As if by fate, my mother's life seemed intertwined with the tumultuous events of her era. And when the tensions of the nations reached their highest, the drama would unfold on her own doorstep.	285	01:43:24:13	01:43:37:11

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
233	01:43:28:19	MONTAGE SEQUENCE OF HEPI LOOKING AT FILM STRIP.				
234	01:43:41:08	TRANSITION TO EXCERPT FROM [BBC'S 'MĀORI A NEW DAWN'] OF EDEN PARK TO MERATA'S HOUSE. DISSOLVE.	REPORTER [V/O]: Just over the road from Auckland's international rugby ground, the home of Māori filmmaker Merata Mita, whose controversial documentary on the South African tour was made in the teeth of strident government opposition.	286	01:43:39:16	01:43:51:18
235	01:43:44:19	FADE IN WS HEPI AND RICHARD WALKING TO MERATA'S HOUSE.	RICHARD [V/O]: We knew something big was happening.	287	01:43:53:07	01:43:54:20
236	01:43:55:10	MWS RICHARD AND HEPI SEATED ON STEPS.	RICHARD: Whether we understood it totally... maybe not. But...	288	01:43:55:14	01:43:59:20
237	01:44:00:01	CU RICHARD. HEPI IN RIGHT EDGE OF FRAME.	RICHARD: She had made 'Bastion Point' before that, and this was, kind of, on the same - same vein.	289	01:44:00:09	01:44:07:06
238	01:44:07:13	CU PHOTOGRAPH OF STEVE BIKO [FILM STRIP EFFECT].	MERATA [V/O]: On September 12th 1980, the anniversary of Steve Biko's death, the New Zealand Rugby Football Union invited White South Africa to send the Springbok team to New Zealand.	290	01:44:07:15	01:44:16:15
	01:44:08:15	TITLE [SUPERED]: PATU (1983) Director: Merata Mita				
239	01:44:16:23	FADE IN GRAPHIC [FILM STRIP EFFECT]: PATU!	DEMONSTRATORS [V/O]: Amandla! Amandla! Amandla! Amandla! [Power!] [CONTINUES UNDER].	291	01:44:18:08	01:44:26:03
240	01:44:22:11	CU PHOTOGRAPH OF DEMONSTRATORS [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT]. TEXT ON BANNER: DO NOT WANT AFFRIKAAN	MERATA [V/O]: Rugby with South Africa goes back sixty years to 1921.	292	01:44:26:03	01:44:29:13
241	01:44:26:22	CU PHOTOGRAPH OF ARMY TRUCKS ARMY AND CROWD IN BG [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].				
242	01:44:29:22	EXCERPT FROM 'PATU' OF DEMONSTRATORS MARCHING [FILM STRIP EFFECT]. TEXT ON BANNER: STOP THE TOUR	MERATA [V/O]: Up to 1967, Māoris were excluded from teams touring South Africa.	293	01:44:30:05	01:44:34:06

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
243	01:44:34:11	EXCERPT FROM 'PATU' OF RUGBY SPECTATORS BEHIND FENCE AT HAMILTON RUGBY GROUND AND DEMONSTRATORS MARCHING DOWN STREET [FILM STRIP EFFECT]	MERATA [V/O]: The Black South African Rugby Union has never been invited here.	294	01:44:34:22	01:44:38:04
		TEXT ON BANNERS: STOP THE TOUR BOKS GO HOME	RUGBY FAN: You're a bunch of nigger-lovers!	295	01:44:39:04	01:44:41:13
	01:44:34:11	TITLE [SUPERED]: HAMILTON	ERUERA [V/O]: Rugby in New Zealand is like a religion.	296	01:44:42:04	01:44:44:08
244	01:44:45:08	M2S AWATEA AND ERUERA.	ERUERA: So, she was like the anti-Christ [laughs].	297	01:44:45:08	01:44:50:02
245	01:44:50:04	WS NATIONAL PARTY MEMBERS WALKING INTO PARTY [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].	DEMONSTRATORS [off/on, chant]: Tahi, rua, toru, wha! We don't want South Africa! Tahi, rua, toru, wha! We don't want South Africa! Tahi, rua, toru, wha! We don't want South Africa! [general shouting].	298	01:44:50:04	01:45:10:17
			ERUERA [V/O]: There she was, being an upstart, you know, being radical.	299	01:44:52:18	01:44:56:00
246	01:44:53:22	WS DEMONSTRATORS BEHIND HELD BACK BY POLICE [FILM STRIP EFFECT].	ERUERA [V/O]: She was taking on the Old Boys' Club.	300	01:44:56:17	01:44:58:11
247	01:44:57:12	EXCERPT FROM 'PATU' OF RUGBY VIPS WALKING [INCLUDING BOB JONES] INTO PARTY PAST DEMONSTRATORS. GUEST AND BOB JONES DO THE FINGERS TO THE DEMONSTRATORS [FILM STRIP EFFECT].	MERATA [V/O]: They were all saying things like, "Oh, why doesn't she make nice films."	301	01:45:07:20	01:45:10:15
248	01:45:10:17	MCU DEMONSTRATOR. OTHERS IN BG [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].	DEMONSTRATOR: Shame!	302	01:45:10:17	01:45:11:15
			DEMONSTRATORS: [shout, et cetera] FADES OUT	303	01:45:10:17	01:45:22:14
			MERATA [V/O]: I mean, I couldn't make nice films, because they were doing ugly things.	304	01:45:11:10	01:45:14:14
249	01:45:11:13	MS GUEST WALKING INTO PARTY AND DOING THE FINGERS TO THE DEMONSTRATORS [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
250	01:45:14:22	MCU DEMONSTRATOR. OTHERS IN BG [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].	DEMONSTRATOR: Shame on you! Shame!	305	01:45:15:01	01:45:17:21
			MERATA [V/O]: Our government was desperate to be re-elected, and appeal to all the rural, kind of, right-wing, sort of, rugby types. So they decided to go ahead with the - with the tour.	306	01:45:18:13	01:45:28:12
251	01:45:19:05	MWS PAN ROBERT MULDOON [PRIME MINISTER X TO X] WALKING PAST THE DEMONSTRATORS [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].				
252	01:45:28:21	CU PHOTOGRAPH OF BOY HOLDING NEWSPAPER [FILM STRIP EFFECT]. NEWSPAPER HEADLINE: TOUR IS ON	MERATA [V/O, on]: There was a lot at stake, um, politically.	307	01:45:35:05	01:45:37:09
253	01:45:37:09	CU MERATA [EXCERPT FROM CLOSE UP: PATU - COMPLETING THE PICTURE]. [FILM STRIP EFFECT].	MERATA: There was a lot at stake, um, for other women in film as well, and there was a lot at stake for Māoris, because I'm the only independent Māori filmmaker there is.	308	01:45:37:18	01:45:47:19
254	01:45:46:21	EXCERPT FROM 'PATU' OF ALL BLACKS VS SPRINGBOKS GAME [FILM STRIP EFFECT].	CROWD: [shout, et cetera]. FADES OUT.	309	01:45:46:21	01:46:55:08
			MERATA [V/O]: At first I was fortunate, in that I had no credibility. They, sort of, thought, oh, you know, here's this silly woman coming along. And, yeah, she's had this bit of training in television, and that. But, ah, they didn't take me seriously as a threat.	310	01:45:50:03	01:46:02:10
255	01:45:51:20	EXCERPT FROM 'PATU' OF POLICEMAN ON SIDELINE AT ALL BLACKS VS SPRINGBOKS GAME. HE HOLDS UP POSTER [FILM STRIP EFFECT] TEXT ON POSTER: STOP THE BLOODY TOUR				
256	01:46:02:21	CU MERATA [EXCERPT FROM BBC's 'MĀORI A NEW DAWN'].	MERATA [V/O]: They thought that, um, if the job were made difficult enough, you know, lack of funding, um, I wasn't able to hire gear, um, I wasn't an accredited filmmaker. That all those obstacles in the way would mean that the project would surely fail; that it wouldn't be seen through. So they, sort of, you know, there was this benign, sort of, thing about, um, eventually it'll go away. But it didn't.	311	01:46:03:00	01:46:25:03

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
257	01:46:25:06	EXCERPT FROM 'PATU' OF DEMONSTRATORS [FILM STRIP EFFECT].	DEMONSTRATORS [chant]: One, two, three, four! We don't want your racist tour! One, two, three, four! We don't want your racist tour! One, two, three, four! We don't want your racist tour! [CONTINUES UNDER].	312	01:46:25:06	01:46:37:21
			MERATA [V/O]: The whole, sort of, ambiguity of fighting racism in South Africa, ignoring racism in New Zealand, thinking that the problem belonged elsewhere, attracted the Māoris behind me, you know, very strongly.	313	01:46:37:21	01:46:49:11
			DEMONSTRATOR [V/O, on]: Yeah. We're concerned about, ah, you know, what's happening to our... to our brothers, eh? You know?	314	01:46:49:08	01:47:54:03
			DEMONSTRATORS [chant]: We don't want your racist tour! One, two, three, four! We don't want your racist tour! [et cetera].	315	01:46:50:01	01:47:06:04
258	01:46:50:09	CU DEMONSTRATOR WALKING. OTHERS IN BG [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].	DEMONSTRATOR: You know, they're - they're suffering, eh? You know, same as we're suffering here. Same system.	316	01:46:55:00	01:47:00:19
259	01:47:01:01	MWS DEMONSTRATORS HOLDING BANNER [FILM STRIP EFFECT]. TEXT ON BANNER: NATS HOST TO APARTHEID	DEMONSTRATOR [off]: If you've got the money, eh, or, you know, you might get some justice.	317	01:47:01:10	01:47:03:17
260	01:47:03:20	MCU DEMONSTRATOR WALKING. OTHERS IN BG [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].	DEMONSTRATOR Yeah. Piss poor if you haven't, though.	318	01:47:04:02	01:47:06:02
261	01:47:06:04	MCU ANDREW MOLESTANE [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].	ANDREW MOLESTANE: In the name of the voiceless, voteless, and right-less majority of my people, in greet you all.	319	01:47:06:20	01:47:15:22
			DEMONSTRATORS [off]: [cheer].	320	01:47:15:19	01:47:17:13
262	01:47:17:01	EXCERPT FROM 'PATU' DEMONSTRATORS MARCHING [FILM STRIP EFFECT]. TEXT ON BANNER: MOBILISE MAY 1st	DEMONSTRATORS [chant]: One, two, three, four! We don't want your racist tour! One, two...	321	01:47:17:08	01:47:20:19
			RHYS [V/O, on]: And she used to take us, um [laughs] filming with her [laughs].	322	01:47:19:04	01:47:24:03
263	01:47:20:19	MCU RHYS.				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
264	01:47:24:07	EXCERPT FROM 'PATU' OF REPORTERS [BACKS TO CAMERA] MOVING TOWARDS CROWD BEHIND FENCE [FILM STRIP EFFECT].	CROWD: [shout, et cetera].	323	01:47:24:07	01:47:31:07
			RAFER [V/O, on]: I went to Hamilton just carrying spare film cans.	324	01:47:28:14	01:47:31:19
265	01:47:31:07	MCU RAFER.	RAFER: And they - they were told where the fence was going to be pulled down before they invaded... the pitch. So we were there when it all happened.	325	01:47:32:23	01:47:41:23
266	01:47:42:03	EXCERPT FROM 'PATU' OF DEMONSTRATORS RUNNING THROUGH CROWD OF SUPPORTERS AND RUNNING ONTO THE FIELD [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].	CROWD: [shout, et cetera].	326	01:47:42:03	01:48:47:20
			RAFER [V/O]: So Mum didn't tell me anything about it. I thought we were just going in a certain place to film. I remember the fence came down really quickly. And I was actually in shock when I saw that. I thought, oh my God. This is actually happening.	327	01:47:51:07	01:48:02:13
			REPORTER [V/O]: Protest breaking in at Hamilton's Rugby Park. Here's Graeme Moody at the park.	328	01:48:05:15	01:48:09:23
			GRAEME MOODY [V/O]: The demonstrators arrived at the ground just a short while ago. They marched past the main gate, and then just a few seconds later we saw them pouring through the crowd, and onto the ground. At the moment, there's a group of around five hundred to - or over five hundred demonstrators anyway - grouped in the centre of the ground. They're standing arm-in-arm with a police escort around them.	329	01:48:10:08	01:48:30:03
267	01:48:22:18	EXCERPT FROM 'PATU' OF POLICE AND DEMONSTRATORS ON RUGBY FIELD. SMOKE BOMB IS LET OFF [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].	GRAEME MOODY [V/O]: Although we've just seen a large cloud of smoke emit from the middle of them. I'm not sure what it is; it might be some sort of a smoke bomb, or some sort of gas. I can't really tell what it is. There are more police coming out from under the stand to surround the demonstrators, and it's probably, ah, to keep rugby followers away from the group.	330	01:48:30:20	01:48:47:05
			RHYS [V/O, on]: And Mum was right there filming all of this.	331	01:48:47:19	01:48:49:20
268	01:48:48:17	MCU RHYS.	RHYS: And, um, the reaction of the rugby people after was just disgusting.	332	01:48:50:21	01:48:54:09

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
269	01:48:54:13	EXCERPT FROM 'PATU' OF SUPPORTERS, DEMONSTRATORS AND POLICE ON RUGBY FIELD [FILM STRIP EFFECT].	RHYS [V/O]: Just indiscriminate violence. That time I was - I was really scared for... you know, Mum's safety and everyone else's safety.	333	01:48:54:13	01:49:03:11
			CROWD [chant] ...world's watching! The whole world's watching! The whole world's watching! The whole...	334	01:48:59:16	01:49:04:05
			GRAEME MOODY [V/O]: ...moving. Arm-in-arm on the centre of the pitch.	335	01:49:04:15	01:49:07:01
			MERATA [V/O, on]: The authorities freaked, because they did not expect that amount of support, you know, from the groundswell of people. And neither did they expect the strength, um, behind that support, and certainly from me, to keep the project going.	336	01:49:05:11	01:49:18:13
270	01:49:09:02	CU MERATA [EXCERPT FROM BBC's 'MĀORI' A NEW DAWN].				
271	01:49:18:07	CU LETTER OF COMPLAINT. HIGHLIGHTED TEXT: We wish to lodge the strongest possible protest at the granting of thirteen thousand dollars to Merita Mita of Mita Films, Auckland, for the making of a film on the anti-apartheid movement and the 1981 tour. What guarantee has the Arts Council that the film in question is accurate, impartial and non-political and is not made for anarchist propaganda...? ...immediately withdraw this ill considered and irresponsible grant.	MERATA [V/O]: A lot of silliness went on at government level, and Rugby Union level. The matter was raised in parliament about why someone like me, ah, should receive a grant from the Arts Council.	337	01:49:19:13	01:49:31:09
272	01:49:30:13	CU NEWSPAPER HEADLINE: Fuss about film grants...	MERATA [V/O]: The fact that fifty percent of the New Zealand population, um, got out in the streets, and were opposed to this tour, meant nothing to them.	338	01:49:32:12	01:49:40:06
273	01:49:37:17	CU NEWSPAPER HEADLINE: Racists take issue with film grant	MERATA [V/O, on]: What you're fighting, um, are these kinds of entrenched attitudes that come from people who control money in the film industry. And you become very angry. You become very angry because it's an unfair fight, and a lot of your energy, that can be going into making a fantastic film - a better film, a much more deserving film - is being diverted into fighting these institutions and trying to establish your own set of values.	339	01:49:41:14	01:50:08:05

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
274	01:49:43:08	CU NEWSPAPER ARTICLE: Anarchist "Or will it be similar to the previous film on Bastion Point - which was a portrayal of anarchist propaganda," he said...				
275	01:49:53:16	CU NEWSPAPER HEADLINE: Arts grants attacked				
276	01:50:02:09	CU MERATA [EXCERPT FROM 'CLOSE UP: PATU - COMPLETING THE PICTURE'] [FILM STRIP EFFECT].				
277	01:50:08:08	MCU RAFER.	RAFER: We had to be very careful because, ah, a lot of the rugby supporters blamed - blamed the media - the media, for drumming up a lot of the protest, which was total bullshit. But that was what the view was.	340	01:50:08:13	01:50:20:10
278	01:50:20:17	MS RACIST AND DEMONSTRATORS IN STREET. RACIST EXIT LEFT OF FRAME [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT]. TEXT ON BANNER: SIGN THE PETITION	RACIST: How would you like it if - if there was a load bloody blacks sitting up there now trying to fight for us? DEMONSTRATOR: I wouldn't mind that. RACIST: You wouldn't mind that? DEMONSTRATOR: No. DEMONSTRATOR #2 [off]: They're just people like you and me. What's the difference? DEMONSTRATOR: Yeah. DEMONSTRATOR #2 [off]: Just like you and me.	341 342 343 344 345 346 347	01:50:20:19 01:50:24:05 01:50:25:08 01:50:25:21 01:50:25:21 01:50:28:00 01:50:28:09	01:50:25:02 01:50:25:04 01:50:26:00 01:50:26:05 01:50:27:23 01:50:28:08 01:50:29:08
279	01:50:29:09	M2S MEN ON STREET [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].	MAN ON STREET #1 [on/off]: You know, you don't understand; you're the media, you don't understand South Africa. You don't understand South Africa. MAN ON STREET #2 [off]: I would've been straight in there with an...	348 349	01:50:29:13 01:50:31:14	01:50:34:03 01:50:33:07
280	01:50:33:15	MS MAN ON STREET [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].	MAN ON STREET #2: Feeling was running high from the Hamilton match, and you would've just wanted to... stomp them, eh? You know, bust them.	350	01:50:33:15	01:50:40:01

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
281	01:50:40:04	EXCERPT FROM 'CLOSE UP: PATU - COMPLETING THE PICTURE' OF MERATA AT HOME WITH CHILDREN [FILM STRIP EFFECT].	BRIAN EDWARDS [V/O]: When all this was going on, you were - you were a mother of, I think, five children, ah, at that time.	351	01:50:41:07	01:50:46:06
			MERATA [V/O]: Mmm, mmm.	352	01:50:44:21	01:50:45:21
			BRIAN EDWARDS [V/O]: And in a sense that - that should have helped. But in some curious irony, it seemed to make it worse. People seemed to think it was totally inappropriate for a mother of five children to be doing these things. Is that right?	353	01:50:46:20	01:50:56:00
			MERATA [V/O]: Mmm. Yes, they did think that. Yeah, you're quite right. They, um, you know, like, "She should have been home in the kitchen, and looking after the kids," and all that kind of thing.	354	01:50:54:05	01:51:02:14
			YOUNG ERUERA [V/O, on]: This boy called me names; this big guy.	355	01:51:03:13	01:51:06:21
282	01:51:04:00	MCU YOUNG ERUERA [EXCERPT FROM 'CLOSE UP: PATU - COMPLETING THE PICTURE'] [FILM STRIP EFFECT].	YOUNG ERUERA: Um, he told me to go back to my own country.	356	01:51:07:09	01:51:11:00
283	01:51:11:01	MCU YOUNG AWATEA [EXCERPT FROM 'CLOSE UP: PATU - COMPLETING THE PICTURE'] [FILM STRIP EFFECT].	AWATEA: Before we'd always be, kind of, talking and laughing a lot. But now, we're kind of... there's a - like a gloom hanging all over us.	357	01:51:11:10	01:51:19:10
284	01:51:21:00	ARCHIVE FOOTAGE OF YOUNG AWATEA AND CHILDREN PLAYING. DISSOLVE.	AWATEA [V/O, on]: I had friends saying, "Oh, my parents told me we're not allowed to play with you anymore, because your mum is a radical." I clearly remember the faces, telling me that they couldn't...	358	01:51:21:20	01:51:33:12
285	01:51:33:14	FADE IN MCU AWATEA. DISSOLVE.	AWATEA: ...um, keep a friendship with me anymore, because of what my mother was doing.	359	01:51:34:14	01:51:38:16
286	01:51:41:14	FADE IN CU PHOTOGRAPH OF MERATA AND YOUNG AWATEA. DISSOLVE.	MERATA [V/O, on]: So I could tell they were under stress. And, ah, because I was under stress myself, um, I wasn't as good as should have been in helping to relieve their stress...	360	01:51:42:06	01:51:53:08

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
287	01:51:48:17	FADE IN CU MERATA. FREEZE FRAME. ZOOM IN [EXCERPT FROM 'CLOSE UP: PATU - COMPLETING THE PICTURE'] [FILM STRIP EFFECT]. FADE TO BLACK.	MERATA [V/O]: When you come up against that kind of racism, you know, so raw, it's probably the ugliest thing you have to experience in your lifetime.	361	01:51:57:00	01:52:05:05
			MERATA [V/O]: But the fact of the matter is that when you have children, you have an investment in the future, and so you come out fighting again.	362	01:52:05:14	01:52:12:18
288	01:52:13:20	EXCERPT FROM 'PATU' OF DEMONSTRATORS AND POLICE ON STREET EXCERPT FROM 'PATU' [FILM STRIP EFFECT].	POLICEMAN [off, on]: What you did just then, you did for the last time. You do that when there's anything happening, and you'll get stomped on or locked up.	363	01:52:14:05	01:52:21:05
289	01:52:19:11	MS POLICEMAN. CROWD IN BG [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].	DEMONSTRATOR [off]: We realise that.	364	01:52:21:20	01:52:22:14
290	01:52:23:12	WS POLICE IN LINE. POLICEMAN WITH LOUD HAILER WALKS FORWARD [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].	POLICEMAN [on/off]: All persons are warned to stay clear... of police lines... and fifty yards in advance of the police lines.	365	01:52:23:18	01:52:31:10
291	01:52:30:03	MCU POLICEMAN [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].				
292	01:52:32:02	WS PAN POLICE ADVANCING WITH BATONS ON DEMONSTRATORS [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].	POLICE: [grunt].	366	01:52:32:02	01:52:35:19
			DEMONSTRATORS: [shout, wail et cetera].	367	01:52:32:02	01:52:43:19
293	01:52:43:19	EXCERPT FROM 'PATU' OF POLICE BEATING DEMONSTRATORS WITH BATONS [FILM STRIP EFFECT].	POLICE and DEMONSTRATORS: [shout, et cetera].	368	01:52:43:19	01:52:54:07
			DEMONSTRATOR: Oh! Hey!	369	01:52:53:06	01:52:54:21
			DEMONSTRATORS [off]: [screams in agony]	370	01:52:56:20	01:52:59:07
			POLICEMAN [off]: Move slowly. Make sure you put them down, and make sure you hurt them.	371	01:52:53:06	01:52:57:03
			POLICE: [grunt].	372	01:52:54:23	01:52:59:03
294	01:52:59:12	PAN TO MCU POLICEMAN. OTHERS IN BG [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].	POLICEMAN [off/on]: Take that camera out of here. I'm warning you. Get that camera you!	373	01:52:59:12	01:53:03:13
			DEMONSTRATORS and POLICE: [shout, grunt et cetera].	374	01:52:59:12	01:53:10:15

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
295	01:53:04:04	WS POLICE KICKING DEMONSTRATORS [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].				
296	01:53:10:15	WS DEMONSTRATORS PULLING DOWN FENCE, POLICE AND SUPPORTERS [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].	DEMONSTRATOR [off]: Kicked me in the balls, and I did nothing!	375	01:53:12:02	01:53:14:13
297	01:53:15:00	EXCERPT FROM 'PATU' OF WOUNDED DEMONSTRATORS, AND MUDDY POLICE [FILM STRIP EFFECT].	DEMONSTRATOR [off]: [cries].	376	01:53:15:00	01:53:17:03
			DEMONSTRATORS and POLICE [on/off]: [shout, grunt, scream et cetera]. [CONTINUES UNDER].	377	01:53:20:12	01:53:37:12
298	01:53:26:01	MS WOMAN LOOKING OUT WINDOW [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].				
299	01:53:28:20	EXCERPT FROM 'PATU' OF POLICE AND DEMONSTRATORS FIGHTING AND RUNNING ON STREET [FILM STRIP EFFECT].	ERUERA [V/O]: Eventually they had hours and hours and hours of footage... from protests, you know all - all throughout the - the nation; including meetings.	378	01:53:37:12	01:53:45:09
			ERUERA [V/O, on]: Um, she had film, ah, the police call it evidence.	379	01:53:46:21	01:53:49:14
300	01:53:47:10	M2S AWATEA AND ERUERA.	ERUERA: And I suppose we viewed it as evidence too, but evidence of police brutality.	380	01:53:50:20	01:53:55:00
			RICHARD [V/O, on]: And they were constantly trying to get film off her, so that they could identify targets or - or the main protagonists, um, in the Springbok Tour movement.	381	01:53:55:09	01:54:06:13
301	01:53:55:18	MWS RICHARD AND HEPI SEATED ON STEPS.				
302	01:54:06:21	MCU RICHARD. HEPI IN RIGHT EDGE OF FRAME. DISSOLVE.	RICHARD: Yeah, the whole time we were wondering whether they were gonna come and bust the door down or, you know, what - you know, just do whatever they could to put pressure on us.	382	01:54:07:01	01:54:15:23
			POLICEMAN [V/O]: [shout].	383	01:54:15:00	01:54:17:23

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
303	01:54:17:14	FADE IN MONTAGE SEQUENCE OF HOUSE OVERLAYED WITH EXCERPT FROM 'PATU' OF POLICE AND DEMONSTRATORS FIGHTING AND RUNNING ON STREET. FADE TO WHITE.	POLICEMAN [V/O]: Advance! Move!	384	01:54:18:09	01:54:20:07
			POLICE AND DEMONSTRATORS: [grunt, shout, et cetera] [CONTINUES UNDER].	385	01:54:19:02	01:54:25:00
			AWATEA [V/O]: The harassment... coming through the house with dogs, on the pretext of looking for film.	386	01:54:23:03	01:54:28:09
			AWATEA [V/O]: I don't recall that they ever had warrants. I remember... my mum always saying, um, "Where's your warrant? Where's your warrant?"	387	01:54:30:03	01:54:38:19
304	01:54:38:19	WHITE.				
305	01:54:39:12	FADE IN CU NEWSPAPER ARTICLE WITH PHOTOGRAPH OF MERATA. POLICE REJECT HARASSMENT CLAIMS... Asked to comment on Merata Mita's claims of police harassment, the Auckland Police commander, Assistant Commissioner Bryan Gibson, said he believed they were "a great deal of clap-trap." Mita had been unable to give the police any specifics on her allegations, Mr Gibson told the "Post."	RICHARD [V/O]: I remember... Mum being strip-searched.	388	01:54:45:17	01:54:48:22
306	01:54:50:15	FADE IN CU NEWSPAPER ARTICLE WITH PHOTOGRAPH OF MERATA. FADE TO BLACK. Recurring nightmare for tour film-maker	RICHARD [V/O]: Mum spoke of the humiliation... so I began to be aware of, not only did this, ah, incident happen, but what it felt like for Mum.	389	01:54:50:20	01:55:00:08
	01:54:53:09	FADE IN TEXT: MERATA MITA... "It seemed to me a total waste of time complaining to the police about the police."				
307	01:55:02:23	BLACK.				
308	01:55:03:17	FADE IN MCU RICHARD. HEPI IN RIGHT EDGE OF FRAME.	RICHARD: I got beaten up by the police when I was... sixteen.	390	01:55:03:17	01:55:07:02
309	01:55:07:08	MWS RICHARD AND HEPI SEATED ON STEPS. DISSOLVE.	RICHARD: Right here, actually.	391	01:55:08:04	01:55:09:05
			POLICE AND DEMONSTRATORS: [shout, et cetera].	392	01:55:10:16	01:55:13:11

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
310	01:55:11:19	FADE IN CU PHOTOGRAPH OF YOUNG RHYS, MERATA, YOUNG AWATEA, YOUNG ERUERA AND YOUNG RICHARD ON AND BESIDE HORSE. ZOOM IN ON RICHARD.	RICHARD [V/O]: I hadn't done anything... and they just... grabbed me, and threw me in the back of the car, got me back here, and then gave me a hiding.	393	01:55:13:09	01:55:21:16
			POLICE AND DEMONSTRATORS: [shout, et cetera].	394	01:55:21:18	01:55:25:10
			POLICEMAN [off]: Make sure you put them down, and make sure you hurt them.	395	01:55:22:21	01:55:25:03
			RICHARD [V/O, on]: I was only fifteen; I couldn't really defend myself, you know, two big cops. I was just a boy.	396	01:55:25:21	01:55:31:07
311	01:55:27:03	MCU RICHARD. HEPI IN RIGHT EDGE OF FRAME. DISSOLVE.	RICHARD: Um... yeah, that happened more than once.	397	01:55:32:15	01:55:35:14
			POLICE AND DEMONSTRATORS: [shout, et cetera].	398	01:55:36:07	01:55:46:20
312	01:55:38:14	FADE IN L/A MS PLANT HANGING FROM VERANDA ROOF. FADE IN OVERLAY OF EXCERPT FROM 'PATU' OF POLICE BEATING DEMONSTRATORS. DISSOLVE.	ERUERA [V/O]: I remember being in the hall - hallway [breathes heavily] looking down the hallway [breathes heavily] to the main entrance of the house [breathes heavily].	399	01:55:45:18	01:55:55:02
313	01:55:50:23	FADE IN MWS HALLWAY TRACK IN [RE-ENACTMENT]. DISSOLVE.	ERUERA [V/O]: [breathes heavily] My brother is, um...	400	01:55:58:12	01:56:00:11
314	01:55:59:05	FADE IN CU PHOTOGRAPH OF YOUNG ERUERA. FADE IN OVERLAY OF IMAGES OF FIGHT WITH POLICEMAN. DISSOLVE.	ERUERA [V/O]: ...fighting with police.	401	01:56:02:04	01:56:04:06
			ERUERA: [breathes heavily]. If the policeman put his hand on Mum or something, Richard was the first, ah, to react... he will, sort of, bore the brunt of it.	402	01:56:06:07	01:56:15:08
315	01:56:18:19	FADE IN L/A CU PART OF HOUSE. FADE TO BLACK.	AWATEA [V/O]: There were a few of them, and they were beating him, and kicking him... And Mum just waded in there, and... told them, you know, to get off her property, and to leave her son alone.	403	01:56:19:03	01:56:31:17
316	01:56:39:15	BLACK.	MERATA [V/O, on]: I totally underestimated the viciousness that lies just below the surface of, you know, New Zealand society.	404	01:56:41:04	01:56:47:14

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
317	01:56:44:22	FADE IN CU MERATA [EXCERPT FROM 'CLOSE UP: PATU - COMPLETING THE PICTURE'] [FILM STRIP EFFECT].	MERATA: I totally underestimated the amount of racism, um, that there was, and how little it takes, you know, before it comes to the surface.	405	01:56:48:02	01:56:55:20
318	01:56:55:18	CU YOUNG ERUERA. PAN TO CU YOUNG AWATEA [EXCERPT FROM 'CLOSE UP: PATU - COMPLETING THE PICTURE'] [FILM STRIP EFFECT].	MERATA [V/O]: It's a - a situation you wouldn't want to put your children into.	406	01:56:55:22	01:56:58:22
			AWATEA [V/O]: Patu...	407	01:56:59:12	01:57:00:03
319	01:56:59:18	MCU AWATEA.	AWATEA: ...continues to impact on our family today.	408	01:57:01:08	01:57:04:10
320	01:57:04:19	MCU RICHARD. HEPI IN RIGHT EDGE OF FRAME.	RICHARD: I think from that time on, like, um... I - I became quite rebellious.	409	01:57:05:01	01:57:10:08
321	01:57:10:11	MCU AWATEA.	AWATEA: He since had a very, um, has had a very troubled life.	410	01:57:10:19	01:57:15:18
322	01:57:15:18	MCU RICHARD. HEPI ENTERS RIGHT EDGE OF FRAME.	RICHARD: Yeah, no. I - I don't like police, eh? [laughs].	411	01:57:15:18	01:57:18:15
			HEPI: Yeah.	412	01:57:18:10	01:57:18:19
			RICHARD: Sure they don't like me either.	413	01:57:18:19	01:57:20:03
			AWATEA [V/O, on]: My own attitudes towards being anti-establishment, and anti-police took me down an anti-social path as well.	414	01:57:20:19	01:57:30:10
323	01:57:21:04	MCU AWATEA.	AWATEA: So there's been very real negative consequences for us a whānau.	415	01:57:32:12	01:57:37:05
324	01:57:38:20	WS MERATA, YOUNG AWATEA AND YOUNG ERUERA WALKING ALONG BEACH [EXCERPT FROM 'CLOSE UP: PATU - COMPLETING THE PICTURE'] [FILM STRIP EFFECT].	MERATA [V/O, on]: It made me into a very angry person, and I'm normally not. When people are kind to me now, I look on it with a great deal of suspicion. In fact I can't handle that kind of kindness from people anymore. I always think that there's something behind it. I've just got so used to battling.	416	01:57:40:18	01:57:56:12
325	01:57:49:06	CU MERATA [EXCERPT FROM 'CLOSE UP: PATU - COMPLETING THE PICTURE'] [FILM STRIP EFFECT].	MERATA: And those are quite self-destructive changes.	417	01:57:57:14	01:58:01:14

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
326	01:58:01:18	EXCERPT FROM 'CLOSE UP: PATU - COMPLETING THE PICTURE' OF MERATA, YOUNG AWATEA AND YOUNG ERUERA WALKING ALONG BEACH [FILM STRIP EFFECT] DISSOLVE.	BRIAN EDWARDS [V/O]: That was - two years of your life went into that.	418	01:58:03:09	01:58:05:15
			MERATA [V/O]: Mmm.	419	01:58:05:16	01:58:06:03
			BRIAN EDWARDS [V/O]: Was it worth it?	420	01:58:06:00	01:58:06:13
			MERATA [V/O]: Um... in all honesty, when I look back on it, the personal cost, I think, um, was too high; there was too much against it. And I look back on it, and think, how awful. I'll never do it again.	421	01:58:06:18	01:58:20:13
327	01:58:22:08	FADE IN MONTAGE SEQUENCE OF HEPI IN CUTTING AND SPLICING FILM ROLL AND PLACING IT IN CAN.	HEPI [V/O]: My family was under siege, and I can feel my mother's anger in every frame of 'Patu'.	422	01:58:28:16	01:58:34:16
			HEPI [V/O]: She wanted her films to help create a better future for her children. But her work had put her family in the firing line.	423	01:58:36:08	01:58:42:21
			HEPI [V/O]: Out our best, we're the closest family I know, in terms of our love for one another. And at our worst, we could probably be described as dysfunctional.	424	01:58:45:00	01:58:54:16
			HEPI [V/O]: But I understand now why my mother sheltered me as she did.	425	01:58:55:23	01:58:59:11
			HEPI [V/O]: She didn't want my future to be determined by the struggles of the past.	426	01:59:00:14	01:59:05:07
328	01:59:11:09	MCU RAFER.	RAFER [V/O]: I'm glad I was the eldest, actually...	427	01:59:09:07	01:59:11:03
			RAFER: ...because although I had to do a lot of babysitting [laughs] it gave me, you know, I had the - I could understand what was happening - just, at times. But yeah, I knew what was going on. So I could - I could, sort of, understand it, and accept it better.	428	01:59:11:18	01:59:25:00
			HEPI [off]: That's quite funny, because I - I was glad that I'm the youngest, because I feel I'm in the same situation as you.	429	01:59:26:06	01:59:32:00
329	01:59:41:03	ARCHIVE FOOTAGE OF PREGNANT MERATA, GEOFF MURPHY AND BABY HEPI.	RAFER: So - so you are right. You - you... you're even luckier than me, in a way, because you're the youngest. Um, you missed a lot of the struggle.	430	01:59:31:14	01:59:40:06
			RAFER [V/O]: You're Geoff's son. So you came along at a time when things were pretty good. That's just fate.	431	01:59:42:12	01:59:48:03

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
330	01:59:53:17	ARCHIVE FOOTAGE OF OF MERATA, GEOFF MURPHY AND OTHERS ON SET OF 'UTU'.	HEPI [V/O]: My Mum and Dad met on the set of the film, 'Utu'. So I owe my life to that movie. I guess you could say my parents were sort of like New Zealand's film power couple of the 80s.	432	01:59:54:19	02:00:05:06
331	02:00:01:16	ARCHIVE FOOTAGE OF MERATA AND GEOFF MURPHY IN ROWBOAT.	HEPI [V/O]: My Dad, Geoff Murphy, was New Zealand's most successful feature film director at the time, and my Mum, was the nation's most notorious documentarian.	433	02:00:06:03	02:00:15:20
332	02:00:12:04	ARCHIVE FOOTAGE OF MERATA AND BABY HEPI IN SEA. DISSOLVE.				
333	02:00:23:12	ARCHIVE FOOTAGE OF YOUNG HEPI AND MERATA ON TRAIN. OTHERS IN BG.	HEPI [V/O]: I grew up with everything a kid could ever wish for. And as the baby of the family you could probably say I was spoiled... but I prefer to think of it as blessed.	434	02:00:23:23	02:00:33:03
334	02:00:33:15	CU YOUNG HEPI. PAN TO CU MERATA.	HEPI [V/O]: Don't smoke, eh Daddy? Don't smoke.	435	02:00:33:17	02:00:38:05
			MERATA: Don't smoke. Okay, Daddy?	436	02:00:39:00	02:00:40:13
335	02:00:40:21	ARCHIVE FOOTAGE OF YOUNG HEPI RUNNING ALONG BEACH.	RICHARD [V/O]: I always remember you having anything you ever wanted. Like, you could have turned out to be a selfish kid or, you know? But you actually turned out...	437	02:00:45:19	02:00:54:19
336	02:00:46:19	ARCHIVE FOOTAGE OF GEOFF MURPHY, YOUNG HEPI, YOUNG RICHARD AND YOUNG AWATEA ON VERANDA. ZOOM IN TO MS YOUNG RICHARD AND HEPI.				
337	02:00:55:11	MWS RICHARD AND HEPI SEATED ON STEPS.	RICHARD: ...not too bad [laughs].	438	02:00:55:18	02:00:58:02
			HEPI: [laughs].	439	02:00:56:21	02:01:00:15
			RICHARD: What a fluke [laughs].	440	02:00:59:05	02:01:01:04
338	02:01:01:17	ARCHIVE FOOTAGE OF AIRPLANES AT AIRPORT. REFRAME TO YOUNG ERUERA AND YOUNG AWATEA IN AIRPORT.	HEPI [V/O]: The carefree childhood my mother provided, was a world apart from the struggles she captured on film.	441	02:01:02:03	02:01:07:20

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
339	02:01:08:20	ARCHIVE FOOTAGE OF MERATA. PAN TO LOOK OUT AIRPLANE WINDOW. DISSOLVE.	MERATA: And while she divided opinions here in her own country, the rest of the world saw her differently.	442	02:01:08:20	02:01:14:19
			DESMOND TUTU [V/O, on]: At the end of the showing...	443	02:01:15:08	02:01:17:01
340	02:01:16:10	MCU DESMOND TUTU [EXCERPT FROM 'CLOSE UP: PATU - COMPLETING THE PICTURE'] [FILM STRIP EFFECT].	DESMOND TUTU: ...there were very few... dry eyes in the room, and, ah... I... was very, very deeply moved... very deeply moved.	444	02:01:17:17	02:01:31:21
	02:01:18:13	TITLE [SUPERED]: ARCHBISHOP DESMOND TUTU South Africa				
341	02:01:31:14	CU NEWSPAPER HEADLINE: Film of NZ torn apart by tour provokes disbelief overseas...	MERATA [V/O, on]: When I went to Europe, they regarded me as a filmmaker in my own right. And there were doors open for me and, um, welcomes extended. And I was very surprised, because I wasn't used to that kind of treatment. And it was almost, in some places red carpet treatment. You know, here was this woman from Polynesia, from the Pacific, um, they had no idea that I existed. When they found that I did exist, they regarded me as a very valuable resource, if you like.	445	02:01:32:14	02:01:58:10
342	02:01:35:04	CU NEWSPAPER HEADLINE: 'Patu' well received at European film festivals				
343	02:01:39:13	CU NEWSPAPER HEADLINE: Merata's many European job offers DISSOLVE.				
344	02:01:47:07	FADE IN CU MERATA [EXCERPT FROM 'CLOSE UP: PATU - COMPLETING THE PICTURE'].	INTERVIEWER [off]: And does that contrast with the way you feel you're seen in New Zealand?	446	02:01:59:08	02:02:01:20
			MERATA: Very much so. I don't think people regard me as a very valuable resource here, as much as they regard me as a nuisance [laughs].	447	02:02:02:00	02:02:08:15

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
345	02:02:08:21	ARCHIVE FOOTAGE OF HĪKOI MARCHERS WALKING DOWN QUEEN STREET. TEXT ON BANNERS: HĪKOI	DEMONSTRATORS [chant]: Aotearoa! Aotearoa! INTERVIEWER [V/O]: As a filmmaker, you tend to concentrate a lot on issues which - on which New Zealanders are divided. Why is that? MERATA [V/O, on]: Because they - those kinds of issues, where New Zealanders are divided need to be discussed, they need to be exposed.	448	02:02:09:08	02:02:14:21
				449	02:02:14:02	02:02:20:19
				450	02:02:21:11	02:02:29:13
346	02:02:28:20	TRANSITION TO CU MERATA [EXCERPT FROM 'KOHA: MERATA MITA'] [FILM STRIP EFFECT].	MERATA: And there is a kind of mentality in this country that would rather have them suppressed. And I think if we're to grow as a nation, if we're to go forward, then we can't do it by continually throwing a mat, you know, over the rubbish on the floor. I think we have to sweep it up sometime and, um, try and pull society together; try and at least create a dialogue between those sides which have become polarised. Otherwise the result will be an increase in violence and conflict.	451	02:02:29:23	02:02:58:03
347	02:02:58:06	EXCERPT FROM 'PATU' OF DEMONSTRATOR THROWING FOLIAGE IN FRONT OF LINE OF POLICE. CROWD IN BG [FILM STRIP EFFECT] FADE TO BLACK.	DESMOND TUTU [V/O]: It was almost sadistic. DESMOND TUTU [V/O, on]: You know, the kicking of people when they were down, and those baton charges, ah, I - I found...	452	02:03:09:06	02:03:11:10
				453	02:03:12:21	02:03:21:13
348	02:03:21:10	MCU DESMOND TUTU [EXCERPT FROM 'CLOSE UP: PATU - COMPLETING THE PICTURE'] [FILM STRIP EFFECT].	DESMOND TUTU: ...didn't somehow go together with the image that I had of New Zealand.	454	02:03:22:06	02:03:27:17
349	02:03:28:02	MCU INTERVIEWER [EXCERPT FROM 'KOHA: MERATA MITA'] [FILM STRIP EFFECT].	INTERVIEWER: Wouldn't it be better to discuss the issues here, rather than air them overseas?	455	02:03:28:04	02:03:32:12
350	02:03:32:18	CU MERATA [EXCERPT FROM 'KOHA: MERATA MITA'] [FILM STRIP EFFECT].	MERATA [on, V/O]: No, we're not exclusive. The problems that we have here are problems that occur in every other single country in the world. I mean, one of the most important things about 'Utu' and 'Patu' overseas, is that they both expose issues that concern countries that have been colonised, and concern countries that have done the colonising.	456	02:03:32:22	02:03:51:22

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
351	02:03:36:12	WS POLICE WITH BATONS ADVANCING ON DEMONSTRATORS [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].	POLICE AND DEMONSTRATORS: [shout, et cetera].	457	02:03:36:12	02:03:49:22
352	02:03:44:10	WS DEMONSTRATORS DOING HAKA [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].	DEMONSTRATORS: [perform haka]. Ka mate, ka mate, ka ora, ka ora. Ka mate, ka mate, ka ora ka ora. Tēnei te tangata puhuru hū, nāna nei i tiki mai whakawhiti te rā. A upane, A upane, A upane kaupane whiti tera. Hi.	458	02:03:44:10	02:03:49:22
353	02:03:49:22	ARCHIVE FOOTAGE OF HĪKOI MARCHERS PASSING PEOPLE DOING HAKA.	HĪKOI MARCHERS: [perform haka]. MERATA [V/O, on]: And they've raised these issues again. They've raised them as talking points, as points of dialogue in modern society. And it needs to be discussed here, it needs to be discussed overseas; it needs to be discussed anywhere colonisation has taken place.	459 460	02:03:49:22 02:03:52:13	02:03:55:19 02:04:06:17
354	02:03:55:19	WS PAN POLICEMEN AND DEMONSTRATORS FIGHTING IN STREET [EXCERPT FROM 'PATU'] [FILM STRIP EFFECT].				
355	02:04:03:12	CU MERATA [EXCERPT FROM 'KOHA: MERATA MITA'] [FILM STRIP EFFECT].				
356	02:04:06:15	CU MAP OF CANADA. ZOOM IN TO CU RESTIGOUCHE AND CAMPBELLTON MARKED ON MAP. FADE TO WHITE. TEXT ON MAP: CANADA UNITED STATES OF AMERICA QUEBEC RESTIGOUCHE CAMPBELLTON BRUNSWICK				
	02:04:08:20	TITLE [SUPERED]: INCIDENT AT RESTIGOUCHE (1984) Director: Alanis Obomsawin				
357	02:04:09:21	WHITE.				
358	02:04:10:01	FADE IN EXCERPT FROM 'INCIDENT AT RESTIGOUCHE' OF POLICE AND DEMONSTRATORS.	MERATA [V/O]: The first major documentarian who is indigenous I met was Alanis Obomsawin.	461	02:04:26:00	02:04:30:14

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
359	02:04:29:12	EXCERPT FROM 'INCIDENT AT RESTIGOUCHE' OF ALANIS OBOMSAWIN.	MERATA [V/O]: And I met her in 1984 at film festival in Guelph, in Canada. And we were the only two indigenous people with work screening.	462	02:04:31:06	02:04:39:23
			ALANIS OBOMSAWIN [V/O]: We watch each other's film and, ah...	463	02:04:41:01	02:04:43:09
360	02:04:43:10	MS ALANIS OBOMSAWIN.	ALANIS OBOMSAWIN: ...I don't know, it was, um, a very... important feeling. It was like as if you - we knew each other for a long time, although we never met.	464	02:04:44:11	02:04:55:07
	02:04:45:00	TITLE [SUPERED]: ALANIS OBOMSAWIN Filmmaker Abenaki				
361	02:04:55:16	EXCERPT FROM 'BASTION POINT DAY 507' OF POLICE MOVING ONTO BASTION POINT AND REMOVING DEMONSTRATORS.	JESSE WENTE [V/O]: When I think of that meeting of Alanis and Merata in Guelph, with the first pairing of the two films. I now tend to think of that as, like, like the creation moment.	465	02:04:56:15	02:05:07:15
	02:04:56:07	TITLE [SUPERED]: BASTION POINT DAY 507				
362	02:05:04:13	EXCERPT FROM 'INCIDENT AT RESTIGOUCHE' OF POLICE REMOVING DEMONSTRATORS	JESSE WENTE [V/O]: We think of...	466	02:05:08:20	02:05:09:10
	02:05:04:22	TITLE [SUPERED]: INCIDENT AT RESTIGOUCHE				
363	02:05:09:18	MS JESSE WENTE.	JESSE WENTE: ...why, you know, curators return to - think of any art, you know, the - the earlier practitioners. Why - why are we still interested in the Luminaires or Méliés or, you know, the people that started film? Or why are we still interested Goddard, or the people that started the French New Wave? It's because they were... the spark...	467	02:05:10:05	02:05:27:18
	02:05:11:16	TITLE [SUPERED]: JESSE WENTE Director of Indigenous Screen Office of Canada Ojibwe				
364	02:05:26:00	WS POLICEMEN DRAGGING DEMONSTRATOR [EXCERPT FROM 'BASTION POINT DAY 507'].	JESSE WENTE [V/O]: ...that actually set the fire. And so for indigenous cinema, it really does trace back to Merata and Alanis.	468	02:05:28:08	02:05:35:08
365	02:05:28:19	WS POLICEMEN FORCEFULLY GRABBING DEMONSTRATOR [EXCERPT FROM 'INCIDENT AT RESTIGOUCHE'].				
366	02:05:31:20	WS POLICEMEN AT BASTION POINT. ZOOM IN TO WS POLICEMEN DRAGGING DEMONSTRATOR ON ROOF [EXCERPT FROM 'BASTION POINT DAY 507'].				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
367	02:05:35:19	WS POLICEMEN HOLDING DEMONSTRATOR AGAINST CAR [EXCERPT FROM 'INCIDENT AT RESTIGOUCHE'].	ALANIS OBOMSAWIN [V/O, on]: I felt there was a lot of, ah, feeling and experience that were very similar...	469	02:05:36:07	02:05:41:11
368	02:05:39:12	MS ALANIS OBOMSAWIN.	ALANIS OBOMSAWIN: ...in terms of, um, fighting for a voice for our people.	470	02:05:42:02	02:05:46:22
369	02:05:46:23	CU PHOTOGRAPH OF MERATA AND ALANIS OBOMSAWIN. ZOOM IN.	ALANIS OBOMSAWIN [V/O]: I think we became very closely related... as if, ah - like a sister.	471	02:05:48:01	02:05:54:04
370	02:05:54:19	MS ALANIS OBOMSAWIN. DISSOLVE.	ALANIS OBOMSAWIN: And of course we drink whiskey together [laughs].	472	02:05:55:03	02:05:57:09
371	02:05:58:08	FADE IN CU PHOTOGRAPH OF YOUNG HEPI. ZOOM OUT TO REVEAL MERATA AND OTHERS.	HEPI [V/O]: As a kid, I travelled round the world with my mum. We could be going to film festival in Canada with Alanis, or she could be doing a documentary on the Million Man March in Washington DC.	473	02:05:59:02	02:06:11:09
372	02:06:07:04	ARCHIVE FOOTAGE OF WASHINGTON DECISION FROM AIR.	DEMONSTRATOR [V/O, on]: Long live the spirit of the Million Man March.	474	02:06:11:09	02:06:15:05
	02:06:09:14	TITLE [SUPERED]: TOWARDS THE MILLENNIUM (1998) Director: Merata Mita				
373	02:06:12:10	MS DEMONSTRATORS AT MICROPHONE. OTHERS IN BG [EXCERPT FROM 'TOWARDS THE MILLENNIUM'].				
374	02:06:14:13	EXCERPT FROM 'TOWARDS THE MILLENNIUM' OF CROWD.	HEPI [V/O]: Or even working with my Dad in Hollywood.	475	02:06:15:21	02:06:17:22
375	02:06:18:03	ARCHIVE FOOTAGE OF GEOFF MURPHY, MERATA MITA AND CREW ON SET OF 'THE MAGNIFICENT SEVEN'.	MERATA: We're shooting this way to leave this side clear for him.	476	02:06:18:03	02:06:20:18
			GEOFF MURPHY: Yeah, yeah. Yeah.	477	02:06:19:20	02:06:21:05
			MERATA: Ours are coming this way. All yours will be coming down this way, and gathering in here, I understand.	478	02:06:21:08	02:06:25:17
			GEOFF MURPHY: Yeah. Mmm.	479	02:06:22:19	02:06:23:23
			HEPI [V/O]: I didn't understand the significance of any of this, because I was too young, and had nothing else to compare it to.	480	02:06:25:12	02:06:31:12

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
376	02:06:29:02	CU CLAPPER BOARD. TEXT ON BOARD: MAGNIFICENT SEVEN C ROLL 19 DIRECTOR: Merata Mita CAMERAMAN: Paul Guthrie DATE: 4/7/97	MERATA [off]: Rolling.	481	02:06:31:17	02:06:32:02
377	02:06:31:21	ARCHIVE FOOTAGE OF MERATA MITA AND CREW ON SET OF 'THE MAGNIFICENT SEVEN'.	HEPI [V/O]: Only now do I realise how surreal it must have been for the rest of my whānau. ASSISTANT DIRECTOR [off]: Rolling! RICHARD [V/O]: Going overseas, that was...	482	02:06:32:08	02:06:36:15
				483	02:06:37:09	02:06:38:09
				484	02:06:38:14	02:06:39:22
378	02:06:39:23	MCU RICHARD.	RICHARD [on, V/O]: ...that was a big buzz. You know we'd come from poverty...	485	02:06:40:13	02:06:44:04
379	02:06:43:06	ARCHIVE FOOTAGE OF YOUNG RICHARD, YOUNG ERUERA AND YOUNG AWATEA IN AMERICA.	RICHARD [V/O]: ...to... staying in Fifth Ave in New York, and... staying in a big mansion in Atlanta with a swimming pool, and a snooker/pool room and, you know, things like that. It was just, like... it's quite hard to - to talk to people about it because, um, like, they believe the poverty part...	486	02:06:45:02	02:07:05:13
380	02:07:05:09	MCU RICHARD.	RICHARD: ...but when you tell them that you've been travelling overseas, and all that, and staying in flash places, oh, no one believes you, eh? They you're bullshitting, you know? It's like...	487	02:07:06:05	02:07:13:21
			HEPI [off]: [laughs].	488	02:07:13:13	02:07:13:22
381	02:07:14:00	ARCHIVE FOOTAGE OF HAWAII AND MERATA ON BEACH.	HEPI [V/O]: Eventually, my parents and I settled in Hawaii, which I certainly had no complaints about. HEPI [V/O]: It was the place closest to home where my mum could have access to the world... DEMONSTRATOR [V/O, on]: [shout, et cetera].	489	02:07:14:11	02:07:19:17
				490	02:07:20:17	02:07:23:20
				491	02:07:24:10	02:07:33:06

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
382	02:07:24:16	ARCHIVE FOOTAGE OF MERATA AND OTHERS WALKING THROUGH GATES.	HEPI [V/O]: ...and the world could have access to her.	492	02:07:24:16	02:07:26:18
			MERATA [V/O, on]: ...having to travel. I was able to say, "Look, this is happening in Canada, this is happening in Hawaii, this is happening..." and that kind of started the link of, um, of awareness about indigenous struggles all over the world.	493	02:07:32:03	02:07:43:00
383	02:07:33:02	ARCHIVE FOOTAGE OF DEMONSTRATORS. TEXT ON BANNER: END EVICTIONS OF KANAKA MAOLI				
384	02:07:40:09	MCU MERATA [EXCERPT FROM 'FIRST FRIDAY: THE UNAUTHORIZED NEWS'].				
385	02:07:41:04	MCU HAUNANI KAY TRASK [EXCERPT FROM 'FIRST FRIDAY: THE UNAUTHORIZED NEWS'].	HAUNANI KAY TRASK [off/on]: I saw 'Bastion Point' in my Hawaiian language class. Um, it came back by one of our teachers who had been there - and I didn't know and had - had not met Merata. So, what she is saying is true, from our point of view too. We learned about their struggles, and I didn't even know until this very meeting that Merata made that film.	494	02:07:43:08	02:08:00:01
386	02:07:45:15	MWS HAUNANI KAY TRASK, MERATA AND OTHERS SEATED AT TABLE [EXCERPT FROM 'FIRST FRIDAY: THE UNAUTHORIZED NEWS'].				
387	02:07:53:21	MCU MERATA [EXCERPT FROM 'FIRST FRIDAY: THE UNAUTHORIZED NEWS'].				
388	02:07:56:13	MWS HAUNANI KAY TRASK, MERATA AND OTHERS SEATED AT TABLE [EXCERPT FROM 'FIRST FRIDAY: THE UNAUTHORIZED NEWS'].				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
389	02:08:00:11	M2S CM KALIKO BAKER AND TAMMY HAILI'OPUA BAKER.	TAMMY HAILI'OPUA BAKER: She tried to build capacity, I think, here.	495	02:08:00:16	02:08:03:17
	02:08:06:06	TITLE [SUPERED]: C.M. KALIKO BAKER TAMMY HAILI'OPUA BAKER University of Hawaii Kanaka Maoli	C.M. KALIKO BAKER: Amongst the indigenous peoples.	496	02:08:03:23	02:08:05:19
			TAMMY HAILI'OPUA BAKER: Amongst indigenous peoples...	497	02:08:05:14	02:08:07:06
			C.M. KALIKO BAKER: So not just the Māori/Hawaiian connection, which is real obvious because we're so closely related, right?	498	02:08:06:23	02:08:12:15
			TAMMY HAILI'OPUA BAKER: Yeah.	499	02:08:09:00	02:08:09:09
			C.M. KALIKO BAKER: But... between us, and then Native Americans in the, um, in the content of, you know.	500	02:08:13:07	02:08:19:00
			TAMMY HAILI'OPUA BAKER: Canadians as well.	501	02:08:18:15	02:08:19:17
			C.M. KALIKO BAKER: And - and as well as native - indigenous people of, ah, Canada and, ah...	502	02:08:19:09	02:08:23:16
			TAMMY HAILI'OPUA BAKER: Mmm hmm.	503	02:08:21:16	02:08:22:07
			TAMMY HAILI'OPUA BAKER: And the Sami people. I remember they came. They were - people from all over the world.	504	02:08:23:06	02:08:27:14
			C.M. KALIKO BAKER: And the Sami, yeah. So there are all sorts of indigenous peoples that she was connected to, because of all the - the work that she did. All of her mahi really afforded her these relationships. And she - she brought them with her wherever she went. [mahī: work]	505	02:08:24:05	02:08:42:00
			TAMMY HAILI'OPUA BAKER: Mmm hmm.	506	02:08:31:03	02:08:31:13
390	02:08:42:09	MCU HEATHER RAE.	HEATHER RAE [on, V/O]: My connection with Merata, and inviting her to be a part of what we were doing here at Sundance was the beginning - was - was the, you know, the real inception of this programme, actually - beginning to see it beyond just, you know, the national lines of this country.	507	02:08:42:12	02:08:58:05
	02:08:44:10	TITLE [SUPERED]: HEATHER RAE Producer/Former Sundance Programmer Cherokee				
391	02:08:53:21	CU PHOTOGRAPH OF BIRD RUNNINGWATER, HEATHER RAE AND MERATA. ZOOM IN. DISSOLVE.				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
392	02:08:59:16	FADE IN CU PHOTOGRAPH OF ALANIS OBOMSAWIN, MERATA, RENA OWEN AND OTHERS. DISSOLVE.	HEATHER RAE [V/O]: This idea of us being Native American to this one body of land, but actually that we're part of a global presence of indigenous people. And there's a billion indigenous people on this planet. And - and so, you know, for us to begin to actually connect with one another - which just really happened in the last twenty years through the arts - that relationship with Sundance beginning to do that, was through your mother.	508	02:09:00:00	02:09:21:19
393	02:09:05:14	FADE IN CU PHOTOGRAPH OF MERATA AND AINU [INDIGENOUS PEOPLE OF JAPAN]. ZOOM IN. TEXT ON SIGN IN BG: FIRST NATIONS' SHOP				
394	02:09:10:03	FADE IN CU PHOTOGRAPH OF MERATA AND TUKUROI RANGI MORGAN AND JAPANESE TRANSLATOR WITH MICROPHONES. ZOOM IN. DISSOLVE.				
395	02:09:15:02	FADE IN ARCHIVE FOOTAGE OF PUHIPAU AHMAD AT YAMAGATA FILM FESTIVAL WALKING ONTO STAGE AND MERATA GIVING HIM AWARD.	BIRD RUNNINGWATER [V/O, on]: I'd heard her speak on these - these panels, with her workshop. Like, I knew she had a perspective, and she had such a great nurturing sensibility about how to, um, nurture and support a voice in film.	509	02:09:25:06	02:09:38:02
	02:09:21:05	GRAPHIC: Nā maka o ka 'Aina				
396	02:09:26:08	MCU BIRD RUNNINGWATER.				
	02:09:29:05	TITLE [SUPERED]: BIRD RUNNINGWATER Sundance Film Festival Cheyenne/Mescalero Apache				
397	02:09:38:09	EXCERPT FROM 'MAKING WAVES' OF MERATA GIVING TALK IN MEETING HOUSE. AUDIENCE ON MATTRESSES.	MERATA: ...to understand what's going on in these other countries [CONTINUES UNDER].	510	02:09:38:20	02:09:42:20
			BIRD RUNNINGWATER [V/O]: I walked into her session that she was doing with the Native filmmakers, and... she had everybody captivated. And I remember her commenting in a - in a context to all of the filmmakers about the importance of their life experience.	511	02:09:42:20	02:09:57:00
398	02:09:43:15	EXCERPT FROM 'MAKING WAVES' OF WOMEN LISTENING TO MERATA.				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
399	02:09:49:06	EXCERPT FROM 'MAKING WAVES' OF MERATA AND MODERATOR.	BIRD RUNNINGWATER [V/O]: That they needed to remember that their parents, and their families, and their tribes did whatever they had to do in order to survive.	512	02:10:57:11	02:10:06:12
			BIRD RUNNINGWATER [V/O, on]: Sometimes a lot of the results of that weren't always the best, or the most positive circumstances, that maybe we grew up in, or that our - that our lives were sitting in, in that moment. But that we shouldn't try to hold grudges or judgement against that.	513	02:10:08:02	02:10:23:00
400	02:10:09:04	MCU BIRD RUNNINGWATER.				
401	02:10:23:06	M2S MERATA AND RONGOTAI LOMAS. PAN AS SHE EMBRACES ERUERA.	MERATA: Hello, Bob [laughs].	514	02:10:23:06	02:10:26:07
			BOB: [laughs].	515	02:10:24:08	02:10:25:06
402	02:10:26:19	ARCHIVE FOOTAGE OF MERATA AND FAMILY HAVING HANGI.	HEPI [V/O]: Dispute her international successes, our trips back home were always modest. By this time my siblings were all living their own lives and starting families of their own.	516	02:10:26:22	02:10:36:02
			HEPI [V/O]: But Mum always made a point of getting us together when she could.	517	02:10:37:00	02:10:39:21
			MERATA [V/O, on]: From zero to ten of hangis I've tasted in my life...	518	02:10:40:11	02:10:44:03
403	02:10:41:00	MWS MERATA [ARCHIVE FOOTAGE].	MERATA: ...which must number thousands now, I give this...	519	02:10:45:00	02:10:47:19
			MERATA: ...an eight and a half [laughs].	520	02:10:53:09	02:10:56:18
			OTHERS [off]: [laugh].	521	02:10:54:10	02:10:56:00
404	02:10:56:20	ARCHIVE FOOTAGE OF MERATA AND FAMILY DIGGING FOR PIPI ON MAKETU BEACH.	HEPI [V/O]: We would even visit Koro, and go pipi picking on Maketu Beach. She would tell us her mother's stories about the whales, and others from her early childhood.	522	02:10:59:16	02:11:03:06
405	02:11:08:14	MWS MERATA AND FAMILY DIGGING FOR PIPI ON MAKETU BEACH [ARCHIVE FOOTAGE].	HEPI: Hey look, a starfish.	523	02:11:08:17	02:11:09:21
			MERATA: Oh.	524	02:11:10:02	02:11:10:21
			GIRL: Oh.	525	02:11:11:01	02:11:11:09
			HEPI [V/O]: Those are the only times I remember her speaking to me about her past. But by then her focus was firmly on the future.	526	02:11:12:09	02:11:18:18

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
406	02:11:13:11	WS TRACK BACK MERATA AND FAMILY WALKING UP MAKETU BEACH [ARCHIVE FOOTAGE].				
407	02:11:19:13	EXCERPT FROM 'THE LAND HAS EYES' OF GIRL SWIMMING UNDERWATER.	MERATA [V/O]: My, um, primary goal is to decolonise the screen, and to indigenise a lot of what we see up there. I see this style developing. It's something from the collective cultural consciousness that comes from, you know, way back in time.	527	02:11:23:20	02:11:40:07
	02:11:21:22	TITLE [SUPERED]: THE LAND HAS EYES Producer: Merata Mita				
			YOUNG GIRL [V/O, sings] <i>Taku rākau e.</i>	528	02:11:40:22	02:11:48:10
408	02:11:41:13	MWS WARRIOR [BACK TO CAMERA] BESIDE WATERFALL [EXCERPT FROM [TAKU RĀKAU E'].				
	02:11:44:09	TITLE [SUPERED]: TAKU RĀKAU E Director: Kararaina Rangihau Producer: Merata Mita				
409	02:11:45:18	EXCERPT FROM [TAKU RĀKAU E' OF WARRIORS FIGHTING. DISSOLVE.	WARRIORS: [grunt].	529	02:11:48:06	02:11:48:04
			MERATA [V/O]: Indigenising the screen means bringing stories that have not been seen by the world before, and understanding that the time that those stories are on screen, is the time that we've captured - not only the space up there - but we've captured the hearts and minds of the audience.	530	02:11:49:08	02:12:06:14
410	02:11:53:20	FADE IN CU TRUNK OF TREE. TILT UP TO REVEAL WARRIOR. TRACK IN TO L/A WS WARRIOR [EXCERPT FROM [TAKU RĀKAU E'].				
411	02:11:58:04	EXCERPT FROM 'MISS NAVAJO' OF MC AND CONTESTANTS.				
	02:12:00:13	TITLE [SUPERED]: MISS NAVAJO Director: Billy Luther Director's Mentor: Merata Mita				
412	02:12:06:15	EXCERPT FROM 'MISS NAVAJO' OF MISS NAVAJO BEING CROWNED. OTHERS IN BG.				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
413	02:12:11:19	EXCERPT FROM 'SIKUMI' OF DOGS PULLING SLED ACROSS ICE.	MAN [off]: Giddy-up.	531	02:12:16:22	02:12:17:07
			ANDREW OKPEAHA MACLEAN [V/O]: She was really the first... mentor that I had.	532	02:12:24:03	02:12:27:13
	02:12:13:10	TITLE [SUPERED]: SIKUMI Director: Andrew Okpeaha MacLean Director's Mentor: Merata Mita				
414	02:12:27:12	MCU ANDREW OKPEAHA MACLEAN.	ANDREW OKPEAHA MACLEAN: You know, somebody who was an authority about film.	533	02:12:28:05	02:12:31:17
	02:12:28:02	TITLE [SUPERED]: ANDREW OKPEAHA MACLEAN Director Iñupioq				
415	02:12:31:15	EXCERPT FROM 'SIKUMI' OF MEN WITH DEAD MAN ON SLED.	ANDREW OKPEAHA MACLEAN [V/O]: She was going to support you in - and help you find your voice as a filmmaker. She would do it in such a way that you really felt that love. But at the same time, you felt that, like... a sense of responsibility, a sense of, like, you have to - to stand up for yourself, and you have to find yourself within this.	534	02:12:34:18	02:12:54:06
			STERLIN HARJO [V/O, on]: She had this, like, history behind her, in her films. And what her films represented, and what she represented, it was about changing history, and it was about changing, um, the way native people - Māori people - were perceived by, ah, the rest of the world and...	535	02:13:00:21	02:13:17:03
416	02:13:02:02	MS STERLIN HARJO.	MS STERLIN HARJO: So she came at it with that much weight, and that much, um... like, power, like that's what you can do.	536	02:13:17:22	02:13:26:03
	02:13:04:06	TITLE [SUPERED]: STERLIN HARJO Director Seminole-Muscogee				
417	02:13:26:09	MCU PAULINE CLAGUE.	PAULINE CLAGUE: Having someone in the mix that you didn't have to explain your culture and - and why you're writing it a particular way. She, sort of, instinctively knew that there were - there were struggles that you were coping with.	537	02:13:26:16	02:13:40:23
	02:13:38:06	TITLE [SUPERED]: PAULINE CLAGUE Producer Yaegl				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
418	02:14:41:06 02:14:43:21	MCU BLACKHORSE LOWE. TITLE [SUPERED]: BLACKHORSE LOWE Director Navajo	BLACKHORSE LOWE: Whereas, like, in other cases with other, ah, mentors through Sundance, they always had kind of a... a preconceived notion of, like, how indigenous films should be delivered, or just the script - in that matter. So... because a lot of times they always get, like, mentors who are always trying to, like, "Yay. Maybe this character should have like a spirit guide," or some shit. It was just like, no. Like, fuck that noise. We're like... but then thinking about it. Like, Merata would never say that to me. She would never give me - give me that type of, ah, stupid note.	538	02:13:41:14	02:14:04:20
419	02:14:04:18	O/S BOY, MR LANGSTON IN LEFT FG [EXCERPT FROM 'BOY']. TITLE [SUPERED]: BOY Director: Taika Waititi Co-Producer: Merata Mita	BOY: Oh yeah. My dad was good at that. MR LANGSTON [off]: Yeah, I went to school with him. Yeah, he was a good student. Like you.	539	02:14:05:03	02:14:06:19
420	02:14:10:15	O/S MR LANGSTON, BOY IN RIGHT FG [EXCERPT FROM 'BOY'].	MR LANGSTON: Full of potential.	541	02:14:11:08	02:14:14:01
421	02:14:12:04	MS BOY [EXCERPT FROM 'BOY'].	BOY: What does that word mean? Potential.	542	02:14:12:10	02:14:14:16
422	02:14:15:00	O/S MR LANGSTON, BOY IN RIGHT FG [EXCERPT FROM 'BOY'].	MR LANGSTON [on/off]: Ah, it's three-thirty, mate.	543	02:14:16:18	02:14:17:20
423	02:14:17:00	MS BOY [EXCERPT FROM 'BOY'].	MR LANGSTON [off]: I'm off duty.	544	02:14:19:01	02:14:19:17
424	02:14:19:11	O/S MR LANGSTON, BOY IN RIGHT FG. MR LANGSTON TURNS AND WALKS [AWAY FROM CAMERA] [EXCERPT FROM 'BOY'].	TAIKA WAITITI [V/O]: She was a big part of the development process in my, ah, script, 'Boy'.	545	02:14:19:23	02:14:24:11
425	02:14:22:15	MS BOY [EXCERPT FROM 'BOY'].	TAIKA WAITITI [V/O, on]: The first draft of that was pretty...	546	02:14:24:16	02:14:26:00
426	02:14:24:20 02:14:26:12	MS TAIKA WAITITI. TITLE [SUPERED]: TAIKA WAITITI Director Te Whānau-ā-Apanui	TAIKA WAITITI: ...pretty dramatic and, um... yeah, you know, just a typical New Zealand depressing film.	547	02:14:26:20	02:14:32:09

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
427	02:14:32:14	MS ROCKY IN BED [EXCERPT FROM 'BOY'].	ROCKY: What was she like?	548	02:14:33:04	02:14:34:02
428	02:14:34:08	CU BOY [EXCERPT FROM 'BOY']	BOY: [clicks tongue] Oh. Not this again... Well, she was pretty...	549	02:14:35:00	02:14:38:22
429	02:14:39:04	MCU JOANIE [FLASHBACK] [EXCERPT FROM 'BOY']	BOY [V/O]: ...she was good singer...	550	02:14:39:11	02:14:40:17
430	02:14:40:09	WS ALAMEIN, JOANIE AND YOUNG BOY ON TREE [FLASHBACK] [EXCERPT FROM 'BOY']	BOY [V/O]: ...and her and Dad were always laughing.	551	02:14:41:06	02:14:42:22
431	02:14:43:13	MS JOANIE. ALAMEIN AND YOUNG BOY [BACKS TO CAMERA] IN FG [FLASHBACK] [EXCERPT FROM 'BOY']	ROCKY [V/O]: How did they meet? BOY [V/O]: At the beach.	552 553	02:14:44:02 02:14:45:10	02:14:44:22 02:14:46:04
432	02:14:46:03	CU BOY [EXCERPT FROM 'BOY'].	BOY: She was swimming...	554	02:14:46:15	02:14:47:09
433	02:14:48:01	MS ALAMEIN IN DEEP SEA DIVING GEAR [EXCERPT FROM 'BOY'].	BOY [V/O]: ...and Dad saved her from drowning.	555	02:14:48:01	02:14:49:13
434	02:14:49:16	MS ALAMEIN WITH CARVING [EXCERPT FROM 'BOY'].	BOY [V/O]: And then he did a carving of her.	556	02:14:49:23	02:14:51:09
435	02:14:51:11	CU PHOTOGRAPHS OF YOUNG ROCKY AND YOUNG BOY [EXCERPT FROM 'BOY'].	BOY [V/O]: And then they had babies. Us.	557	02:14:51:13	02:14:53:15
436	02:14:53:23	CU BOY [EXCERPT FROM 'BOY'].	TAIKA WAITITI [V/O]: She reminded me, you know, that - that, sort of, my point of difference in filmmaking is, like, you know, the - is trying to, maybe, take a serious situation, inject with a lot of this, sort of, irreverent sort of humour. And... that's what would make 'Boy' more interesting.	558	02:14:54:01	02:15:07:22
437	02:14:56:18	MS ALAMEIN [AS MICHAEL JACKSON] WITH KITTEN [EXCERPT FROM 'BOY'].				
438	02:14:59:07	MCU ROCKY [EXCERPT FROM 'BOY'].				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
439	02:15:01:17	WS ALAMEIN [BACK TO CAMERA] DOING THE HAKA AS GERMANS RUN [AWAY FROM CAMERA] [EXCERPT FROM 'BOY'].	BOY [V/O]: ...and all them Commies got scared and ran away.	559	02:15:07:15	02:15:10:01
440	02:15:10:09	ARCHIVE FOOTAGE OF MERATA AND ROMAINE MORETON, MURRAY LUI AND ABORIGINAL FILMMAKERS IN FOREST.	MERATA [V/O]: One of the best things about growing old, is that you - you start out, and you're alone, and then all these hundreds of young people come forward with enormous talent - huge talent; sometimes too big for the screen.	560	02:15:11:14	02:15:25:05
441	02:15:22:02	ARCHIVE FOOTAGE OF MERATA AND MERATA AND ROMAINE MORETON, MURRAY LUI AND ABORIGINAL FILMMAKERS IN FOREST. DISSOLVE.	MERATA [V/O]: I didn't get this sense of loneliness, or of isolation and so on, I got this sense of these large families, or these large communities, um, working together. And - and I think that's, you know, that's a brilliant thing for someone like myself.	561	02:15:27:12	02:15:41:09
442	02:15:29:20	FADE IN CU PHOTOGRAPH OF MERATA AND ROMAINE MORETON, MURRAY LUI AND ABORIGINAL FILMMAKERS. DISSOLVE.				
443	02:15:45:03	ARCHIVE FOOTAGE OF MERATA ON BEACH.	MERATA [V/O]: I always felt that I gave enough, or in some cases, that perhaps I gave too much. But then you don't give anything to be appreciated or to be thanked, you, um, give because that's what you're supposed to do, you know. That's what we're all meant to do...	562	02:15:49:05	02:16:04:15
			MERATA [V/O, on]: You know, it's good to learn these things, especially when you get to my age, and you're on the brink of - of, um, you know, when you - you become very aware of your mortality and [laughs]. And so, you know [laughs].	563	02:16:05:22	02:16:19:01
444	02:16:07:02	ARCHIVE FOOTAGE OF MERATA SEATED AT TABLE.				
445	02:16:19:07	WS SUNSET.	MERATA [V/O]: And when you pass through these things, you know, you think, ooh. I've got to be good in - in every sense of the word, you know. I have to treat people better, I have to learn to love better, I have to give more... Mmm.	564	02:16:19:07	02:16:32:08

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
446	02:16:26:06	ECU MERATA ON BEACH.	INTERVIEWER [off]: So what's ahead of Merata now?	565	02:16:32:13	02:16:33:22
			MERATA [V/O]: I have a couple of projects in the - in the wind, bubbling [laughs] bubbling away. Like, I've been asked to direct a film.	566	02:16:34:09	02:16:41:09
447	02:16:41:14	MCU MERATA [EXCERPT FROM NEWS FOOTAGE FIELD TAPES PROFESSIONAL TOI MAORI AWARDS]. FADE TO BLACK.	MERATA: And overseas I've got... you know, work on offer as well to make feature films. So... so I have got a - quite a... fortunate, sort of, um, future ahead of me, if I handle it wisely [laughs].	567	02:16:41:16	02:16:56:04
			HEPI [V/O]: But with a few months of this interview... Mum would pass away.	568	02:16:56:19	02:17:01:09
448	02:17:03:04	BLACK.				
449	02:17:08:18	EXCERPT FROM 'MAURI' OF AWATEA LOOKING THROUGH WINDOW AT DEAD GRANDMOTHER. CURTAIN IS CLOSED AND SHE RUNS TILT UP HILL. LOOKS THROUGH WINDOW AND WATCHES AWATEA RUN.				
450	02:17:25:21	EXCERPT FROM 'MAURI' OF AWATEA RUNNING TO TOP OF HILL AND WAVES. DISSOLVE.				
451	02:18:20:15	FADE IN [DRONE SHOT] OF CEMETERY. DISSOLVE.	HEPI [V/O]: My mother died suddenly, while in the process of editing a documentary on child abuse in the Māori community.	569	02:18:20:15	02:18:27:05
452	02:18:28:11	FADE IN MONTAGE SEQUENCE OF ERUERA, AWATEA, AND FAMILY VISITING MERATA'S GRAVE. DISSOLVE.	BOY: Come on.	570	02:18:28:11	02:18:29:21
			HEPI [V/O]: Despite the shock of her loss... I actually can't think of a more fitting way for her story to end.	571	02:18:31:11	02:18:37:06
			ERUERA [V/O]: Just sitting along there.	572	02:18:38:13	02:18:39:22
			AWATEA: That's Nanny over there.	573	02:18:40:18	02:18:41:21
			BOY: Look. What's there?	574	02:18:42:06	02:18:43:21

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
453	02:18:47:12	MONTAGE SEQUENCE OF HEPI WALKING INTO AND THROUGH ARCHIVE VAULT. HE PLACES FILM CANS ONTO SHELF, AND CLOSES SHELF. FADE TO BLACK.	HEPI [V/O]: I always took for granted that there would be an opportunity for me to ask her about her life myself.	575	02:18:55:12	02:19:01:07
		SIGN ON DOOR: YOU ARE ENTERING A SECURE AND CONTROLLED ENVIRONMENT RESTRICTED AREA	HEPI [V/O]: I regret not ever hearing about the past from her.	576	02:19:03:08	02:19:06:13
			HEPI [V/O]: Mum transitioned through so many different phases in life, it's almost impossible to gather all of the threads in one story.	577	02:19:10:08	02:19:17:05
			HEPI [V/O]: To be honest, the more I learn about her, the more questions I have... but the question that bothers me the most, is whether or not the impact she had on the world was worth the many sacrifices.	578	02:19:20:18	02:19:34:20
			HEPI [V/O]: A lot of the difficulty fell upon you and your siblings.	579	02:19:42:18	02:19:46:15
454	02:19:44:10	BLACK.				
455	02:19:45:19	FADE IN MCU RAFER.	RAFER: Mmm.	580	02:19:47:01	02:19:47:09
			HEPI [V/O]: Do you think that the struggles that you had to go through were worth the ultimate results?	581	02:19:48:02	02:19:54:02
			RAFER: Yeah, I do. I do, because, um... you know, she was so committed to her art, um, that I saw that - I saw that. And she wouldn't have had to have been... You know, she got a lot of plaudits in her later life through - through things like Sundance, and that. But she wouldn't have needed those for me to recognise that.	582	02:19:54:16	02:20:16:02
456	02:20:16:16	MCU RHYS.	RHYS: If you look at where we are in Maketu, um, from there's the - a very simple Māori community to, um, to Beverley Hills. It's like - it seems like another planet. It's a long, long way away. Um... but, you know what, it didn't change Mum.	583	02:20:16:16	02:20:34:18
457	02:20:35:03	CU MERATA'S GRAVE. TEXT ON GRAVESTONE: HE TOHU AROHA KIA MERATA MITA CNZM 19 June 1942 - 31 May 2010 A MUCH LOVED AN RESPECTED MOTHER, NANY AND MENTOR DEARLY MISSED BY ALL "Swimming against the tide makes you stronger. I am without fear now" WAHINE TOA	RICHARD [V/O]: Having gone through all the adversity that she went through, with all us kids and her grandkids....	584	02:20:40:13	02:20:47:16

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
458	02:20:41:11	MS ERUERA, AWATEA AND FAMILY BESIDE MERATA'S GRAVE.				
459	02:20:48:06	MCU RICHARD.	RICHARD: I think - yeah, that to me is what I'm most proud of, rather than... rather than what her - what she did.	585	02:20:49:23	02:20:56:21
460	02:20:57:04	MONTAGE SEQUENCE OF ERUERA, AWATEA, AND FAMILY BESIDE MERATA'S GRAVE.	ERUERA [V/O]: I think our relationships are born out of our shared experiences. And the things that we endured, um, brought us close together.	586	02:20:57:19	02:21:09:00
			MERATA [V/O, on]: The family is, um, the major thing in my life that, ah, has given me the will to be the kind of person that I ambassador - given me the courage to be. Because they're - they're always there. I mean, through all my trials, and ups and down in life, um, the five of them have always been with me. And I've never had to join, you know, real support groups or committees or so on, because every time I came home, there was one waiting for me in the kitchen.	587	02:21:09:19	02:21:36:07
461	02:21:20:04	CU MERATA [EXCERPT FROM 'KOHA: MERATA MITA'] [FILM STRIP EFFECT]. FADE TO BLACK.	MERATA [on, V/O]: And, um, they've been a continual source of strength to me, and I often wonder why, you know, when I look at the - the kind of life they've been through.	588	02:21:36:22	02:21:45:02
462	02:21:37:14	BLACK.				
463	02:21:38:11	FADE IN CU PHOTOGRAPH OF YOUNG AWATEA, MERATA [HOLDING GRANDCHILD, TE RANGIMARIE] AND YOUNG RICHARD. DISSOLVE.				
464	02:21:45:05	FADE IN CU PHOTOGRAPH OF YOUNG HEPI AND MERATA ON BEACH. DISSOLVE.	ERUERA [V/O]: It was bigger than the individual. It was bigger than us, um, just as a - as a family.	589	02:21:46:20	02:21:52:18
465	02:21:50:23	FADE IN CU PHOTOGRAPH OF ERUERA, ROSE. MERATA, AWATEA, YOUNG HEPI, RHYS AND RAFER. DISSOLVE.	ERUERA [V/O, on]: And so I'm able to rationalise the things that I went through, or things that we went through collectively, um, and I can... comfortably place it somewhere in my mind, where I feel that, ah, it was worth it.	590	02:21:53:20	02:22:09:20
466	02:21:56:12	FADE IN CU PHOTOGRAPH OF ERUERA, MERATA, AWATEA AND GRANDCHILDREN. DISSOLVE.				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
467	02:22:03:15	FADE IN MCU ERUERA.				
468	02:22:09:23	M2S AWATEA AND ERUERA.	AWATEA: If I had to do it ten times over... I would do it. I would do it all again with her.	591	02:22:10:16	02:22:16:16
469	02:22:16:23	MCU AWATEA. ERUERA IN RIGHT EDGE OF FRAME.	AWATEA: You know, no reservation. I believed in what she was doing, and the work that she did. And I knew she had those regrets about how it had affected us. And I - and like the bro, I understand that, I understand that. But yeah, and that's why it's... why it's just hard to think... to ever have to go through all of that again. But I would, for her. And I believed in her, you know. As the adult looking back, you know, it's hard as it was, I would do it all over again with her.	592	02:22:17:01	02:22:48:18
470	02:22:51:14	TRANSITION TO MCU AWATEA [FILM STRIP EFFECT].				
471	02:22:56:18	MONTAGE SEQUENCE OF HEPI LOOKING AT FILM STRIP ON LIGHTBOX.	HEPI [V/O]: Looking back on what my siblings went through compared to my upbringing, I can't help but feel incredibly blessed. It's not the material privilege that I'm thankful for. What I'm thankful for is the love of family our mother nurtured in all of us.	593	02:23:00:16	02:23:14:20
			HEPI [V/O]: I truly believe that had my mum been in the position to provide for them what she gave me, she would have.	594	02:23:16:05	02:23:22:06
472	02:23:23:03	CU POV THROUGH MAGNIFIER OF LIGHTBOX.	HEPI [V/O]: And I feel now more than ever, that it is up to me to make the most of the advantages I have received in life.	595	02:23:24:21	02:23:29:06
473	02:23:27:14	ARCHIVE FOOTAGE OF YOUNG TE RANGIMARIE, YOUNG HEPI AND MERATA [FILM STRIP EFFECT]. ZOOM IN. DISSOLVE.	HEPI [V/O]: But beyond the impact on me or our family, I realise now that the love she had for us made a greater impact.	596	02:23:33:13	02:23:40:07
474	02:23:35:08	ECU MERATA. TILT DOWN TO CU BABY TIKITERE. DISSOLVE.	HEPI [V/O]: Only a mother could have done the things she did, and it wasn't money or power or war that decolonised the screen, it was a mother's love.	597	02:23:41:05	02:23:49:21
475	02:23:42:00	FADE IN CU MERATA [ARCHIVE FOOTAGE]. FADE TO BLACK.				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
CREDIT SEQUENCE						
476	02:23:55:20	BLACK.				
477	02:23:57:21	FADE IN CU PHOTOGRAPH OF ERUERA.				
	02:24:01:08	FADE IN TITLE:				
		In loving memory of Eruera "Bob" Mita 1973 - 2016				
478	02:24:04:00	BLACK.				
479	02:24:08:00	FADE IN TITLE:				
		Written and Directed by Hepi Mita				
480	02:24:17:20	FADE IN MONTAGE SEQUENCE OF ICE DRIPPING.				
481	02:24:18:20	FADE IN TITLE:				
		Produced by Chelsea Winstanley				
482	02:24:23:19	WS CINEMA BUILDING.	BIRD RUNNINGWATER [V/O, on]:	598	02:26:27:02	02:26:36:21
	02:24:24:09	FADE IN TITLE [SUPERED]:	[speaks in language].			
		2016 SUNDANCE FILM FESTIVAL				
483	02:24:29:14	MONTAGE SEQUENCE BIRD RUNNINGWATER TALKING TO ASSEMBLED GUESTS AT MERATA MITA FELLOWSHIP PRESENTATION IN ZOOM RESTAURANT.				
484	02:24:31:02	FADE IN TITLE:				
		Executive Producer Cliff Curtis Creative Producer Tearepa Kahi Associate Producer Manutai Schuster				
485	02:24:36:20	MS BIRD RUNNINGWATER.	BIRD RUNNINGWATER [on, V/O]: Um, I wanted to pay my respects to the Ute Tribal Nation, whose land that we are on. Um, and to thank them for allowing us to be here.	599	02:26:37:05	02:26:44:08
486	02:24:42:13	CU RAFER. OTHERS IN BG.	BIRD RUNNINGWATER [off]: It's taken a bit of time, I feel like...	600	02:26:45:06	02:26:46:22

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
487	02:24:43:06	FADE IN TITLE: Featuring Merata Mita Rafer Rautjoki Richard Rautjoki Rhys Rautjoki Awatea Mita Eruera "Bob" Mita Hepi Mita				
488	02:24:47:05	O/S BIRD RUNNINGWATER, RAFER IN LEFT FG.	BIRD RUNNINGWATER [on/off]: ...for me personally, and for some of us to really get to the point of well, how can we continue her - her legacy of support, um, of - of emerging voices of young filmmakers. And so, we had a coalition of people - international partners actually - who we approached, um, to establish a named Fellowship in - in honour of Merata Mita. And you - I can't tell you how quickly that support rolled in, from so many different partners.	601	02:26:47:14	02:26:12:16
489	02:24:52:17	MS BIRD RUNNINGWATER.				
490	02:24:57:15	FADE IN TITLE: Featuring Alanis Obomsawin Jesse Wente C.M. Kaliko Baker Tammy Haili'opua Baker Heather Rae Bird Runningwater				
491	02:24:58:14	O/S BIRD RUNNINGWATER, RAFER IN LEFT FG.				
492	02:25:08:23	MONTAGE SEQUENCE OF ASSEMBLED GUESTS.	BIRD RUNNINGWATER [off/on]: We also have two of Merata's sons with us, who came in from Aotearoa to be here for this inaugural presentation of this award.	602	02:26:13:09	02:26:19:21
493	02:25:11:18	FADE IN TITLE: Andrew Okpeaha MacLean Sterlin Harjo Pauline Clague Blackhorse Lowe Taika Waititi				
494	02:25:14:01	O/S BIRD RUNNINGWATER, RAFER IN LEFT FG.				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
495	02:25:19:21	MONTAGE SEQUENCE OF RAFER WALKING TO MICROPHONE AND GUESTS APPLAUDING.	RAFER: Tēnā koutou, tēnā koutou, tēnā koutou katoa. <i>[Hello everyone]</i>	603	02:26:23:22	02:26:27:04
496	02:25:24:16	MS RAFER WITH MICROPHONE. OTHERS IN BG.				
497	02:25:25:16	FADE IN TITLE: Director of Photography Editor	Mike Jonathan Te Rurehe Paki			
498	02:25:27:22	MS RAFER. BIRD RUNNINGWATER IN FG. OTHERS IN BG.	RAFER: Ah, we're obviously very proud ah, to represent her.	604	02:26:28:14	02:26:32:17
499	02:25:33:03	MS RAFER WITH MICROPHONE.	RAFER: Um, we're very humbled by, ah...	605	02:26:33:15	02:26:36:05
500	02:25:36:17	MS CIARA LACY.	RAFER [off]: ...the support that continues even after she's gone, and we'd also like to express our gratitude to Sundance, and to the supporters of this fellowship. Thank you very much.	606	02:26:37:04	02:26:47:21
501	02:25:37:23	FADE IN TITLE: Consulting Editor Online Editor	Annie Collins Angela Boyd			
502	02:23:39:12	WS ASSEMBLED GUESTS.				
503	02:25:42:04	MS RAFER WITH MICROPHONE. OTHERS IN BG.				
504	02:25:49:15	MONTAGE SEQUENCE OF ASSEMBLED GUESTS.	BIRD RUNNINGWATER [off/on]: But I would just like to have our honouree come up, Ciara Lacy, who is Kanaka Maoli from O'ahu.	607	02:26:51:20	02:26:57:08
505	02:25:49:21	FADE IN TITLE: Sound Editor Composer	Dick Reade, Reade Audio Tama Waipara			
506	02:25:52:00	MWS BIRD RUNNINGWATER. OTHERS IN BG.				

MERATA

SHOT	START	ACTION	DIALOGUE	SPOT	START	END
507	02:25:54:02	MONTAGE SEQUENCE OF CIARA LACY FORWARD AND ACCEPTING AWARD AND HUGS.	AUDIENCE: [cheers].	608	02:26:55:18	02:26:56:22
			CIARA LACY [V/O, on]: I never had the pleasure of meeting her, but I've also, never experienced a person that...	609	02:26:02:22	02:26:08:03
508	02:26:01:21	FADE IN TITLE:				
		Production Manager	Elise Francis			
		Post Production Supervisor	Desray Armstrong			
		Production Assistant	Awatea Mita			
			Cinzia Jonathan			
		Sound Recordist	Tipene Rogers			
			Fraser Rudman			
509	02:26:07:14	MCU CIARA LACY	CIARA LACY: ...had so much resonance,	610	02:26:09:17	02:26:13:04
	02:26:08:01	FADE IN TITLE:	like, in their life and afterwards.			
		CIARA LACY - Kanaka Maoli				
510	02:26:13:09	MONTAGE SEQUENCE OF HEPI, CIARA LACY, RAFER AND BIRD RUNNINGWATER POSING FOR PHOTOGRAPHS.	CIARA LACY [V/O]: I'm grateful to her,	611	02:26:13:17	02:26:21:22
		FADE TO BLACK.	because our work now is not only, like, carrying on her legacy, but is because of her legacy.			
511	02:26:14:11	FADE IN TITLE:				
		Additional Photography	Richard Kim			
			Frank Blanquet			
			Kamakanioka'aina Paikai			
			Na'alehu Anthony			
			Justyn Ah Chong			
512	02:26:26:06	BLACK.				
		ROLL CREDITS:				
		Post Production at Park Road Post Production, Wellington, New Zealand				
		RE-RECORDING MIXER	Phil Heywood			
		SOUND RECORDIST	Toby Lloyd			
		COLOURIST	Clare Burlinson			
		ON-LINE EDITOR	Francisco Cubas			
		HEAD OF PRODUCTION	Dean Watkins			
		PRODUCER	Jenna Udy			
		SENIOR DATA WRANGLER	Wattana Moeung			
		DATA WRANGLER	Laura Roberts			
		MEDIA OPERATORS SUPERVISOR	Victoria Chu			
		MEDIA OPERATOR	Michael Harris			
		MAIN TITLES AND GRAPHICS	ASSEMBLY			
		ARCHIVAL MATERIAL COURTESY OF				
			Ngā Taonga Sound and Vision			
			TVNZ Television Archive			
			New Zealand Film Commission			

MERATA

BBC
National Film Board, Canada
Studio Canal
Radio New Zealand
Kamakakūokalani Center for Hawaiian Studies
Ulu'ulu The Henry Ku'ualoha Giugni
Moving Image Archive of Hawai'i
University of Hawai'i
Getty Images
Utu Productions
Kiwa Productions
Greenstone TV
Mana Productions
Māori Television
Pacific Islanders in Communication
Office of the Kiingitanga
The Darcy Lange Estate
The Merata Mita Estate
Derek Fox
Che Ness
Virginia Myers
Joan Lander and Abraham "Puhipau" Ahmad Jr.
Gaylene Preston
Minister Louis Farakhan
Jeanette and Vilisoni Hereniko
Kararaina Rangihau
Billy Luther
Andrew Okpeaha MacClean
Cliff Curtis & Ainsley Gardiner
Samuel Cruickshank
Alanis Obomsawin

WAITANGI THE STORY OF A TREATY AND
ITS INHERITORS
Director: Chris Strewe

KARANGA HOKIANGA
Directors: Merata Mita, Gerd Pohlmann
Awatea Films

BASTION POINT DAY 507
Directors: Merata Mita, Leon Narbey,
Gerd Pohlmann
Mita - Narbey - Pohlmann

THE BRIDGE A STORY OF MEN IN DISPUTE
Directors: Merata Mita, Gerd Pohlmann
Mer-Ger Films

KESKIDEE AROHA
Directors: Merata Mita, Martyn Sanderson
Scratch Pictures
Courtesy of Wanjiku Kiare

Stills Courtesy Of Department of Internal Affairs
NZ Herald
Irene Sandle, Sir James Fletcher Kawerau Museum
Marion Stirling
John Miller
Gil Hanley
Sally Riley, ABC
Leo Koziol
The Merata Mita Estate
New Zealand Listener

MERATA

MUSIC "The Treaty Song"
Written by Spencer Fusimalohi, Merata Mita and Ross France
Performed by Merata Mita & Diatribe
Recorded at Mascot Studios

"Hora Nga Whetu"
Written by Hirini Melbourne
Performed by Tama Waipara

"Comfort"
Written and performed by Tama Waipara
From the album "Sir+Plus and The Requirements"

Music for Merata
Composed and performed by Tama Waipara
Recorded at The Lab, Auckland
Engineered by Oliver Harmer

LEGAL SERVICES Kahui Legal

SPECIAL THANKS

Koha Mita, Robyn Mita, Wahia Mita, Rato Delamere, Rangi Simpson, Khallada Mita, Manawa Curtis, Puk Curtis, Belinda Betham, Val Mita, Tracey Takuira, Manukaroa Anderson, James Taylor, Te Iwa Tamaki, Adam Sondej, Leslie Lewis, Don Roa, Sarah Davy, Darren Sharp, Steve Russell, Rosie Rowe, Huia Kopua, Jamie Lean, Gareth Evans, Richard Falkner, Reiner Schoenbrunn, Daniel McKirdy, Mishelle Muagututi'a, Tracy White, Simon Reece, Koa Luke, Charise Michelsen, Robert Omura, Jeannette Hereniko, Leanne Ferrer, Dena Curtis, Darren Dale, Rachel Perkins, Sally Riley, Romaine Moreton, Adam Piron, Maya Solis, Kona Goulet, Michael Chu, Kisos Obomsawin, Miles Murphy, Ephraim Ness, Sarah Maiava, Awanui Pene-Simich, Reed Nakamura, Darragh O'Carroll, Cormac O'Carroll, Trish O'Carroll, Nat Reid, David Ryan, Yana Gorskaya, Rachel Mason, Zia Mandviwalla, Mark Bauman, Dionne Fonoti, Zac Wallace, Taura Eruera, Ripeka Evans, Donna Awatere, Arlene Bowman, Manu Paul, Ella Henry, Rongotai Lomas, Faye Ginsburg, Irene Sandle, Barbara Rendall, Sharon Hawke, Mona Papali'i, Tigi Ness, Will Ilohia, Rangitinoa Black, Melody Howse, Pita Turei, Ian Mune, Patricia Grace, Briar Grace-Smith, Larry Parr, Anne Thorpe, Miriama Rauhihi, Manuka Henare, Hinewehi Mohi, Jan Bieringa, Sally Griffin, Francene Blythe, Ross France, Annette Sykes, Robert Pouwhare, Rawiri Paratene, Paora Maxwell, Albert Wendt, Mika, Ross Meurant, Whetu Fala, Richard Hill, John Perkis, Peter Britos, Sandra Coney, Barrie Everard, Margaret Sparrow, Jonno Woodford-Robinson, Oivi Television, Vilsoni Hereniko, Jason Ryle, Zoe Hopkins, Danis Goulet, Tuti Baker, Kaliko Maii, Ngahua Te Awekotu, Katie Wolfe, Rachel House, Geoff Murphy, Graham Cowley, Libby Hakaraia and Tainui Stephens - Maoriland Film Festival, Tweedie Waititi, Chelsea wishes to thank her whanau and friends for all their love and support especially Taika and her kids Maia, Te Kainga o Te Hinekahu and Mawata.

In association with the New Zealand Film Commission and NZ On Air

Ngā mihi nui ki Te Māngai Pāho me Whakaata Māori.
Mei kore ake koutou e taunaki mai, te kaupapa o Merata, e tū rangatira i te pae.

For New Zealand Film Commission CEO – Annabelle Sheehan
CFO – Mladen Ivancic
Head of Development and Production – Leanne Saunders
Head of Marketing – Jasmin McSweeney
Head of Business Affairs – Chloe McLoughlin
Strategy and Insights Advisor – Marg Lawson

For Te Māngai Pāho Chief Executive - Larry Parr
Television Funding Advisor - Lynne Parr

For NZ On Air Chief Executive - Jane Wrightson
Head of Funding - Glenn Usmar
Associate Head of Funding - Benedict Reid

MERATA

For Māori Television Programme Commissioner - Nevak Rogers
Programme Commissioner - Kathryn Graham

For Pacific Islanders in Communications Executive Director - Leanne Ferrer
Director of Program Development
and Content Strategy - Cheryl Hiras

New Zealand Film Commission &
NZ Lottery Grants Board
[LOGO]

New Zealand On Air
[LOGO]

Te Māngai Pāho
[LOGO]

Ngā Taonga Sound and Vision
[LOGO]

Māori Television
[LOGO]

PIC
Pacific Islanders in Communication
[LOGO]

Park Road Post Production
[LOGO]

© ARAMA PICTURES 2018