music editors       Paul Healy
                   Andrew Lancaster
music supervisor   Christine Woodruff
music editing facilities Supersonic Productions

the music

"Cats & Dogs"
written by Tim Rogers, MMA Music International, performed by You Am I

"Simple Love"
written by Chris Bailey, Lost Music & Mushroom Music Pty Ltd, performed by Hoss

"Love In Motion"
written by Iva Davies, EMI Music Publishing Australia Pty Ltd, performed by Snout

"Degenerate Boy"
written by Ian Rilen & Steve Lucas, EMI Music Publishing Australia Pty Ltd & Mushroom Music Pty Ltd, performed by The Mark of Cain

"Television Addict"
written by Dave Faulkner & James Baker
EMI Music Publishing Australia Pty Ltd & Hoodoo Gurus Pty Ltd, performed by You Am I

"Halo"
written by Peter Fenton,
Polygram Music Publishing Australia, performed by Crow

"Drop Out"
written by Kim Salmon & James Baker,
Polygram Music Publishing Australia, performed by You Am I

"Penicillin"
written by Ross McLennon, Moonraker Music, performed by Snout

"Hindsight"
written by The Mark of Cain, Control, performed by The Mark of Cain

"My Pal"
written by Joel Silberscher,
Polygram Music Publishing Australia, performed by Magic Dirt

"Winter Salsa"
written by Joel Silberscher,
Polygram Music Publishing Australia, performed by Hoss

"What A Dog Has To Do"
written by Tim Rogers, MMA Music International, performed by You Am I
"TV OD"
written by Ross McLennon, Moonraker Music, performed by Snout

"Second Language"
written by David Studdert, Polygram Music Publishing Australia, performed by Crow

"The Bullshit Never Ends"
written by Joel Silberscher, Polygram Music Publishing Australia, performed by Hoss

"Gasoline For Two"
written by Tim Rogers, MMA Music International, performed by You Am I

You Am I, Crow & The Mark of Cain appear courtesy of RA Records

Snout & Magic Dirt appear courtesy Au Go Go Records.

Hoss appear courtesy Dogmeat Records

Theme from "Skippy"
written by Eric Jupp, Performed by Ben Mendelsohn

"All I Want Is You"
written by Elaine & Kathryn Pitt, performed by Kathryn Pitt

"Riding High"
written by Richard L. Cammeron & Margo Smith Cammeron, Fort Wayne Music (ASCAP), performed by Kathryn Pitt

"Barney's Stomp"
written by Colin Watson, performed by The Zen Dogs & Julie Talbot courtesy of T.A.E.T. & Bootscooters International

"The Overlander"
traditional, arranged by Rolf Harris, EMI Music Publishing Australia Pty Ltd, performed by Rolf Harris, courtesy of EMI Records Ltd and EMI Music Australia Pty Ltd

"Diabolus in Musica", "Sick Minutes" & "Smut"
written and performed by Foetus, courtesy of Some Bizarre Records, London

"You Say That You Love Me aka You Really Don't Care"
written by Ian Rilen/Steve Lucas/Kathy Green EMI Music Publishing Australia Pty Ltd/Mushroom Music Pty Ltd/Greenstone Music/ Warner Chappell Music Australia Pty Ltd, performed by X

"Beat Him Up", "Robbery", "Adios Car" & "Generic"
written by David Bridie & John Phillips, Mushroom Music Pty Ltd, performed by David Bridie & John Phillips

"Bagpipe"
written by David Bridie & John Phillips,
Mushroom Music Pty Ltd, performed by David Bridie, John Phillips & Alistair Cox

production music provided by EMI Music Publishing & Zomba Music
additional original music by Paul Healy & Andrew Lancaster

"Idiot Box Themes"
written by Tim Rogers, performed by You Am I,
additional original compositions by Tim Rogers

the
the sound
the soundtrack album
available on RA Records, rooArt Australia

album concept Tim Rogers
album produced by Nick Launay & Tim Rogers
album mixed by Nick Launay & Tim Rogers
A&R by Todd Wagstaff

excerpts from "The Incredible Hulk" & "The Iron Man"
kindly supplied by Marvel Entertainment Group Inc
Iron Man theme music, written by Keith Emerson, Fourteen Ninety Two Music Inc

Lyrics:

The music mainly consists of source music, some of which was re-versioned for the film’s soundtrack. In the DVD commentary track, Todd Wagstaff is singled out for his work on the film’s A&R.

Perhaps the most significant piece of music composed for the film is the ‘Bagpipe’ motif, written for the film by David Bridie and John Phillips, which accompanies Kev’s ultimately suicidal slow motion reveries.

Tim Rogers of You Am I also contributed a significant amount of music to the film and was involved in the re-versioning of much of the source music.

You Am I’s Gasoline For Two runs over the film’s tail credits.

After Mick leans over Kev and says “Ya mad bastard”, and Kev asks “Am I dead yet?” and Mick replies, “Nah, not yet mate … not yet,” and they laugh. A zapping TV screen effect leads to the end titles roller and instrumental music of an electronic kind. A voice says ‘Alright’ and You Am I’s Gasoline for Two begins, at first heard filtered, and as if at a distance.

Lyrics as heard in the film:

You wanna leave today
While the town’s still yawning
Put on your dancing shoes
I got gasoline for two,  
Ain't got no plan  
Sitting straight and stupid  
If you got a light  
You keep the styrofoam and coffee lid tight  
But if I'm a flake, and you're too eager

Let's get it straight  
Who's in the passenger seat, yeah?

(The song cranks up to occupy the sound stage)

But don't let me down  
'Cause I don't know if I can take it again

(short instrumental)

Coast to coast  
Every night I think it everyday  
Feel my hand  
You think it goes soft that way  
You notice lately how  
Everyone who's talking  
Who's got less to say  
And I think it's getting worse  
Every other single day

But if I'm a flake and you got no credence  
Let's get it straight  
Who's in the passenger seat, yeah?  
But don't let me down  
'Cause I don't know if I can take it again  
Don't know if I, don't know if I ...can take it again

(short guitar-led instrumental)

You wanna go all the way  
Can we go all the way?  
You wanna go all the way  
Can we go all the way?

(While chorus repeats the “all the way” line under, the lead voice repeats the following lines until the lyrics fade out, and there’s a short downbeat instrumental ending)

Do you really wanna get out of this crowd?  
Do you just wanna make it to the next town?  
Do you really wanna get out of this crowd?  
Do you just wanna make it to the next town?  
Do you really wanna get out of this crowd?
Do you just wanna make it to the next town?

At the end of the song, the credits start to roll in reverse and a voice comes on:

*Mick:* Hey, I've got a poem for you. It's called *Quiet*:

When I get home, I put the telly on  
For the noise  
I hate the quiet ...  
Fuckin' hate it ...

*CD:*

A CD of the soundtrack was released:
Looking for the fast track out of suburban hell,
two natural born losers
scheme an impossible heist.
Mick slack, cynical and most of all unemployed,
masterminds the plan.

Kev an accident waiting to happen.
angry and unemployed, gets the guns.

With Mick's girlfriend's brother
behind the wheel,
two undercover COPS closing,
not far behind and a rival
Gang of Bank robbers in the midst,

they'll either make good,
or they'll be fucked.

Idiot box...two unwise suspects going nowhere fast.
quiet

“Hey, I got a poem for ya. It’s called Quiet.”

when I get home, I put the tally on for the noise.
I hate the quiet.
I f**ken hate it.

sweet

I had my finger inside this girl and I could smell her the whole next day.
I remembered her taste.
I reckon if you say something's a poem:

for betty
you are an idiot
you are a b*tch
you shit me to tears
I'm goin' down the pub.

hope
every second thursday they put the dole into my bank account.
so I go down the slots machine
and I hope I can remember my pin number.

"you're fucken mad!"

what???

"ya know, mad, crazy in the fucken head... what ya have to get so angry for?"

what angry???

angry angry...why?

"why...cuz I like it. I like being angry. that's why - I enjoy it."
you can sit home.
son everything
in the world
and see how it works
she whole world in a box
in the corner of ya room...
fantastic.

I didn't call
you an idiot. I asked if you
were an idiot.
yan f**ken idiot!
"we're not gonna shoot anyone, we're just gonna have some fun."
01 World In A Box Dialogue: Stephen Rae/Susan Prior
02 Idiot Box I You Am I
03 Cats And Dogs You Am I
04 Mad Dialogue: Ben Mendelsohn/Jeremy Sims
05 Degenerate Boy The Mark Of Cain
06 The Bullshit Never Ends Hoss
07 Penicillin Snout
08 My Pal Magic Dirt
09 Idiot Box II You Am I
10 Quiet Poem Dialogue: Jeremy Sims
11 Halo Crow
12 Gasoline For Two You Am I
13 Love In Motion Snout
14 Simple Love Hoss
15 Pub Poem Dialogue: Jeremy Sims/Susie Porter
16 Television Addict You Am I
17 Second Language Crow
18 Winter Salsa Hoss
19 Hindsight The Mark Of Cain
20 Idiot Box III You Am I

Composers - Tim Rogers:

Tim Rogers is too well known to detail at length. He has an eponymous site here, and he has a detailed wiki listing here, which provides a link to You Am I, the band most linked to Rogers' musical career.

There was a photo (and truncated short CV) of Rogers on another 2012 film with which Rogers was associated (the site no longer exists):
Tim Rogers

Music.

Tim Rogers is the lead vocalist and guitarist of the Australian rock band You Am I. He has also recorded several albums as a solo artist, as well as having appeared and provided vocals with bands The Twang, The Temperance Union.

Rogers composed three original tracks for Wild. You Were Here. "Forgiving You" is the first, and was released with two other soundtracks from the series of film, producing the hit "New Moon" soundtrack, along with Matt Lanway in 1999, as well as producing the soundtrack for Dirty Dancing, in which he also

(Below: Tim Rogers)
Composers Nick Launay:

Nick Launay is a London-born, LA based producer, who worked on the re-versioning of the source music and the soundtrack CD with Tim Rogers. Launay shared an AFI nomination for best music with Rogers.

Launay has been connected to the Australian musical scene for decades, including The Birthday Party’s Release the Bats, Midnight Oil, Silverchair etc.

Launay was given a very detailed profile at Sound on Sound here, and has a wiki listing here.

(Below: Nick Launay)
Composers - David Bridie and John Phillips:

David Bridie and John Phillips were part of the Not Drowning Waving/My Friend the Chocolate Cake push.

David Bridie had a wiki listing here.

My Friend the Chocolate Cake had a listing here with this short bio:

Their name alone should have ensured a quiet life for My Friend the Chocolate Cake. No one dreamed of ARIA awards or the kind of ageless and eternally devoted audience most bands with cooler names would kill for. Somewhere within the unlikely union of kitchen sink piano tales, vivid chamber orchestration and hell-raising instrumental shenanigans, the Melbourne band has carved out a 28 year career including eight studio albums, 2 live albums and 2 retrospective albums, including the most recent release The Revival Meeting.

It all started as harmless fun. In 1989, David and cellist Helen Mountfort were playing in globally acclaimed ambient/world music ensemble Not Drowning Waving when they opted to unplug and unwind with a few more breezy compositions. The idea of the band began when David took a holiday in New Zealand and wrote a collection of songs that didn't fit into the 'Not Drowning Waving' style. He & Helen then began My Friend The Chocolate Cake with the intention of playing all acoustic music.

From the inception My Friend The Chocolate Cake emerged as an enjoyable ensemble, as musical friends & colleagues came together one by one to form their unique sound. Hope Csutoros, a violinist with eastern European gypsy roots and a flamboyant stage presence to match, was an inspired early accomplice. Mandolinist Andrew Carswell and
guitarist Andrew Richardson added to an exotic web of acoustic textures. Russell Bradley was the first of several drummer/ percussionists.

The band's collective musical influences are diverse and include: Penguin Cafe Orchestra, Irish & Scottish folk music, Joy Division & folk / pop / rock performers such as Billy Bragg, Arvo Part, Talk Talk, John Cale & Michelle Shocked. My Friend The Chocolate Cake write songs of lyrical & musical mastery about people, characters and their community. Defying categorisation, the band perform emotive musical pieces that move from subtle chamber instrumentals to frayed acoustic pop, and songs of wry observation. By no means formal in their presentation, My Friend The Chocolate Cake travel between atmospheric and ambient through to full scale romps and ballads. The band offer a unique and unsurpassed combination of moods.

“That’s why Chocolate Cake is such a joy of a band to be in,” says David. “Everyone in the band believes in all those diverse elements really strongly. While it’s entertaining, it stands for something. It’s a unique band in my experience. You’d bottle it if you knew what it was.”

Not Drowning Waving was represented on a website Follow the Geography, which covered the work of the band, and David Bridie.

There’s plenty of information online regarding these collaborators and composers. Here’s a clipping from the archives, before Idiot Box, around the time of Bridie’s work for John Ruane’s That Eye, the Sky.

The first is from the Sydney Morning Herald, 30th July 1994, when Bruce Elder and Tony Squires wrote about a number of Australian musicians:
DAVID Bridie’s is an Australian voice. It’s not just in the breathy warmth of his singing, it’s in the words of his songs – a flavour that feeds the broad variety of projects on which he works.

Bridie’s voice can be heard yelling over the fence at suburban football grounds as his AFL team, Melbourne, go around. It can be heard loudest when Jimmy Stynes attacks the ball. After all, Bridie has written a song about Stynes.

It can be heard at the table at dinner parties, arguing that Paul Kening is a top bloke whose ideas for Australia are richly important. After all, Bridie has written a song about what he considers to be the demise of Victoria since Jeff Kennett hooked the top job.

This song, ‘Throwing It Away’, and Jimmy Stynes are from Brood, the new album from Bridie’s band My Friend The Chocolate Cake, which immediately made its way into the charts. But Bridie’s voice can be heard elsewhere, too. In the music of Not Drowning Waving (currently not quitting, resting), in the soundtracks for television programs such as Labor In Power, and in the production on the albums of the likes of Paul Kelly, Archie Roach and the soon-to-be released Christine Anu. He is now working with John Phillips on the soundtrack for the film version of Tim Winton’s novel That Eye The Sky.

“There are a lot of different themes that run through that Australianness of something,” says Bridie. “Whether it be that sense of space or, at its best, the sense of community. And the Kiwi stuff is fascinating, as an outsider – a view on life that’s kind of spilling over, that Europeans can pick up on too.”

Bridie, like Kelly, is a man you could share a bar-stool conversation with without realising you were in the presence of celebrity. He surrounds himself with music rather than the precious baggage often associated with those as successful in the music industry.

He admits that part of the reason he moves so quickly and works on so many different projects is the fact that he hasn’t had “a Ransley hit, which would mean that you don’t need to do anything”. But it’s much more than just that. It’s the substance of the work that matters to him.

“I’ve spent 16 hours a day, six days a week for the last two months in the studio producing Christine [Anu]. That’s a pretty indulgent lifestyle.

To be able to justify spending that amount of time you want to be able to say at the end of the day, it’s not just music, there’s something valuable that people will get out of this. I know on Christine’s record there’s some Torres Strait Island stuff in there that’s just amazing and hasn’t been done before.”

A recent story in the Melbourne press linked Bridie with Neil Finn and Kelly in songwriting ability. Bridie was as chuffed as he was disbelieving.

“I wish I felt that when I was sitting down putting pen to paper. Some days it comes easy, other days you think, ‘I…, what a fraud I am’. It’s the same whether I’m playing the piano or singing or writing lyrics.”

As a kid, Bridie was a music buff, a boy who studied the lyric sheets of his latest record purchase in the tram on the way home from the city. He was an intense fan, surrounded by music in a family that revolved in the idea of song.

“We used to drive from Melbourne to Sydney three times a year, to stay at my grandmother’s place at Westmead, opposite this chemical factory. I loved it at the time. Down the road was this creek, but we weren’t allowed to play down there because kids got molested.

“Una had this great out-of-tune piano. I always mucked around on it and that piano, when my grandmother died when I was about 10, came down to Melbourne. My father really liked Benny Goodman and Louis Armstrong, so it was a mix between learning classical piano at school and playing this kind of blues badly.

“It was something I could kind of do: play piano, write songs – crappy songs – quite early.”

Thankfully, it’s something he can still kind of do.

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The second clipping is from *The Age*, 2nd December 1994:
After Brood, there’s time to have your Chocolate and eat it too

Between albums and movie soundtracks, David Bridie, of My Friend the Chocolate Cake, finds time to talk to John Mangan.

DAVID BRIDIE packs a lot into a year these days. Sitting in the lounge of his Richmond house, surrounded by video tapes, CDs and a 60-centimetre television, he muses momentarily to reflect on the tropical fever he thinks he may have picked up in Papua New Guinea last month.

It is not malaria, as was initially feared, so the shows that his band, My Friend the Chocolate Cake, are staging at the Universal Theatre this weekend, will go on.

This time last year, thanks to his various band and movie soundtrack commitments, Bridie had three different albums recorded and waiting for release. Now that they’re all out, including the Cake’s Brood album, a great burden has been lifted from his shoulders.

"It feels really good at the moment," he says, nursing a post-tropical mug of New Guinea coffee.

"This time last year I’d sit down to write something and think, what’s the point? It’s going to be at least 18 months until it comes out."

Brood came out mid-year, followed by a national tour that took the Cake into previously uncharted waters — namely Brisbane and Perth. Their reception in both cities stunned them, especially Brisbane, where the crowd appeared to know most of the words to most of the songs.

Around that, Bridie has been working on film soundtracks with his Not Drowning, Waving colleague, John Phillips. Earlier this year they worked on the sound for the film of Tim Winton’s That Eye, the Sky, while their soundtrack for Hammers on the Anvil has just been released on CD.

On top of that Bridie has produced Christine Anu’s new album, co-wrote half of the songs on it, and squeezed in a mini-tour promoting the Cake’s album with the cellist Helen Mountfort. Last month found him in Papua New Guinea working on the soundtrack for a film about the country’s "rascals."

The variety of his other projects, though, have helped him focus on what he likes best in the Chocolate Cake.

"The band works at a whole lot of different levels," he says. "We can use very dense Arvo Part kind of instrumentals, or do something like I’ve Got a Plan, that’s more like Crowded House in a way. A track like Song from Under the Floorboards or The Slow Way to Go Down has a more independent feel. It wasn’t planned that the band work this way, but it means the records work at a number of different levels."

"Brood is a mixed bag, sometimes jaunty, at other times dark and echoing — but Bridie bristles at the suggestion that his lyrics at times verge towards the nostalgia for the good old days."

"That’s definitely not the case," he says. "I take a lot of pride in the lyrics I write. You make it sound like John Howard’s incentive thing: his family values package, returning to the 1950s. That’s a long way from what I believe in and from what I intended."

Which is not to say Bridie thinks his lyrics are perfect — or that Brood could not have been improved. "Some of the mid-paced instrumentals suffered in production, but what we lost there, we gained in the mixes of songs like Throwing It Away and Floorboards, and definitely in tracks like The Slow Way to Go Down and The Gossip. They’re anything but twee."

"There’s a real sadness in The Gossip and a real darkness in The Slow Way to Go Down that are a part of this band. This is not like a Greg Champion album. There are moments that have a breeze about them, but it’s not light."

My Friend the Chocolate Cake is playing at the Universal Theatre in Fitzroy tonight and tomorrow night.