Original Music: Craig Harnath
Music Supervisor: Jane Kennedy

Musicians: Craig Harnath, Martin Lubran, Dave Carter

(The following were deleted on some versions):

(Sean McLeod, Russell Smith, Rob Burke)

Backing Vocals: Suzi Ahern, Chris Doheny
Assistant: Cryss Plummer

Recorded by: Ross Cockle
Recorded at: Hothouse

'Baby, Now That I've Found You'
Performed by Alison Krauss,
Courtesy of Larriken Entertainment Pty Ltd
Album: Now That I've Found You
"A Collection", Written by John McLeod & Tony Macaulay
Published by BMG Songs Inc, ASCAP,
Courtesy of BMG Music Pty Ltd

'Take Your Time'
Performed by Paul Kelly
Courtesy of Mushroom Records
Written by Paul Kelly (Mushroom Music Pty Ltd)

'We've Only Just Begun'
Performed by Kate Ceberano
Written by Roger Nichols & Paul Williams, © Irving Music Inc.
Used by permission of Rondor Music Australia Pty Ltd
Kate Ceberano appears courtesy of Mushroom Records

(In some versions, this credit was replaced by the real thing)

“We’ve Only Just Begun’
Performed by The Carpenters, Album: Greatest Hits
Written by Roger Nichols & Paul Williams, © Irving Music Inc.
Used by permission of Rondor Music Australia Pty Ltd
**Craig Harnath:**

Craig Harnath did the music for the original Australian release.

Harnath was a member of the pop group *Kids in the Kitchen*, wiki [here](#), playing bass, but unfortunately at time of writing his personal wiki was only one sentence [here](#).

The band had a big hit with the double platinum debut album *Shine*, but thereafter faded. However, as of 2018, the band was touring as a revival act, “It’s time to relive it all”, with an eponymous website [here](#).

(*Below: Kids in the Kitchen left to right, Craig Harnath, Claude Carranza, Alistair Coia, Scott Carne & Bruce Curnow*).

Then Edmund Choi was picked up to score the international version, as outlined in a review of the CD release [here](#):

*Initially, the music for the quirky Australian comedy The Castle consisted of a few original cues by composer Craig Harnath and a multitude of “library cues” picked arbitrarily to fill the gaps in the dialogue. It was released across most of the world in this original format but when the mighty Miramax corporation bought the film for distribution in the USA, the head honchos decided that a new musical approach was needed. Enter Edmund Choi, a young, talented 28 year old, whose remit was to take the orchestration of the original score, but write his own new themes to fit the bill. Choi, whose only previous scoring work was for Sixth Sense director M. Night Shyamalan’s earlier features Praying With Anger and Wide Awake, responded*
with a lovely, lush orchestral work which pegs him as a talent to watch...

Choi would later go on to work with the same creative team on their 2000 moon landing/Parkes radio telescope comedy outing *The Dish*.

**Lyrics:**

The Carpenter’s *“We’ve Only Just Begun”* plays over the end titles. As indicated above, it begins underneath the narration and the dialogue, and only comes to foreground as the end titles begin. Lyrics beneath dialogue and f/x, and then as heard clean at the end of the film:

(We've only just begun to live  
White lace and promises  
A kiss for luck and we're on our way  
(We've only begun)  
Before the risin' sun, we fly  
So many roads to choose  
We'll start out walkin' and learn to run  
(And yes, we've just begun))

*Sharing horizons that are new to us*  
*Watching the signs along the way*  
*(Chorus: ooooh eehr)*  
*Talkin' it over, just the two of us*  
*Workin' together day to day*  
*Together*  
*And when the evening comes, we smile*  
*So much of life ahead*  
*We'll find a place where there's room to grow*  
*(And yes, we've just begun)*  
*Sharing horizons that are new to us*  
*Watching the signs along the way*  
*(Chorus: ooooh eehr)*  
*Talkin' it over, just the two of us*  
*Workin' together day to day*  
*Together*  
*Together*  
*And when the evening comes, we smile*  
*So much of life ahead*  
*We'll find a place where there's room to grow*  
*And yes, we've just begun …*  
*Ooo ooo ooo …*

(The song finishes during the song credits, and the rest of the credits roll through in silence).
For the record, there was a soundtrack album of Choi’s version released on CD:

CD  Super Tracks Music Group EC-02 1999 (For Promotional Use Only)

The soundtrack provided this guide:

* = Not used in the film

(…though technically at one point, none of the music was used in the film for
the Australian release, until Miramax came along).

† Synthesizer Demo

Music Composed and Conducted by Edmund Choi.

1. *This Is My Story* (1’56”)
2. *Con* (0’47”)
3. *Pets* (2’19”)
4. *Jack* (0’29”)
5. *Leaving Court* (1’18”)
6. *Missing Wayne* (0’26”)
7. *Vacation* (0’56”)
8. *Bonny Doon* (0’41”)
9. *Boating and Fishing* (2’43”)
10. *Standin’ Up* (0’42”)
11. *Wayne’s Elephant* (0’34”)
12. *Lawyers* (0’21”)
13. *The Gate* (version 2) (0’58”)
14. *The Dome Vibe* (Version 1) (0’51”)
15. *The Dome Vibe* (Version 2) (0’49”)
16. *Loding* (2’05”)
17. *Packin’ Up* (0’45”)
18. *Dennis Assists* (0’16”)
19. *The Competition* (0’18”)
21. *Closing Remarks* (1’18”)
22. *Winning* (3’45”)
23. *The Gate* (Version 1) † (0’57”)
24. *Boating and Fishing* (Synth Demo) † (2’00”)
25. *High Court* (Synth Demo) † (0’52”)
26. *This Is My Story* (Synth Demo) † (1’56”)

Composer Edmund Choi:

Edmund Choi had an eponymous website [here](#), which contained this short bio:

*Edmund Choi began his career as assistant to noted composer Carter Burwell, working on such films as BARTON FINK, STORYVILLE, THE HUDSUCKER PROXY, WATERLAND, THE CHAMBER, CONSPIRACY THEORY, IT COULD HAPPEN TO YOU, KALIFORNIA, AND THE BAND PLAYED ON, THIS BOY’S LIFE, DOC HOLLYWOOD and FARGO.*

*Working with director M. Night Shyamalan, Choi composed the music for PRAYING WITH ANGER and WIDE AWAKE. After completing WIDE AWAKE, he signed a multi-picture deal to write music for Miramax Films including the*
score to DOWN TO YOU.

Collaborating with Jane Kennedy and Rob Sitch, of Working Dog Productions, he has had the honor of scoring two of Australia’s most beloved films, THE CASTLE and THE DISH.

The composer has also written and conducted commercial music with NY Noise for SONY, Computer Associates and General Mills. His score to ALTERED MINDS, directed by Michael Wechsler, and starring Judd Hirsch, Ryan O’Nan, Caroline Lagerfelt, Jaime Ray Newman and C.S. Lee, was included among the nominees for Best Original Score at the 88th Academy Awards.

(Below: Edmund Choi)