

TARPAULIN PRODUCTIONS
presents

A forgotten man.
A hidden national story.
A bridge to the future.



The Skin of Others

A Feature Documentary

Written and Directed by Tom Murray
Starring Tom E. Lewis



Australian Government
Australian Research Council



MACQUARIE
University
Sydney Australia



PRESS KIT

Documentary duration: 91 mins
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Douglas Grant with foster family (from left) Elizabeth, Henry Sneddon and Robert Grant. 1896.

Image Courtesy: National Archives of Australia

Log Line

A forgotten man, a hidden national story, and a bridge to the future.

Short Synopsis

The Skin of Others is a story of modern Australia, told through the extraordinary life of Aboriginal WW1 soldier Douglas Grant (c.1885-1951). A famous man in his day, Grant is a Forrest Gump figure ... if Gump had been black, an intellectual, a journalist, a soldier, and a bagpipe player with a fine Scottish accent. Featuring the acclaimed Indigenous actor Balang Tom E. Lewis in his final performance (as Douglas Grant) and guest appearances from Max Cullen and Archie Roach, this film movingly interweaves the lives of Grant and Lewis: two truly remarkable men. Compellingly, this is also the story of Australia, its violent past and its future potential. It recounts a tragic national history of Australian colonial relations with First Nations people, explores the ways we tell the story of our nation, and ultimately dreams of a more reconciled and inclusive Australian future.

Long Synopsis

The Skin of Others is a story of modern Australia and the way we understand our national history. It is told through two extraordinary lives: Aboriginal WW1 soldier Douglas Grant (c.1885-1951), and Balang Tom E. Lewis, the charismatic actor who plays him in this film. Douglas Grant was a famous man in his day, and can be imagined as a kind of a Forrest Gump figure ... if Gump had been black, an intellectual, a journalist, a soldier, and a bagpipe player with a fine Scottish accent. His life is Gump-like in the sense that it connects some of the most famous figures and events of the 19th and 20th Century. These figures include Archduke Franz Ferdinand, Adolf Hitler, and Australia's most famous writer of the time, Henry Lawson. The events include the two foundational conflicts of Australian and world history: the Frontier Wars that remade sovereign Aboriginal nation-territories into the Commonwealth of Australia, and WW1, a conflict that has provided Australian histories with a foundational narrative of tragic heroism and national pride in the ANZAC story.

Douglas Grant was born around 1885 into the rainforest Aboriginal Nations of the region today known as the Atherton Tablelands in Far North Queensland, and was taken from his family after a massacre there in late 1887. Nearby to this massacre a group of scientific collectors that included the Scottish couple Robert and Elizabeth Grant, were gathering plant and animal specimens for the Australian Museum in Sydney. The couple ended up fostering an infant survivor of this massacre – christening him Douglas and bringing him to Sydney. And here begins the unlikely journey of Douglas Grant: to Annandale public school, a career as a draughtsman, passing the Sergeant's exam and serving in WW1, becoming a Prisoner-of-War after being captured on the Western Front, working as a postwar journalist and radio announcer, and a role as a passionate activist against racism and bigotry. And all of this before 1930!

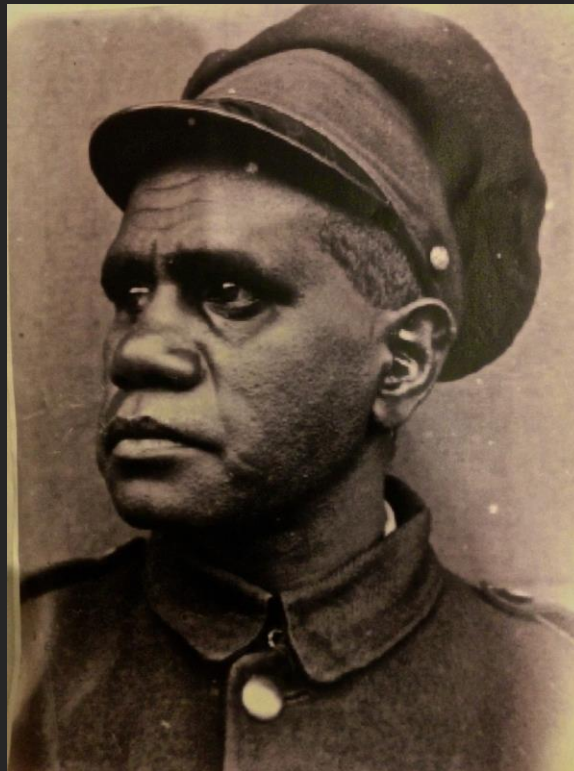
In short, Grant was a cultural bridge-builder when it was extremely dangerous to be an Aboriginal man seeking reconciliation across the Australian racial divide. So, with such an inspirational story, why has Douglas Grant been forgotten to history?

The Skin of Others seeks to remedy this situation, and bring Grant's extraordinary life back to public attention. Played by the acclaimed (late) Indigenous actor Tom E. Lewis in his final performance (as Douglas Grant), this is also a film that celebrates Lewis' unique ability to inhabit the skin of others. From Lewis' debut screen performance as Jimmie Blacksmith in *The Chant of Jimmie Blacksmith*, he has graced Australian screens and stages with his intelligence, charisma, wit and empathy. This film offers further evidence of his ability to articulate the lives of others. Here, consciously harnessing his own life-experience to the task of presenting Douglas Grant, Lewis demonstrates what a great loss he is to the Australian community.

With guest appearances from Max Cullen (as Henry Lawson) and Archie Roach (as himself), this film movingly documents a story of modern Australia, and offers an insight into the lives of Grant and Lewis: two remarkable men who fought to bridge cultures, and who imagined a more reconciled and inclusive Australian future. *The Skin of Others* dreams of this for our children.

Themes and Background

At one level *The Skin of Others* is the remarkable biographical story of Douglas Grant (c.1885-1951). At another it is the story of Balang Tom E. Lewis, who plays Grant in the film. And at yet another it is about Australian history, and the ways in which we tell the story of our national history – or the history of our national story.



Douglas Grant, image taken at the Wünsdorf POW camp (near Berlin) in 1918.

Douglas Grant (c.1885 - 1951)

Douglas Grant was born around 1885 into the Australian Indigenous Nations of the tropical Queensland rainforest that once occupied the area now known as the Atherton Tablelands. His date of birth is based on the approximation of a Scottish-born couple, Robert and Elizabeth Grant, who 'rescued' him while collecting flora and fauna for the Australian Museum in late 1887. They estimated him to be around two years old at the time. Douglas Grant was educated at Annandale Public School in Sydney, and gained employment at Mort's Dock as a draughtsman.

His unusual biography began to gain public attention when he enlisted to serve in WW1, and the *Lithgow Mercury* (from the Blue Mountains town where the Grant family were first based) published an article on his life on 28 April 1916. Entitled '*Sergt. Douglas Grant. Dark Skin But White Heart*', it was the first article to bring his story to public light, and included an explanation from his adoptive father, Robert Grant, that described how he came 'across a little black boy whose mother and father were killed in a tribal disturbance'. We now know that this was most likely an organised massacre by the Native Police Force. Hence, from the very beginning, Douglas Grant's life was defined by war.

After becoming a Sergeant, and then being stripped of this rank, Grant eventually embarked for Europe on the *Wiltshire* as a private with the Thirteenth Battalion in August 1916. After initial training in England, he shipped to France and joined the main body of the Thirteenth Battalion on 12 February 1917, and on 11 April 1917 Douglas Grant was part of the attack on the Hindenburg Line near Bullecourt. In heavily falling snow Grant and other men from the Thirteenth Battalion faced a 'tornado of lead', and according to Thomas A. White, a Captain in the Thirteenth Battalion: 'Pte D. Grant, the popular aboriginal, although wounded, was amongst these last fighters'.

The First Battle of Bullecourt had proved a disaster, with over fifty percent of Australians who fought in the battle becoming casualties, and a further fifteen percent, including Grant, becoming POWs. As a POW Grant first served in a 'working party' that was kept purposely (according to a German declaration from 1917) 'very short of food, bad lodging, no beds, hard work ... no pay, no soap for washing and shaving, no bath, no towels, no boots'. Here, according to his POW colleague Harry Adams, Grant suffered malnourishment.

After a period in the Wittenberg POW camp Grant eventually arrived at the Wünsdorf POW camp near Berlin in late 1917. This was a most unusual camp that had been chosen for two curious experiments: one scientific and the other imperial. The scientific experiment was to study the POWs who had come from across the British and French Empires and were seen as a 'Völkerschau [folk-show] without comparison'. Artists and social scientists recorded, drew, sculpted and generally studied the 'colourful mixture of peoples [that] our enemies have collected'. The imperial experiment was also an opportunistic response to having large numbers of captive POWs. It was initiated by the German Intelligence Office for the East (Nachrichtenstelle für den Orient, NfO) and commenced with the building of Germany's first-ever mosque at a site that came to be known as the Half-Moon Camp (Halbmondlager). Here the intention was to persuade Muslim POWs to change sides and join the Ottoman-German Alliance against the British and French. The camp even produced a newspaper called *El Jihad* to spread news of German support for the Islamic cause in Allied colonies.

It was a weird place for Douglas Grant to end up. However, he not only survived, he ended up becoming the Head of the British Help Committee in the camp and looked after hundreds of men in his care.

Grant returned to Australia in 1919 and proceeded to work as a journalist, among a number of other jobs. The racism of the time, however, made finding work difficult and he explained to a friend that 'his colour prevented him from getting permanent work'. After a mental breakdown in 1931 Grant then spent almost the entire decade of the 1930s at Callan Park Mental Hospital (previously known as Callan Park Hospital for the Insane).

On leaving Callan Park in 1939, Grant worked at the Small Arms Factory in Lithgow and appeared on the 'Digger's session' of local radio station 2LT, where he discussed his WW1 war experiences. He returned to live in Sydney with his foster brother Henry in 1943, and worked a number of odd-jobs, including at a paper factory. He was declared unfit for work in 1949 and a former AIF colleague, Roy Kinghorne, remembered recognising him in the Sydney Domain during an ANZAC day march in the late 1940s or early 1950s. Kinghorne recalled trying to persuade Grant to join his fellow comrades in the commemorative march, and Grant apparently replied:

'Oh, I'm not wanted anymore ... I've lived my part. I don't belong. I've lived long enough to see that I don't belong anywhere, and they don't want me.'

It is a sad sentiment to end a life that offered so much in the way of Australian public service. But as documented in *The Skin of Others*, Grant's ambitions as a bridge-builder between white and black communities continues to offer inspiration to Australians today. And those inspired by Grant's intelligence and tenacity include the actor, Tom E. Lewis, who plays him in the film.

Balang Tom E. Lewis as Douglas Grant, with director Tom Murray, 2017.





Balang Tom E. Lewis on set *The Skin of Others*, 2018.

Balang Tom E. Lewis (1958 - 2018)

Balang Tom E. Lewis is from the Murrungun people, and was born in 1958. He grew up in Ngukurr, the site of the old Roper River Mission in Arnhem Land, and worked as a bricklayer, a stockman, and an apprentice mechanic before being cast in the 1978 Fred Schepisi film *The Chant of Jimmie Blacksmith* as the titular character, Jimmie. The film premiered at the 1978 Cannes Film Festival and launched Lewis' career in film acting.

Lewis went on to star in films including: *A Town Like Alice* (1981), *We of the Never Never* (1982), *Robbery Under Arms* (1985), *The Nun and the Bandit* (1992), *The Life of Harry Dare* (1995), *The Proposition* (2005), *Red Hill* (2010) and *Goldstone* (2016). Lewis co-wrote the Ivan Sen directed short documentary film, *Yellow Fella* (2005), about his own experience as a child born into a mixed Anglo-Aboriginal heritage. For his work on *Yellow Fella* he was awarded the 2005 Bob Maza Fellowship by the Australian Film Commission.

Lewis has described his artistic creations as “medicine and good stories for people – like a Corroboree ground but in the modern world”. This sentiment explains why Lewis was such a tireless practitioner and advocate for Indigenous arts and culture. In 2002 he founded the *Djilpin Arts Aboriginal Corporation*, and worked as its Artistic Director, hosting the annual *Walking with the Spirits* festival in association with the Wugularr Community.

Lewis was also highly committed to the cause of Aboriginal reconciliation, describing his role in the 2007 multi-platform animation series *Dust Echoes* as: “... one way that we are bringing everyone back to the same campfire – black and white. We are telling our stories to you in a way you can understand, to help you see, hear and know. And we are telling these stories to ourselves, so that we will always remember, with pride, who we are.”

Lewis was also a multi-instrumentalist and songwriter who produced albums including *Sunshine After Rain* (2005) and *Beneath the Sun* (2013). The documentary *The Skin of Others* was his last major role. He died in 2018.

Words and War Stories

Words are important. They set the context and tone for how we understand things, and they form the building blocks of our stories. In the changing syntax and stories that have described Douglas Grant's biography we are offered a number of concrete examples of how words have framed the events of Australian history.

Just before leaving for Sydney on their first trip (the Grants had two or three trips), Mr. and Mrs. Grant came across a little black boy, whose father and mother were killed in a tribal disturbance. They decided to care for him, and the story of getting the little chap to Sydney is very interesting. In due course the black boy, who had been christened Douglas, was brought to Lithgow, and placed in the house of his grandfather, and later on sent to the public school. Many

Excerpt from the *Lithgow Mercury*, 28th April 1916.

In 1916 the *Lithgow Mercury* reported that Douglas Grant had been orphaned by a 'tribal disturbance'. It is a description that might lead an unquestioning reader to understand that two Aboriginal 'tribes' had been involved in an argument – a rather underwhelming explanation for how a child might be orphaned from his parents. A century later we now understand that Grant was instead orphaned by the actions of the Queensland State who sent white commanding officers in charge of troops of 'Native Police' to the frontiers of colonial settlement. Together, officers and state-employed soldiers massacred large numbers of Aboriginal people across Queensland in an ongoing campaign that is today known as the Frontier Wars.

This is still largely a hidden history despite all of the impressive books, films and scholarly histories that have addressed the subject. As Mamu-Ngadjon Elder Ernie Raymont eludes to in the film, he is still giving talks in local schools where kids have no concept of an Aboriginal presence in the long-history of their place. Many of these students are of the sadly mistaken opinion that Aboriginal people are just another group of recent immigrants.

This is why facts, stories, and language are all important. At a moment when we are witnessing (in real-time) the cover-ups, obfuscations and tricky language being used to describe the unprecedented events (bushfires and COVID-19) of 2019/20, we are again reminded that the politics of power will always be a stiff antagonist and adversary in the battle for *the truth of what happens*.

“Truth Telling” in Australian History

The ‘truth’ will, understandably, always be a contested space. However, in the field of Australian history during the late 1990s and early 2000s, it became an especially fierce domain, as two accounts of Australian nationhood came into conflict. These competing narratives of Australian occupation by Europeans became known as the ‘History Wars’.

One version emphasised peaceful occupation and the industry and hard work of colonial Europeans in settling the country, including their success in taming rugged wilderness landscapes (sometimes derided as a “white blindfold” version). A competing narrative began to contest this dominant national story. This version took into account newly re-discovered archival materials, and Aboriginal oral descriptions of frontier violence (sometimes derided as a “black armband” version). These newly emerging historical narratives re-framed colonial ‘conquest’ stories of Australia, and acknowledged a long-ignored historical record that described the violent impact of European occupation on Aboriginal Australians: the people who had occupied Australia for hundreds of generations before Europeans arrived.

Today there is enough publically available evidence to understand how the riches of Australian nationhood have come at a great cost to First Australians. Yet by 2020 proper national recognition of the impact of European occupation on Indigenous Australia is still not in evidence. And the acceptance of Aboriginal voices in leading this process is not yet forthcoming. A recent Aboriginal movement for “Treaty” and for new agreements with the Australian nation-state including ‘truth-telling about our history’ and constitutional recognition is, until now, unrealised (the *Uluru Statement from the Heart*, Davis et al. 2017).

These are the current tasks of the bridge-builders of Aboriginal Australia, people who carry a legacy that stretches back to 1788 and the times of Woollaware Bennelong, Colbee and Barrangaroo. Douglas Grant’s service in this now more-than two centuries-long movement has today been largely forgotten.



Douglas Grant, 1916. National Archives of Australia.



Douglas Grant, 1940. Image Courtesy: The Australian Museum Archives.

Grant's remarkable output of scientific advocacy, journalism, public statements and oratory, would be impressive at any time, but as Professor John Maynard describes in the film, this was also a hugely brave enterprise at a time when Aboriginal activists were being subject to police intimidation and brutality.

Grant's searing indictment of colonial violence in a 1929 newspaper article that he authored is therefore a remarkable contribution to the public debate about Aboriginal-colonial relations of the time. His article decried the massacre of Aboriginal people at Coniston in the Northern Territory a year earlier in 1928, and he forcefully argued against the ongoing war being prosecuted by the colonial state on Aboriginal people. Grant wrote:

The public is not intimately acquainted with the subject, and generally indifferent. But it is one that is of vital importance to the fair name of Australia and to humanity ... The shooting of 31 aborigines in Central Australia is damning in the extreme. It shows the utter lack of law and order and protection that is theirs by law of the same Government whose officers shot those unfortunate natives ... The Government has to awaken, and take measures to ensure the lives of the remnants of Australia's original inhabitants. This is not asking too much.

Grant's 1920s public statements against State violence towards Aboriginal people demonstrate the kind of bravery and resilience that must have been necessary for him to survive two ferocious world wars: the colonial Frontier Wars that reached his part of North Queensland in 1887, and later, WW1 (1914-1919).

Director's Statement

This film has taken nearly 10 years to make. I first began researching the subject of WW1 Aboriginal soldiers in 2011 in the hope of having a film ready for the centenary of WW1 in 2014. Alas, here it is, a little late.

However, in that initial library and online research, I came across an account of the life of an extraordinary soldier called Douglas Grant. The description of Grant was part of the story of another impressive Indigenous soldier, and the text was Harry Gordon's seminal biography of Reg Saunders, *The Embarrassing Australian: The Story of an Aboriginal Warrior* (1965). From this I learned that Grant had been widely studied as a POW in Germany, or as Gordon put it:

In a prison camp outside Berlin, Grant became thoroughly famous. He was regarded as a prize capture as well as a considerable curiosity. Doctors measured and photographed his skull, scientists and anthropologists invited him to the Berlin University, and the sculptor Rudolf Markoeser [sic] modelled his bust in ebony. (p.27)

My next step then, was to travel to Berlin in the hope that I might unearth photographic images, moving film, sculptures, paintings, and voice recordings of the "thoroughly famous" WW1 soldier Douglas Grant. In this I was only partially successful – but so began a quest that has taken until now to complete.

Although I did eventually find photographs, and a sculpture and painting, the one real omission in this worldwide search was that I never managed to unearth a recording of Douglas Grant's voice – despite thoroughly combing the WW1 anthropological recordings of the Berlin Ethnographic Museum, the Berlin Sound Archive, and finally the National Film and Sound Archive of Australia where I hoped to find some recordings of Grant's *Diggers Hour Sessions* on radio station 2LT.

No such luck. For a rendition of Grant's voice I would have to wait a few more years until I began working with the wonderful Tom E. Lewis. Together we riffed on the cinematic possibilities of this remarkable biography before we eventually moved into a studio and began to complete the works that have concluded with this film. Our first adventure in recreating Grant was an audio biography that was first broadcast by ABC Radio National in 2017. And for reasons that become apparent in the film, quite a bit of those recording sessions have made their way into *The Skin of Others*.

Tom E. Lewis inhabited Douglas Grant's skin with a kind of ease that can only come from experience. Lewis was certainly able to draw on a thespian's refined instincts of imagination and empathy in his portrayal, but he also had the lived experience of a man who had walked a similar path to that of Douglas Grant. As Lewis poignantly remarked in his autobiographical documentary *Yellow Fella* (2005) (made with Ivan Sen) he saw himself as a man with both a black and a white heritage, and with all the challenges and obstacles that this brings.

It came as a relief to me to be working with Lewis, and to develop this film together. There had already been a few earlier versions of the film that had not been possible to complete, but now – it seemed – we were on a roll. The first major production shoot had been in studios in Sydney in mid 2017, and the remainder of the shoot was scheduled for a number of weeks in mid 2018.

Sadly, this last shoot would never be realised.

What was left was an audio-visual scrapbook of rehearsals, audio sessions, and un-shot script. The idea had been to interweave a docu-drama within a documentary, so we had some powerful interviews and two location shoots in Far North Queensland, masterfully shot by Allan Collins ACS.

The docu-drama part of the film was to be shot in various locations including in a large green-screen studio where we would use animation to re-imagine the world in which Douglas Grant had existed. Animation has always appealed to me as a tool of historical re-enactment because it clearly eschews realism in order – literally – to draw an image of the past. There were lots of scenes we had been looking forward to shooting, and Lewis and I discussed them in long phone calls between Katherine in the Northern Territory, and Sydney. Many of the scenes I wrote in response are not in the film: such as the time when Douglas Grant's girlfriend reported to him that her parents had forbidden her to see him any longer. "We don't want to have any black grandkids", they had apparently said.

There was also a scene from the early 1940s when Douglas was travelling with his foster brother Henry Sneddon Grant on a train from Sydney to Melbourne. For some reason, most likely because of laws that forbid Aboriginal people to travel interstate, they were turned back before they reached their destination, and the Grant brothers ended up having an argument at Stanmore Station in Sydney. Douglas would never see his brother again. Henry Sneddon went "walkabout" in the bush and died of starvation in a cave in the Blue Mountains. There was a role reversal here (of sorts), and also something compelling about the incapacity of either brother to function within the society in which they found themselves.

But that is all in the film we did not make.

The film that was eventually made is here: *The Skin of Others*. With incredible support from my wonderful editor Hilary Balmond, and a talented team of collaborators, all of the audio-visual fragments collected over the years have been supplemented with great music, sound design, graphics and animation. It is the culmination of many years of work. Thematically it follows on from documentaries I have made over the course of more than 20 years of historically-based documentary storytelling – most obviously in the 2004 film *Dhakiyarr vs the King*: a Frontier murder-mystery, which is surely the oldest of colonial genres.

I hope that *The Skin of Others* makes you feel, and that it makes you consider – despite all that has happened – the long Aboriginal heritage that still connects First Australians to ancestral country. In doing so, I dream that we can listen and act on the wisdom of the world's First Nation's people who have long been trying to explain how we can live in greater concert with the vast web of life around us.

Film Maker Biographies

Tom Murray – Director, Producer, Writer

Tom Murray has worked in documentary production for over 20 years as a writer, director, and producer. *The Skin of Others* is Tom's fourth feature-film documentary. His previous films include the multi-award winning and critically acclaimed ***Dhakiyarr vs the King*** (2004), which won the *Rouben Mamoulian Award* at the Sydney Film Festival, the *NSW Premier's History Award*, and selection for many international festivals including the Sundance Film Festival. His 2008 feature documentary ***In My Father's Country*** won the *Australian Directors' Guild Award for Best Direction in a Documentary Feature*, and was selected for numerous international festivals including IDFA Amsterdam. His 2013 feature documentary ***Love in Our Own Time*** has screened internationally, and his 2017 audio feature ***Douglas Grant: The Skin of Others*** (for ABC Radio National) was shortlisted for the *NSW Premier's History Award*. Tom has also been awarded academic fellowships for his research, including two Australian Research Council Fellowships. In 2014 he was awarded the *Australian Academy of Humanities Max Crawford Medal*, the highest award in Australia for outstanding achievement and promise in Humanities research. His debut novel *Fishing Secrets* was shortlisted for the *Vogel-Australian Literary Award* in 2005. He is currently a Research Fellow in screen arts at Macquarie University in Sydney.

Director Tom Murray with Balang Tom E. Lewis in 2018.





Hilary Balmond, 2020.

Hilary Balmond – Editor

Hilary Balmond is a documentary film editor and director. Hilary's credits as a feature documentary editor have been internationally lauded and include *It All Started with a Stale Sandwich* (2019), *Night Parrot Stories* (2016), *Suzy and the Simple Man* (2016), and *A Common Purpose* (2012). Hilary has also edited major TV factual series including the AACTA award winning ABC-TV series *Life on the Reef* (2015). Her debut documentary film as director, *Champion Girls* (2019), explored the Australian "girls and ladies only" sport of *Physie*, and screened on ABC TV for International Women's Day in 2020. Hilary strongly believes in the vital role that documentary can play as a tool of education and advocacy, and she seeks to bring distinctive voices and perspectives to public attention. Based in the Southern Highlands of NSW and a mother of two young storytellers with their own unique views on life, Hilary has spent many years as an educator with the Documentary Australia Foundation's Youth and Education programs. Hilary is a recent recipient of the Veolia Mulwaree Trust's Creative Arts Scholarship.

Allan Collins – Cinematographer

Allan Collins grew up in Darwin and Alice Springs and comes from Wulli Wulli country in Queensland on his mother's side. He has worked in the screen industries since 1991 after beginning a traineeship with Imparja Television in Alice Springs. Over the last 25 years Allan has developed a multi-award winning screen career as a director and cinematographer. Through his large body of work Allan has sought to express the profound spiritual link between people and place, and to bring deep empathy to stories concerning marginalized and persecuted people. Allan's work as a director include the documentaries *The Panther Within* (2016), *Spirit Stones* (2007) and *Dhakiyarr vs the King* (2004). His work as a Director of Photography include multi-award winning feature dramas and documentaries that include *Mad Bastards* (2010), *Jandamarra's War* (2010), *3 Acts of Murder* (2009), *Dhakiyarr vs the King* (2004), *Five Seasons* (2004), *Cold Turkey* (2002), *Beneath Clouds* (2001), and *Wind* (1999). Allan is also a sought-after screen educator who has taught at AFTRS, the Australian Cinematographers Society and Macquarie University. He was recognised with ACS accreditation in 2003, the highest honour in Australian cinematography, and has been awarded the Gold Award from the Australian Cinematographers Society for a number of his films. In 2001 he won the AFI and IF Awards for Best Cinematography for Ivan Sen's debut feature *Beneath Clouds*. In 2015 Allan graduated with a Master of Creative Arts from Flinders University.

Allan Collins, filming *The Skin of Others* in North Queensland in 2015. Photo: Kym Hamann.



Kathryn Milliss – Cinematographer

Kathryn Milliss is a Sydney based producer, director, cinematographer and film educator with a particular interest in social justice narratives. She has shot feature documentaries including the award winning *She Who Must be Loved*, *Forbidden Lie\$* and *My America*, feature films including John Duigan's *Careless Love* and Cherie Nowlan's *Thank God He Met Lizzie* and many TV drama and documentary series including the upcoming season of *Filthy Rich and Homeless*.



Kathryn Milliss

Rose Draper – Art Director

Rose Draper is a designer, animator and VFX artist. Her first feature film, *Hunt Angels* (2006), was awarded an AFI (AACTA) award for Best VFX in a feature film, paving the way for a career of nearly 20 years working across television, documentaries, and independent productions. Rose believes design must always serve the story, and has helped numerous Australian documentary makers share unique stories. She has been lead designer at SBS, where she created flagship design and animation for SBS, SBS2 and NiTV, and has worked regularly on productions including the groundbreaking *Family Rules* series, *From the Western Frontier* series, *Light* series, and more. Rose has taught VFX/Design courses at AFTRS and FXPHD. Most recently, Rose leads design for an international social marketing agency, most notably working with the Australian Academy of Science and the International Science Council. A renowned design/animator/art director, Rose also has private work exhibited both nationally and internationally, in collections in Australia, Iceland, Germany, Mexico and China.

Rose Draper



David Bridie – Composer

David Bridie is a musician and songwriter from Melbourne, Australia. In 1983 he co-founded the band *Not Drowning, Waving*, who released nine critically acclaimed albums. In 1989 Bridie formed a second group, *My Friend the Chocolate Cake* (with Helen Mountfort) and they released six studio albums and a live album. Bridie has also released four solo albums, *Act of Free Choice* (2000), *Hotel Radio* (2003), *Succumb* (2008) and *Wake* (2013). Bridie has composed soundtrack music for over 100 feature drama and documentary films including *Putuparri and the Rainmakers* (2015), *Bran Nue Dae* (2009), *The Man Who Sued God* (2001), *Proof* (1991) and television series that include *Remote Area Nurse*, *The Circuit* (2007-2010) and *Secret City* (2016). His score for *In a Savage Land* (1999) received widespread critical acclaim and multiple AFI and Film Critics Circle and ARIA Awards. He has won numerous ARIA awards and the song *Pitjantjara* written and performed with Frank Yamma for *The Alice* was awarded an APRA Screen Music Award for Best Original Song. Bridie is a tireless social justice campaigner, in particular for issues involving the Pacific and West Papua. He is the founder and Artistic Director of *Wantok Musik* Foundation, a not-for-profit music label that records, releases and promotes culturally infused music from Indigenous Australia, Melanesia and Oceania. In 2019, David was awarded the *Australia Council for the Arts Don Banks Music Award*, which honours an artist of high distinction who has made an outstanding and sustained contribution to music in Australia.

Lachlan Harris – Sound Designer

For nearly 10 years Lachlan has worked in in all aspects of sound post-production for film and television. His credits include sound designing the upcoming Ivan Sen feature *Loveland* (with Hugo Weaving and Ryan Kwanten) and Warwick Thornton's *Sweet Country* (2018). A graduate from the Australian Film Television and Radio School, Lachlan has won awards and nominations for his work as sound designer and sound effects editor on films including *Hotel Mumbai* (2018), *Sweet Country* (2018) and *Reverse* (2019).

Film Credits

Written, Produced & Directed by
Tom Murray

Cast

DOUGLAS GRANT
Balang Tom E. Lewis

HENRY LAWSON
Max Cullen

PERCY COWAN
George Washingmachine

Psychiatrists (and tormentors)
Johnny Nasser
Paul Wilson

Psychiatric Nurse
Sophie Gregg

Editor
Hilary Balmond

Cinematographers
Allan Collins ACS
Kathryn Milliss ACS

Composer
David Bridie

Sound Designer and Mix
Lachlan Harris

Art Director
Rose Draper

Additional Cinematography
Justine Kerrigan
Marcus Eckermann
Tom Murray
Mat Govoni
Caspar Mazzotti
Ben Southwell

Drone Photography

Nick Robinson

Murray Vanderveer

Colourist

Jamie Hediger

Additional Editing

James Bradley

Indigenous Advisors

Bronwyn Carlson

Balang TE Lewis

Adrian Russell Wills

Dhukal Wirrpanda

Location Producer (FNQ)

Ian Ludwick

Interviewees

Petrina Callaghan

Anne Curthoys

Paul Daley

John Docker

Emma Dortins

Roderick Gadaev

Heather Gorrell

Ernie Grant

Tony Griffiths

John Hogg

John Maynard

Ernie Raymont

Archival Research

Tom Murray

Readings

Neil Trevithick (Fred Brown)

Jonathan Webb (Smiths Weekly)

Other Newspaper Readings

Ian Collinson

Mark Don

Helen Wolfenden

Narration Recording

Ben Nash

Judy Rapley

Tegan Sadler

WW1 Historical Consultant
Aaron Pegram

Callan Park Psychiatry Consultants
Greg deMoore
Richard White

Music

Composer
David Bridie

Music Engineer and Mix
Andy Robinson

Musicians
Phil Wales (guitars)
Helen Mountfort (cello)
Hope Csutoros (violin)
John Bedggood (acoustic guitar and violin)
Alistair Reed (bagpipes)
Archie Roach (vocals)
David Bridie (piano & pump organ)

Post Production Supervision
Mike Baber

Post Production Accounts
Chloe MacDonald

Animation and Effects Team

Art Director, VFX and Animation
Rose Draper

VFX
Benjamin Rasmussen
Brad Smith

Additional Animation and VFX
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Vanessa White
Amy Bell

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Intern Course Convenor
Deborah Szapiro

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Nicholas Lazo

Jacob Sadler

Film Publicity

Tracey Mair

Production Accountant

Carol Seeley

Production Legals

Gai Steele

Graphic Designer

Ian Masek

Copyright Advisor

Rita Matulionyte

Post Production Assistant

Chloe MacDonald

Henry Lawson Sequence

Cinematographer

Kathryn Milliss ACS

Production Designer

Sarah Stollman

Sound Recordist

Hugh Fasher

Focus Puller

Marcus Eckermann

Studio Production Assistant

Mike Baber

Makeup Artist

Eliane Quintana

Costumes

Anne Jackson

Pre-Production Assistant and Production Stills

Murray Vanderveer

Production Assistant

Courtney Fantoni