Music
Bruce Smeaton

Music Mixer Martin Oswin

Original Music Performed by Joe Chindamo & Loose Change
Scoring Engineer Robin Gray
Scored at Allan Eaton Sound

Joe Chindamo and Loose Change were a jazz-inflected ensemble active in Melbourne during the 1980s.

There is an interview with Chindamo online here which references that time:

...When he emerges, he’s carrying the Loose Change CD, ‘Live at the Grainstore’, recorded originally in the late ’80s and re-released a few years ago on the Vorticity Music label here in Melbourne. Loose Change used to play at the Grainstore when I was working at the Health Commission—just a few short metres up King Street. I’m pretty sure I’ve heard them live… and was even more sure when he put the CD on and I recognised the sounds. Loose Change was Virgil Donati on drums, Steve Hadley on bass, Mark Domoney on guitar and of course Joe playing keyboards. “This is a kind of a jazz-rock band,” beams Joe over the sounds. “This is my former life… one of my former lives. And don’t forget, I played with Billy Cobham for ten years!”

(Below: Joe Chindamo, and Loose Change’s one album release)
Loose Change

LIVE AT THE GRAINSTORE

SLAVES
(Voigt, Dimas)

MAGNETIC HELL
(Voigt, Dimas)

FAT PIG JIG
(Mark Dromgoole)

STUDIO POLITICS
(Mark Dromgoole)

CELEBRATION
(Mark Dromgoole)

SURFACE TENSION
(Mark Dromgoole)

IN A SPACE
(Chris Burnard)

BLISTERED LIPS
(Chris Burnard)

MODERN WORLD
(Chris Burnard)

CRUISE MISSILE
(Chris Burnard)

Recorded by Lennie Mackenzie

Note: The album was recorded live on 24-track digital. There were no overdubs, editing, mixing or any other modifications.

Album co-ordinated by Stevie Hopland

For Lett Management

Special thanks to Allan Samison, Tai McIlhenny, Mark Dromgoole, Matt Smith, Charles Campbell, Robert Alexander, Jimi Hendrix, Ray Allen, Tony McIver, Andy Granado, Redd Foxx, Dan Williams, Sinead O'Connor, Gary Scott, Brian Clancy, and all the others.

Promotion by Lett Management, Sydney, Australia.
Bruce Smeaton's score was eventually released on a German CD under the film's US and international title:

CD Silva Screen/Edel Company Edel SIL 1527.2
The first five tracks were from the film, with the remaining tracks (6 to 18) featuring music from *The Assault, The Rose Garden* and *The Naked Cage*.

1. *Main Titles* (03'27'')
2. *The Rock* (03'26'')
3. *Death Threat* (03'01'')
4. *Zoo Experiment* (04'05'')
5. *End Credits* (05'31'')

(All Bruce Smeaton, from "A Cry in the Dark").

**Bruce Smeaton:**

1981-85 were years when Bruce Smeaton was much in demand for the scoring of feature films and high end television drama.

As well as the period- and jazz-inflected *Squizzy Taylor*, he did *Monkey Grip* in 1982, together with the TV mini-series *1915*, and in the United States, the 1982 *Barbarosa* with director Fred Schepisi, followed by *Iceman* in 1984 and *Plenty* in 1985 (which also saw Schepisi work with Meryl Streep and Sam Neill on David Hare's play and screenplay).

Smeaton would then do *Roxanne* with Schepisi in 1987, as a prelude to them working together on *Evil Angels*.

Back at the beginning of his career, in 1973, Bruce Smeaton had composed two of the segment scores (*The Husband* and *The Priest*) for the portmanteau feature film *Libido* (and also the music for the ABC TV miniseries *Seven Little Australians*), before doing the score for Peter Weir's *The Cars That Ate Paris*, and then moving on to do David Baker's *The Great Macarthy*.

Smeaton became a major award-winning Australian composer for film and television, who immediately after working on *Picnic at Hanging Rock* would go on to work on a series of classic Australian feature films, including Fred Schepisi's *The Devil's Playground* and *The Chant of Jimmie Blacksmith*.

Working with Schepisi on *The Priest* episode for *Libido* helped prepare Smeaton for the more expansive score he did for *The Devil's Playground*, and it's arguable - because his work on *Picnic* tended to be overshadowed by the pan flute gambit - that the film was the first real chance for Smeaton to do an expressive work that aided the atmosphere and emotion of a fully effective drama.

With *The Chant of Jimmie Blacksmith*, Smeaton continued in expansive mode, and because of the film's substantial budget, the score was one of the few in the early revival that could afford to be laid down at the old Anvil Studios near the village of Denham in Buckinghamshire, with a British orchestra, the *National Philharmonic*, formed exclusively for recording purposes.
As well as continuing to work with Schepisi when the director went to Hollywood (Barbarosa, Iceman, Roxanne), Smeaton also became involved in various television shows, such as The Boy in the Bush, A Town Like Alice, 1915, and Five Mile Creek.

Around the same time as doing the score for the 1981 animated feature Grendel Grendel Grendel, Smeaton also did the underscore for (...maybe next Time) and The Earthling (or at least the version designed for the Australian cut).

Smeaton's relatively short wiki - at time of writing - is here.

(Below: Bruce Smeaton in 1988)

(Below: Smeaton as he turns up in the DVD 'making of' for Picnic at Hanging Rock):
(Below: in the 'making of' for Summerfield. Adding the hat changes everything)