Original Music
Peter Best

Music Supervisor
Chris Gough, Mana Music

"Dancing Queen" "Waterloo" "Fernando"
"Mamma Mia" "I do, I do, I do, I do, I do"
(Andersson/Ulvaeus/Anderson), Published for the World by Union Songs AB
Performed by Abba, courtesy of PolyGram Pty Limited.
Dancing Queen bridal arrangement by Peter Best, Vocals Blazey Best

"The Tide is High"
(J. Holt), published by Sparta Florida Music Group Ltd
Performed by Blondie, courtesy of EMI Music Australia

"Sugar Baby Love"
(Waddington/Bickerton), published by Warner Chappell Music
performed by the Rubettes courtesy of PolyGram Australia

"T Shirt & Jeans"
(McLean/Thorp/Dzajovsky), published by Mana/Warner Music
Performed by Razorbrain, courtesy of EMI Music Australia

"I Go to Rio"
(Allen/Anderson), published by Irving Music Inc
Used with permission of Rondor Music Australia Pty Ltd
performed by Peter Allen, courtesy of A&M Records Inc/PolyGram Australia

"We've Only Just Begun"
(Williams/Nichols), Published by Irving Music Inc./Woolnough Music.
Used with permission of Rondor Music Australia Pty Ltd.

"Hotcha" "Coffee & Tea"
(Peter Best), Published by Best Results Pty Ltd, Performed by A. A. Aardvaark

Original music recorded and mixed at
Vaucluse Digital (Sydney) and Metropolis (Melbourne)
Recording & Mixing Engineer
David Hemmings
**Lyrics:**

**Head music:**

An instrumental track with heavenly choir begins the show, but then quickly turns into the pop song *Sugar Baby Love*, which runs under the dialogue as Tania (Sophie Lee) accuses Muriel (Toni Collette) of being selfish and demands she hand the bouquet over to someone more deserving - only for Cheryl (Rosalind Hammond) to toss it back, crying as she tells her to keep her stupid bouquet. She and Shane broke up last night, she sobs as she rushes off.

The song is post the short opening credits sequence, and the lyrics aren’t foregrounded, until Chook (Nathan Kaye) begins to eye of a girl at the wedding (Susan Prior), and the lyrics ominously pop up so we can hear:

*Yes, all lovers make, make the same mistakes*  
*As me and you*  
*Bop shu waddy, bop shu waddy waddy bop shy waddy ...*  
*Bop shu waddy*  
*La ha ...*(fading out with a couple more ‘bop shu waddies’)*

**Tail credits:**

After Rhonda (Rachel Griffiths) tells her mum (Annie Byron) she drives her crazy, and calls her supposed friends a bunch of cocksuckers, and heads out to the taxi with Muriel, the first of two ABBA songs begins, with the end credits shortly to roll.

**Lyrics for ABBA’s Dancing Queen as heard in the film:**

*Ooh*  
*You can dance*  
*You can jive*  
*Having the time of your life*  
*Ooh-ooh, see that girl*  
*Watch that scene*  
*Diggin’ the dancing queen*  
*Friday night and the lights are low*  
*Looking out for a place to go*  
*Mmm, where they play the right music*  
*Getting in the swing*  
*You’ve come to look for a king...*  

(Rhonda and Muriel say goodbye to the street, the beach)
the mall, the tourists, plaza, surf club, surfies, high rises, Fun World and Porpoise Spit over the song, obscuring the lyrics a little)

Anybody could be that guy
Night is young and the music's high
With a bit of rock music
Everything is fine
You’re in the mood for a dance
And when you get the chance
You are the dancing queen (the song returns to foreground)
Young and sweet
Only seventeen
Dancing queen
Feel the beat from the tambourine, oh yeah...
You can dance
You can jive
Having the time of your life
Ooh-ooh, see that girl
Watch that scene
Diggin’ the dancing queen …

(The taxi rockets past the sign telling the pair that they’re leaving Porpoise Spit, “missing you already,” the screen fades to black and end credits roll)

You’re a teaser, you’ll turn ‘em on …
Leave ‘em burning and then you’re gone
Looking out for another
Anyone will do
You’re in the mood for a dance
And when you get the chance
You are the dancing queen
Young and sweet
Only seventeen
Dancing queen
Feel the beat from the tambourine, oh yeah
You can dance
You can jive
Having the time of your life
Ooh-ooh, see that girl
Watch that scene
Diggin’ the dancing queen (chorus counterpoints with ‘oohs’)
Diggin’ the dancing queen …

Choral ‘oohs’ take the song out and “Fernando” immediately mixes up.
ABBA's Fernando - lyrics as heard in the film:

Can you hear the drums Fernando?
I remember long ago another starry night like this
In the firelight Fernando
You were humming to yourself and softly strumming your guitar
I could hear the distant drums
And sounds of bugle calls were coming from afar
They were closer now Fernando
Every hour, every minute seemed to last eternally
I was so afraid Fernando
We were young and full of life and none of us prepared to die
And I'm not ashamed to say
The roar of guns and cannons almost made me cry
There was something in the air that night
The stars were bright, Fernando
They were shining there for you and me
For liberty, Fernando
Though we never thought that we could lose
There's no regret
If I had to do the same again
I would, my friend, Fernando
If I had to do the same again
I would, my friend, Fernando …

(The song then turns instrumental and begins a slow fade over the last few credits, ending just before the copyright notice and leaving out a chunk of this well-known song).

CD:

A CD was released domestically in 1994 and in the US in 1995:
Music from and inspired by the film

Muriel's Wedding

Featuring ABBA, The Rubettes, The Carpenters, The Turtles, Blondie and many more...

1. Bridal Dancing Queen (arranged orchestral score)
   The Wedding Band (featuring Bliztzy Bear) (4:25)
2. Sugar Baby Love
   The Rubettes (4:28)
3. We've Only Just Begun
   The Carpenters (3:04)
4. Lonely Hearts
   The Wedding Band (1:00)
5. The Tide Is High
   Blondie (4:33)
6. I Go to Rio
   Peter Allen (3:35)
7. Bean Bag
   The Wedding Band (featuring John Barrett) (4:26)
8. T-Shirt & Jeans
   Mungo Jerry (4:02)
9. I Just Don't Know What to Do with Myself
   Dusty Springfield (3:32)
10. Bridal Dancing Queen (full orchestral score)
    The Wedding Band (featuring Bliztzy Bear) (4:25)
11. I Do, I Do, I Do, I Do, I Do
    ABBA (4:15)
12. Happy Together
    The Turtles (2:53)
13. Muriel's Wedding
    The Wedding Band (3:36)
14. Brandy (You're a Fine Girl)
    Looking Glass (2:55)
15. Dancing Queen
    ABBA (3:49)
Music From and Inspired By the Film Muriel's Wedding

Featuring ABBA, Blondie, The Carpenters, The Rubettes, The Turtles and more...

1. BRIDAL DANCING QUEEN (arranged orchestral score)
   The Wedding Band (featuring Buzzy Bell) (1:10)

2. SUGAR BABY LOVE The Rubettes (3:28)

3. WE'VE ONLY JUST BEGUN The Carpenters (3:03)

4. LONELY HEARTS The Wedding Band (1:22)

5. THE TIDE IS HIGH Blondie (4:34)

6. WATERLOO ABBA (2:42)

7. I GO TO RIO Peter Allen (3:16)

8. BEAN BAG
   The Wedding Band (featuring John Barrett) (2:06)


10. I JUST DON'T KNOW WHAT TO DO WITH MYSELF Dusty Springfield (1:00)

11. BRIDAL DANCING QUEEN (full orchestral score)
    The Wedding Band (featuring Buzzy Bell) (3:00)

12. I DO, I DO, I DO, I DO, I DO ABBA (3:14)

13. HAPPY TOGETHER The Turtles (3:51)

14. MURIEL'S WEDDING The Wedding Band (3:31)

15. DANCING QUEEN ABBA (3:49)
CD Polydor 525 128-2 1994

“Music from and inspired by the film Muriel’s Wedding”

Original music Peter Best
Executive music producer - Chris Gough, Mana Music
Tracks 1, 4, 7, 11, 14 arranged and produced by Peter Best
Recorded, mixed at Vaucluse Digital, Sydney, Metropolis Audio, Melbourne
Recording, mixing engineer - David Hemming
1. Bridal Dancing Queen (Edited Orchestral Score) (1’05")
(Andersson/Ulvaeus/Anderson) Vocals: The Wedding Band
featuring Blazey Best, Union Songs AB, 1994 House &
Moorhouse Films Pty. Ltd.
2. Sugar Baby Love (3’29") (Bickerton/Waddington) Vocals: The
3. We’ve Only Just Begun (3’04") (Williams/Nichols) Vocals: The
Carpenters, Rondor Music, 1970 A&M Records Inc., taken from
the album “The Carpenters - Their Greatest Hits”, 397048-2
4. Lonely Hearts (1’00") (Peter Best), The Wedding Band,
Control, 1994 House & Moorhouse Films Pty. Ltd.
5. The Tide Is High (4’32") (John Holt) Vocals: Blondie, Sparta
Florida Music Group, 1980 EMI Music
6. I Go To Rio (3’15") (Allen/Anderson) Vocals: Peter Allen,
Rondor Music, 1982 A&M Records Inc., taken from the album
“The Very Best of Peter Allen”, 393207-2
7. Bean Bag (2’06") (Peter Best) Vocals: The Wedding Band
featuring John Barrett, Control, 1994 House & Moorhouse Films
Pty. Ltd.
8. T-Shirt & Jeans (4’08") (McLean/Thorpe/Djalkovsky),
Razorbrain, Mana Music/Warner Chappell Music, 1993 Big Nose
Productions
9. I Just Don’t Know What To Do With Myself (3’02") (Bacharach/
Ltd. (London)
10. Bridal Dancing Queen (Full Orchestral Score), (3’03”)
(Andersson/Ulvaeus/Anderson) Vocals: The Wedding Band
featuring Blazey Best, Union Songs AB, 1994 House &
Moorhouse Films Pty. Ltd.
11. I Do, I Do, I Do, I Do, I Do (3’15") (Andersson/Ulvaeus/
Anderson) Vocals: ABBA, Union Songs AB, 1979 Polar Music
International AB
12. Happy Together (2’53") (Bonner/Gordon) Vocals: The Turtles,
EMI Music Publishing Australia, courtesy of Dominion
Entertainment Inc. by arrangement with Celebrity Licensing Inc.
13. Muriel’s Wedding (3’30") (Peter Best), The Wedding Band,
Control, 1994 House & Moorhouse Films Pty. Ltd.
14. Brandy (You’re A Fine Girl) (2’55”), (Elliott Lurie) Vocals:
Looking Glass, Warner Chappell Music, 1972 CBS Records
15. Dancing Queen (3’49") (Andersson/Ulvaeus/Anderson)
Vocals: ABBA, Union Songs AB, 1976 Polar Music International
AB
**Music in the film:**

There is a wealth of ABBA memorabilia on view in the film, culminating in the performance of the dynamic duo of an ABBA number. The presentation in the film apes the stylings of ABBA's music videos. There is also music present at Muriel's wedding, but the general musical tone belongs almost entirely to ABBA:
Composer Peter Best:

*Cinema Papers' interview:*

Peter Best was interviewed in the May 1988 issue of *Cinema Papers*. He talked generally about how he started in the industry, and then more specifically about his work on *Crocodile Dundee*, a game changer for him:

“… I have no musical background - I didn’t even do music at school - but I was always interested in it. I wrote songs while I was still at school that were really dreadful, and were derivative of all the heroes of the day like Duane Eddy. When I left home and came to Sydney I didn’t play music much at all, and then I was out drinking with some of my university mates, and something was on the jukebox that I made disparaging remarks about. Somebody said, “Well if you’re so bloody smart why don’t you do better?” There was a lot of joking conversation around the table about how the Sun-Herald was running a songwriting competition, so I went home and knocked off a few songs - and
won! Thought, “Well, if it’s that easy I might as well keep doing it!”
I came out of a background of jingles. Up until a couple of years ago, I guess I averaged more than 200 a year. It’s more lucrative than movies. Commercials are an intellectual exercise and a puzzle to solve. You give them your best shot but you don’t get emotionally involved the way you do with movies. Something like Bliss: everybody who worked on it felt as though they’d been run over backwards by a steamroller when they came out of it because everyone was so dedicated and interested. It was exhausting emotionally. That doesn’t mean you don’t make the same kind of effort on a commercial as you do on a movie. It’s just the emotional dimension that tends to be lacking, or it’s less intense.
I’d done a lot of work for Phillip Adams, and he and Brian Robertson (sic, Robinson) had made a short film called Jack and Jill which, for its time, was very interesting. Phillip asked me if I’d do some music for that, and I did. He then was producing The Adventures Of Barry McKenzie and suggested me to Bruce Beresford and Barry Humphries. I’d been at university with Bruce, but that wasn’t regarded by him as any kind of qualification for me to be in a position to wreck his masterpiece. So he didn’t want me to do it. Barry didn’t want me to do it, and what happened in the end was that I tried to resign several times. Bruce would have accepted it happily, but Phillip wouldn’t. In the end I actually wrote a song called The Adventures Of Barry McKenzie which I played to Barry Humphries, and he loved it. So that got the pressure off!
Crocodile Dundee was the first film I’ve ever actually gone after, and I didn’t go after it because I knew it was going to be a success or anything like that. They were in Sydney and I was living in Portland. I never go to industry functions or read the industry press and I don’t know anyone else in the industry much, so I was the last person to find out they were making a film called Crocodile Dundee. When I did find out, it was from somebody who said that dozens of people had been approached and asked to submit songs, so I sent a fairly cheeky letter to Sydney saying, “Why have you approached every living and dead composer except me?” I got a phone call to say that they still hadn’t made a decision about it, and they’d keep me in mind. Then six months later they rang me and said would I come to Sydney and talk to them, which I did. And at the end of that day, without anybody really saying anything I found myself with the job …”
“…Normally I get a script, but usually there’s not much point in reading it because once a shoot is over, there are more blue pages than any other colour! Almost invariably you end up with something that isn’t what anybody entirely expected. Sometimes it’s much better and sometimes it’s not. The moment of truth usually comes when you see the first assembly.
With Crocodile Dundee, I watched that first rough cut that ran about 2½ hours and I really enjoyed it. I sort of wasn’t expecting to, but I did. And as I worked on it and saw it more and more times, I got more and more bored with it. I’m sure John Cornell won’t accuse me of disloyalty when I say that. There isn’t a film around that you can see 500-600 times without getting a bit bored. I had to keep reminding myself just what my first response had been, and that’s what is
valuable. It’s that first time you look at it. That’s the only time most people are going to see it …”

Career:

Best cut his feature film teeth as a composer by working with feature film producer Phillip Adams on the low budget experimental 1970 drama *Jack and Jill: a postscript*.

Best went on score the two Barry McKenzie films, produced by Adams.

Best would become one of the major contributors to the revival of screen music in Australia, with scores for films such as *Muriel's Wedding*, the first two *Crocodile Dundees* and *Bliss*. He has also had a successful career in the advertising game.

He did several scores for Tim Burstall's films, starting with the score for Burstall's *The Child* episode of the four part portmanteau feature *Libido*, followed by *Petersen* and then *End Play*.

Best had taken a break from composing for the screen after doing the SAFC telemovie *The Sound of Love* in 1978, but after doing *We of the Never Never* in 1982, he followed with *Goodbye Paradise*, the Alex Stitt animation *Abra Cadabra, Rebel, The More Things Change …*, *Bliss*, and then in 1986, *Crocodile Dundee*, and in 1988, the sequel.

Best subsequently did scores for *Muriel's Wedding, Dad and Dave: On Our Selection* and *Doing Time for Patsy Cline*.

Best has a short (at time of writing) wiki [here](#), and he should not be confused with the original drummer for *The Beatles*.

*(Below: Peter Best)*
(Below: Best as he appears in the DVD 'making of' for We of the Never Never)