Music by Cameron Allan

Music Conductor Chris Nicolls

In the DVD commentary track, director Jim Sharman claims that Cameron Allan's score was in some ways inspired by Samuel Barber's *Adagio for Strings*.

Sharman says that Allan decided to go for a core theme in relation to the character Felicity (Kerry Walker), which would echo her development and transform in a similar way. When heard at the beginning, the theme is almost in nursery rhyme form, and then it later takes on a kind of Wagnerian form as Felicity becomes a kind of leather-clad Valkyrie.

There is another musical reference in the film. Patrick White deemed that the house should have a name, and selected Tintagel:

This is a reference to *Tintagel castle* in Cornwall, where in the original Celtic legend, Isolde waited for Tristan. As well as the Wagner version of the legend, British composer Arnold Bax worked in a reference to the castle and to a motif in Wagner's opera, and called the piece *Tintagel*.

*(Below: Kerry Walker, as the waiting Isolde)*
Cameron Allan made his screen composing debut for Jim Sharman at the age of 19, composing the score for Sharman's second feature film *Summer of Secrets*. He received
another leg up when Peter Sculthorpe couldn't do a gig for a show on the ABC, *Ten Australians - About Art*, and suggested Allan for the job, provided he could do the music in a week.

Allan went on to work on television shows for the ABC and commercial television, for feature films such as *The Umbrella Woman* and Hayden Keenan's *Pandemonium*, the rarely seen telemovie *Call Me Mr. Brown*, and Susan Lambert and Sarah Gibson's documentary *Landslides*.

Allan was born in Melbourne but moved to Sydney and went to Meadowbank Boys High School. On the second go, he was accepted into the Conservatorium of Music. Along the way, Cameron had also spent time in the National Youth Orchestra and the Gladesville RSL Junior Brass Band.

Cameron began doing theatre work, and toured Australia with Carl Vine (the pianist on this soundtrack) as part of the Australian Young Composers group.

Allan then made a career change, and formed a partnership with Martin Fabinyi called Regular Records.

His pop music credits included producing *Mutants of Modern Disco* by Captain Goodvibes, and producing *Mental as Anything*, including hits such as *The Nips are getting bigger* and *If You Leave Me Can I Come To*.

Other bands included *The Sports* and a win in 1982 of a Best Australian Producer award for working on *Icehouse* with Iva Davies and his band *Flowers*.

Taken in total, Allan's work constitutes a rarely acknowledged but remarkable contribution to Australian popular music.

Allan eventually shifted to LA to live and work. He was at one time in a relationship with Patrice Newell, a model, before she formed a relationship with producer, broadcaster and columnist Phillip Adams.

Composer Felicity Foxx did a short one page interview with Allan for the May 1988 issue 69 edition of *Cinema Papers*. There is a later interview with him [here (up at time of writing November 2013)](http://example.com).

*(Below: Cameron Allan)*