Over the end titles, there’s a song by Stephen Cummings. Lyrics for the song, done in a sub-Bondian style:

*Are you crying?*
*Crying’s a reflex action*
*Crying always gives me a chill*
*You see green, and you just gotta go*
*You see green, it’s a time to kill*
*A time to kill…*
*A time to kill …*
*A time to kill …*
*A time to kill …*

*I say later, it sorta, might make sense*
*But the whole picture can’t be understood.*
*Words change, words change their meanings*
*Now good is bad, bad is good*
*A time to kill…*
*A time to kill …*
*A time to kill …*
*A time to kill …*
Everybody needs an eyewitness
A confirmation of belief
A body, a soul, and a name
Everybody gets a measure of grief
A time to kill…
A time to kill …
A time to kill …
A time to kill …
A time to kill …
A time to kill …
A time to kill …
A time to kill …
The film is a handy guide to some of the alternative music scene active in Melbourne in the 1980s.

Peaches La Creme was a singer, chantreuse, and cabaret performer who frequently accompanied herself on the piano, as she does in the film. In later days she was perhaps better known as the mum of Stella Angelico, the result of a short relationship with TV magician Sam Angelico. Stella recalled her childhood here:

As the daughter of cult cabaret performer Peaches La Crème and international magician Sam Angelico, the childhood Angelico reminisces about is one that has taken her years to acknowledge as unconventional, but it was an upbringing that continues unwaveringly to play a role in her music making.

“It was a household where people expressed their emotions very freely, which was really great and quite exhausting at times,” Angelico says. “One of my earliest memories of my father was seeing him put on his makeup in front of the mirror, and putting wax in the ends of his curly moustache. I thought it was just really normal to watch your dad apply his makeup. I also remember curling up and falling asleep in my mum’s furs, which would be under the grand piano, while she played at weddings and gigs, and our father painting socks on us when we’d lost them. It's only really
now I think that's so interesting.”

Upon finishing school, Angelico successfully thickened the plot of her life story, and studied to become a Baptist minister. “As a little girl I used to light candles and pray the rosary every night; I was really religious. I wonder now if perhaps the appeal of solid, religious faith was an attempt at some sort of structure and framework in a family that was quite chaotic and very boundary-less. But I think what really appealed to me in religion was the sensuality of it. It was the music and the expression and making sense of my emotional landscape. And it did get to a point where the dogma of it all limited that.”

The hat-trick of influential events, however, came with the death of her mother in 2010; it was an event that played into Angelico's songs very literally. “That was a really powerful experience. At that time I was working in a Catholic boys' school and going a little bit mental, and I wrote a song on the EP called Crying In The Car… then when my mum died everything came to a climax. I felt this compulsion to sing and perform, which I hadn't done in a long time, and I realised my mum couldn't do that any more so I needed to carry that on.”

(Below: Peaches La Creme as she appears in the movie and below that in a 1982 clip available on YouTube).
Stephen Cummings also sings a song in the film, while turning up in the film at the greyhounds as a corrupt singer. Cummings is perhaps best known for his time with *The Sports* and has a wiki [here](#).

At time of writing, Cummings also had an eponymous site [here](#).

*(Below: Cummings as he appears in the movie and in later life)*.
Ollie Olsen has a cult following as an exponent of post-punk music. He appeared in Richard Lowenstein’s cult movie *Dogs in Space*, and then worked with INXS singer Michael Hutchence. Olsen has a wiki [here](http://example.com).

*(Below: Olsen as he appears in the Dogs in Space DVD ‘making of’).*
Marie Hoy also turned up in *Dogs in Space*, and contributed to that film’s music, but at time of writing had only a wiki stub [here](#). She appeared in the movie as an assassin.

*(Below: Marie Hoy, then as she appears *Dogs in Space* and in *With Time To Kill***).
Chris Knowles, who contributed other music to the film, was a composer who became interested in making his own movies. He was listed at Innersense here, though curiously his filmography doesn’t mention his work on this film. Follow the link for bibliographic and contact details.

(Below: Chris Knowles).
Chris Knowles
b. January 14 1955, Melbourne, Australia.

BIOGRAPHY: Chris Knowles completed his diploma of fine art at Preston Institute of Technology in 1976 and spent the following years between uneventful employment and learning how to live in poverty as an artist. During this time he spirated toward the life of a musician, composer and noise maker, and learned how to create strange films and videos. His first significant gig was courtesy of RMIT Student Union as artist in residence where he ran Super 8 film workshops and founded the RMIT Super 8 film group in the early 1980s.

The following years were highly productive and he somehow survived as an independent media artist, producing, performing, exhibiting and teaching.

In 1982 he burnt out, and spent a year travelling to the strangest places he could find. When he returned he began a new career as a composer of sound and music for film and television, and continued to make strange films and videos.

In the mid 1990s, in a stroke of good fortune he began working with the Mbutulu community at Uluru to develop content for their proposed new culture centre at Uluru National Park, and his involvement with the community and the park continues to the present. During this time his career transformed towards the production of larger scale public media works and permanent interpretive displays.

Chris commenced full time work as a researcher and lecturer in media production at the School of Creative Arts, University of Melbourne in 1997.

CRITICAL OVERVIEW: My creative practice focuses on themes of belonging, sense of place, cultural identity, diversity and heritage.

My early films tend to deal with landscape, including the urban and cultural environment and our place within it.

The theme of observation without judgment pervades much of my work.

Chris Knowles, March 2006.

FILMOGRAPHY:

All works directed by Chris Knowles unless otherwise noted.

Work in Progress (1979, 30 mins, Standard 8mm, Experimental)

Cine Melodie (1979, 25 mins, Standard 8mm)

In the Dark (1982, 30 mins, Super 8mm)

With/Out Movement (1983, 12 mins, Super 8mm)

The Plantat (1983, 30 mins, Umate Video)

Excerpt (1984, 5 mins, Super 8mm)

Doctor Dark (1984, 40 mins, Super 8mm)

One View (1985, 15 mins, 16mm)

Directed by Chris Knowles and Maggie Fickes

Welcome (1986, 15 mins, Super 8mm)

Auto-Voyeur (1987, 12 mins, 35mm)

Approximate Video (1988, 14 mins, VHS)

A Short Sequence from The White Space Project (1989, 6 mins, VHS)

The Duskis Video (1992, 10 mins, SP-Beta)

Imma Nyanggatja Uurrak (This is Imma for Uluru) (1999, 42 mins, SP-Beta)

Pixelated Worlds (1996, 10 mins, SP-Beta)

Directed by Chris Knowles and Ian DeGrady

100 Acres (2002, 15 mins, mmDV)