Music
Nick Cave
Mick Harvey
Blixa Bargeld

Music Engineer Ted Hamilton
Music Theme Vocalist Anita Lane

Music provided courtesy of:

Keith Glass
"Too Good To Be True"
"Victoria Bitter"

The Slaughtermen
"Still Lovin' You"

The Black Sun
"The Passing Parade"

Elizabeth Scott
"Take A Chance"

Southern Lightning
"Moonlight Street"

Billy Jack Band
"Just A Country Singer"

Dankside
"Ganster"

Olive Bice
"Losin' You"

Black Dog
"I'm Alone"

U-Boys
"Mary Kemp"

Mosquito Coils
"Don't Hold Me Back"

Christopher Bogg
"Handel's Messiah"

Dirty Rats
"Lonely"

The Co-composers on the soundtrack:

(a) Nick Cave:

In his DVD interview, Nick Cave says that the idea for the soundtrack was to create “contradictory music to the action that was actually happening, so that you have Anita Lane singing some very beautiful, very haunting vocals in the background. There are no women so far as I can remember in the film at all, except I think at the end there’s a female news reporter … and so there is a ghostly woman’s voice running through it which I thought was a good idea at the time. There’s a tin whistle, there was a deliberate attempt to stay away from heavy sounds and to create some … to create a very disturbing soundtrack that was in a way at the polar opposite to what the film was
actually about, so I think if I remember rightly in the murder scene at the end, it’s Anita Lane’s voice singing quietly over the top of it, which gave a really chilling effect, and she has a very fragile, very sensuous voice as well …but a very eerie voice. It was the thing that I find really extraordinary about that soundtrack, and it’s a very, very simple idea, and simple ideas very often work the best.”

But when it came to a question about how he worked with Mick Harvey and Blixa Bargeld on the soundtrack, Cave says he can’t remember what it was like because he’s worked so many times with them before and since.

(b) Blixa Bargeld:

Bargeld in his DVD interview (after answering his cell phone) is a little more forthcoming, suggesting that the composition was a three way collaboration but that he didn’t want to play guitar and he asked for a few days in the studio alone to lay down the general flute pattern: “I think mainly I played flute, and piano strings, plucked piano strings… and bass harmonica, I believe…”

Mick Harvey edited some of these ideas, and Bargeld adds that the music is fairly sparse and he thinks that’s a good quality about it.

Bargeld: “To me this film is basically about architecture, and that is the whole point and the whole twist in the story is the twist about architecture. The main villain in this film is actually the architect that is getting led through the prison and says something about the cage being too close to the wall etc etc., so the whole point of writing a score for it had to do with rooms …”

Bargeld recalls using room recordings by a Japanese medical professor for the solitary confinement cell, and so there were varying degrees of sounds that had to do with the enclosed spaces featured in the film.

“There is not necessarily a theme that you can assign to a particular person as I would say in John’s second film …it was a much more conventional way to write the music there because you could actually assign themes to various persons in the film and that was not that
much possible in Ghosts ... of the Civil Dead…”

Bargeld says he was hoping he was following Hanns Eisler’s (Austrian composer, wiki [here](https://en.wikipedia.org/wiki/Hanns_Eisler)) idea that you should never illustrate the visuals, you should always comment on the visuals, and he thinks they achieved it (adding that in contrast to Nick and Mick, he really does like prison movies, on the basis that, while horror movies - if good - might involve existential questions, a prison movie is almost theological - in his 1988 interview he says he likes *Cool Hand Luke*).

In one of the few serious responses in the 1988 DVD interview, Bargeld says that one of the first things that came to mind for the score when he first saw the film was the idea of the tin whistle.

(In his 1988 interview, Bargeld, with Mick Harvey holding the mike and doing a jocular interview off a sheet of questions, reveals himself to be a Morricone and Bernard Herrmann man, and was inspired by watching a film of Morricone at work).

**(c) Mick Harvey:**

In his 1988 interview, Mick Harvey recalls Nick and Blixa being asked to do the film’s soundtrack, and Nick got back to the production people saying that neither he nor Blixa could play anything, so he suggested getting Harvey in to help out:

“The production personnel ... they wouldn't have known one way or the other, they just had to go by the way they were told basically ... it was quite a nice gesture on Nick’s part because it meant he got less money... I was quite surprised, really, but I guess it’s the difference between having a soundtrack and not having one … (he laughs)”

Harvey reveals the score was constructed without working to picture (in the way he’d done for a 45 minute dramatised work, involving twenty minutes of music, for German television), because Nick and Blixa didn’t want to work that way:

“...they just wanted to work out ‘things’ and start working on pieces of music, kind of refer to the pictures occasionally and then just go off on their tangents, whatever they wanted to do ...so I just went along with
that and we did that ...(Q: and now?) ... and now we’re working it back you know and we’re mixing it to the pictures and obviously certain things don’t really have much relevance (more laughs) atmospherically to what’s there…” …

(Harvey also reveals himself to be a Morricone and Bernard Herrmann man in both his 1988 and 2002 interview, but then has to explain who Herrmann was to his later interviewer).

Anita Lane is an Australian singer who was briefly in the Bad Seeds with Nick Cave and Mick Harvey.

By the time of the movie, her relationship with Cave had moved from the personal into the professional. She has a relatively detailed wiki [here](#).

*(Below: Nick Cave, Mick Harvey and Blixa Bargeld as they appear in the film’s DVD release - see below for career details)*
The Soundtrack release:

Given the names involved in the soundtrack, it was inevitable that the film's music would be released on CD and LP:

Here is sample artwork for several of the releases - first the LP then the CD and finally the front for the cassette release:
GHOSTS
...OF THE CIVIL DEAD

Music Composed and Performed by Nick Cave,
Mick Harvey, Blixa Bargeld

1. The News (Voice: Michelle Babbit)
2. Introduction - A Prison In The Desert
3. David Hole - I've been a Prison Guard since I was 16 years old
4. Glover - I was 16 when they put me in prison
5. David Hole - You're danglin' us like a bunch of meat on a hook
6. Pop Mix
7. Glover - We were united once
8. David Hole - The day of the Murders
9. Lily's Theme ("A Touch of Warmth")
10. Maybe Mix
11. David Hole - What I'm telling is the truth
12. Outro - The Free World
13. Glover - One man released so they can imprison the rest of the world
THE DAVID HALE STORY

David W. Hale is a former Prison Guard at the highest level of security prison in America, the United States Penitentiary Marion, Illinois, USP Marion, commonly referred to as "The New Alcatraz", has been 'locked down' (meaning that all inmates are confined to their cells) since October of 1983. This measure was taken after a prolonged wave of violence that culminated in the killing of two guards in the one day.

The story David Hale tells of how these events came to be is an incredible story. He says, "Once somebody investigates this shit, they're going to find out that what I'm telling is the truth". It is this story that provides the primary plot of the feature film, GHOSTS... OF THE CIVIL DEAD.

GHOSTS

...OF THE CIVIL DEAD
CD (ST) Mute Records (UK) CD IONIC 3 1989 Includes dialogue from the film. Also released on LP.

Music Composed and Performed by Nick Cave, Mick Harvey, Blixa Bargeld
Film Soundtrack by Dean Gowen, Rex Watts, Peter Clancy & Sue Lamshed
Vocals on Theme: Anita Lane
Original Recording Engineer: Ted Hamilton
Album Compiled by Victor Van Vugt
Voices: David Hale, Kevin Mackey as “Glover”

Tracks:
1. The News (Voice: Michelle Babbit)
2. Introduction - A Prison In The Desert
3. David Hale - I've been a Prison Guard since I was 18 years old
4. Glover - I was 16 when they put me in prison
5. David Hale - You’re danglin’ us like a bunch of meat on a hook
6. Pop Mix
7. Glover - We were united once
8. David Hale - The day of the Murders
9. Lilly’s Theme (“A Touch Of Warmth”)
10. Maynard Mix
11. David Hale - What I’m tellin’ is the truth
12. Outro - The Free World
13. Glover - One man released so they can imprison the rest of the world

The Umbrella DVD release provides these details and track listing of music excerpts:
Composer Bios:

Nick Cave:

Nick Cave is too well known to dwell on at length here. He and his co-composers Blixa Bargeld and Mick Harvey are well represented on the internet, with wiki listings, their own sites and many pieces of work available on YouTube and other sites. No one who google will go short of information.

Cave has a wiki here and at time of writing an eponymous site here. He was also active on Twitter, had a Facebook page, and for nostalgia lovers, a MySpace page, as well as numerous fan sites.

The DVD provides this brief overview of his career:
Nick Cave was born in Warracknabeal, Australia on 22/09/1957. He was raised an Anglican. Educated at Caulfield Grammar, Nick met Mick Harvey, and founded a school band that would become The Boys Next Door.

The first recording released by Nick was "These Boots Are Made For Walking" in 1978, a single that was soon followed by the album "Door Door" the next year.

The Boys Next Door slowly dissolved into "The Birthday Party", in 1980. When they changed their name, the band moved from Australia to London, hitting the city with a force that still resounds today.

The LP "Prayers on Fire" was released in 1981, "Junkyard" in 1982. The band moved to West-Berlin and fell apart in 1983 after releasing 3 studio albums and 2 EP's. The Birthday Party had a huge impact on the British rock scene,
He also assembled the first incarnation of The Bad Seeds, "From Her To Eternity" in 1984. The name "Bad Seeds" came from the film *Bad Seed* by Mervin LeRoy, 1956, based on a play by Maxwell Anderson and a novel by William March.

Relocated in Berlin, Cave started work on his debut novel, "And The Ass Saw The Angel", the themes of which would fire the next Bad Seeds album, 1985's "The First Born Is Dead", exploring the myth-heavy terrain of Delta blues.

especially because of the expression of "raw emotion, wit and essential dumbness" (Mute Records' opinion).

Following the group's breakup, Cave co-wrote a film script that would later manifest itself as the prison movie *Ghosts... Of The Civil Dead*, made with director John Hillcoat and Producer Evan English.

Recruiting Die Haut's Thomas Wydler as drummer, the 1986 incarnation of The Bad Seeds selected a poignant set of covers for the "Kicking Against The Pricks" album, including Tim Rose's "Hey Joe," Velvet Underground's "All Tomorrow's Parties" and the definitive rework of Gene Pitney's "Something's Gotten Hold Of My Heart." They swiftly followed this collection with the "Your Funeral..My Trial" LP.
By this time, Barry Adamson had left the band, replaced by ex-Cramps/Gun Club man, Kid Congo Powers, while the lineup expanded with Roland Wolf on keyboards.

This incarnation delivered 1988’s "Tender Prey", with its condemned-man drama "The Mercy Seat" the most outstanding single. That year also saw the publication of Cave's book, "King Ink", a collection of lyrics and plays, and the band appeared in Wim Wender's film Wings Of Desire.

After this, Cave moved from Berlin to Sao Paolo, Brazil. The influence of Brazil is apparent in "The Good Son", the album released in 1990. The music is much more melodious and friendly than on any other album released before and is often said to express the Brazilian feeling of "saudade".

In 1992, the seventh album was released: "Henry's Dream", followed by a worldwide tour.

Collaborations with Kylie Minogue and PJ Harvey on the singles "Where The Wild Roses Grow" and "Henry Lee," respectively, led to mainstream chart success and The Bad Seeds widest exposure ever. This album also saw the addition of two new Bad Seeds: Warren Ellis, of Melbourne's "The Dirty Three", added vibrant violin, and New York NoWave troubleshooter Jim Sclavunos pitched in atmospheric percussion.
the themes of love, faith and loss in unflinching detail—all the while displaying all the versatility of the most singular ensemble in contemporary music.

In 1998, the album "The Best of Nick Cave and the Bad Seeds" was released, as well as a video compilation of several songs. Initial copies of the album contain a bonus-disc with live tracks from the concerts in Royal Albert Hall, 1997.

During 1999, Nick Cave performed without The Bad Seeds, usually with Warren Ellis and sometimes with "The Dirty Three." "And The Ass Saw The Angel - Readings and Music" was re-released.

This was produced from 1988 readings by Nick Cave, accompanied by Mick Harvey, plus the music Mick and Ed Clayton-Jones recorded for a theatrical adaptation of the book from October 1993.

The turn of the millennium saw the release of the highly acclaimed "No More Shall We Part" in 2001, and "Nocturama" in 2003. The clip for the first single "Bring it On" was directed by none other than John Hillcoat.

In 2003, Blixa Bargeld left the Bad Seeds, after collaborating with Cave for almost twenty years.
Blixa Bargeld:

The DVD listing for co-composer Blixa Bargeld is relatively short and more details can be found at his wiki [here](http://www.nick-cave.com) while at time of writing his website listing now forms part of the [Einstürzende Neubauten](http://www.einstuerzende-neubauten.de) site,
with his personal biography here.

**Mick Harvey:**

The DVD listing for Mick Harvey is relatively short too, but Harvey maintained his links with the Melbourne push, and subsequently went on to do some fine fine film scores, including one of the best gangster films in the new millennium, *Chopper*, and ongoing work with Hillcoat and Paul Goldman (Goldman moved from his camerawork on *Ghosts* into directing television commercials and feature films).

Harvey had his own website here, and a wiki here.
Mick Harvey was born on the 29th of September 1958. He formed his first band at school in Melbourne with Nick Cave with whom he was worked consistently since then.

He is a multi instrumentalist and song writer, a talented performer and arranger whose understanding of drama has provided pivotal input to the music of The Boys Next Door, The Birthday Party and The Bad Seeds plus an increasing list of feature film scores.

Since Ghosts Of The Civil Dead, Mick has composed music for a number of Australian feature films including, Chopper, John Hillcoat’s To Have And To Hold and Paul Goldman’s Australian Rules. He was nominated for Australian Film Institute Awards for Best Original music for each of these films.

He has also produced the documentary The Road to God Knows Where, acted in The Planet Alex and composed the music for Vaterland all with Director...
Uli M. Schuppel.

He has curated The Bad Seeds best of album and released two solo albums exploring the work of legendary French singer songwriter Serge Gainsbourg; Intoxicated Man (1995) and Pink Elephants (1997).

Mick generally doesn’t like prison pictures except Pixote although he didn’t like the prison bits in that either.