composer
martin armiger

(cast)
darren
jonathan biggins
wedding band
jodie young
mark o'connor
amanda ronald
john whetham

original music composed
and conducted by
martin armiger

recorded and mixed by
michael stavrou

recording assistant
david newman

orchestraions
derek williams

concertmaster
phillip hartl

piano
mark o'connor

harmonica
jim conway

saxophone
jason morphett

 Saxophone

guitars
paul berton

percussion
rex goh

bass
victor rounds

drums
hamish stuart

voices
mary azzoppardi

strings
abigail grimsel

the australian studio orchestra

wedding band repertoire and arrangements by martin armiger

music published by picture this music (1997)
music recorded and mixed at paradise studios and mars, sydney

music coordinator
christine woodruff

Missing
(T. Thorn/B. Watt)
Sony Music Publishing
performed by Everything But The Girl
courtesy of Warner Music UK Ltd & Warner Music Australia Pty Ltd

(Last Night) I Didn't Get To Sleep At All
(T. MacAulay)
PolyGram Music Publishing/Mustard Music Ltd
performed by The Reels
courtesy of Regular Records

We've Only Just Begun
(P. Williams)
Irving Music Inc
used by permission Rondor Music Australia Pty Ltd

Before Too Long
(P. Kelly)
Mushroom Music
performed by Paul Kelly & the Messengers
courtesy of Mushroom Records

Locomotion
(A. McCluskey/P. Humphreys/G. Troeller)
EMI Music Publishing
performed by Orchestral Manoeuvres in the Dark
courtesy of Virgin Records Limited
& EMI Music Australia Pty Limited

Like To Get To Know You Well
(H. Jones)
Howard Jones Music Ltd
performed by Howard Jones
courtesy of Warner Music UK Ltd & Warner Music Australia Pty Ltd

Say Goodbye
(J. Archer/D. Falconer/J. Howard/R. Miles/M. Seymour/M. Waters)
Human Frailty/Mushroom Music
performed by Hunters & Collectors
courtesy of Mushroom Records

I Started A Joke
(B. Gibb/M. Gibb/R. Gibb)
Gibb Brothers Music/BMG Music
performed by The Bee Gees
courtesy of Polydor Ltd U.K.
under licence from PolyGram Pty Ltd

Rhymes
(A. Green/M. Hodges)
Irving Music Inc./Al Green Music Inc.
used by permission Rondor Music Australia Pty Ltd
performed by The Rockmelons
courtesy of Mushroom Records

Santa Baby
(T. Springer/J. Javits/P. Springer)
Carlin America Inc/Trio Music Co Inc/J. Albert & Son
performed by Eartha Kitt
courtesy of RCA Victor
under licence from BMG Australia Limited
You Are So Beautiful
(B. Fisher/B. Preston)
Irving Music Inc/ Almo Music Corp
used by permission Rondor Music Australia Pty Ltd

Music in the film:

There is much music in the film, and much is made of the wedding band, with Jonathan Biggins having a fine time hamming it up as Darren, the MC and multi-faceted band leader (though he’s given no mention in the music credits of the film, with the band’s repertoire and arrangements done by composer Martin Armiger).

Another contributor to the music in the film is Jenny’s dad, Ron (Roy Billing), who is a dab hand at his home organ.

(Below: some illustrativeStill of the music seen in the film)
CD:

A CD of the soundtrack was released:
CD (ST) Wild Sound/Mds OST 006 1997

Main Titles (00'49")
Café del Hip (01'08")
Seasons Change (03'18")
Three Girls Café (00'42")
I Went to Primary School (01'27")
Dear Fong Hu 1 (03'03")
Ginseng (00'50")
England (01'18)
Drug Victims (01'15")
So... You're Single (02'19")
In My Twenties (00'53")
Bossy Nova (01'52")
Soundcheck (04'02")
The Magic Box (00'36")
Something for Me? (02'47")
Guy's Speech (02'15")
Hey Hey the Bootdance (01'42")
Conga Fury (01'18")
Lizzie's Snakedance (01'55")
‘I’m Going to Cut the Cake (03’46’’)
A Wonderful Marriage (02’46’’)
Dear Fong Hu 2 (02’01’’)
End Titles (03’35’’)
The Breakup (00’50’’)

Composer Martin Armiger:

Martin Armiger was profiled in The Age on 14th October 2000 (the text has been broken into chunks to help with pdf formatting - the original header is partially unreadable):
There was a time when Martin Armiger was the last person on earth you'd expect to find standing on the veranda of an isolated farmhouse dressed in a sloppy woolen poloneck and squinting across gum-scrub grasslands as his new pony kicks up cloths of earth in the top paddock. Way back in the Pleistocene mid-1970s, Armiger was the living embodiment of a certain inner-city rock'n'roll sangfroid that today seems both timeless and nostalgic in style: the black leather jacket, the cropped blond hair and granny glasses, the chemically lean frame, the hunched shoulders sloped perfectly to accommodate the strap of a white Strat. He wrote compressed, three-minute rock songs that had a wallop of back beat and druggy, caustic lyrics. One of them was called Rockstar: "My head is a mess, I couldn't care less, I wanna be a start!!" But here we are at the foot of the Great Dividing Range, on the tablelands south of Canberra, where Armiger has lived for the past two years on a bustling 26-hectare retreat. Maggie garage in the distance, freshly laid eggs sit in a basket on the kitchen counter and a lunch spread of locally caught trout, bread and cheese sits on a wooden dining table. Armiger's wife, Maureen O'Shaughnessy, is out in the stables dressing a sloppy horse, tending to the horses. It's the full rural catastrophe.

"I never imagined myself living in a place like this," Armiger concedes while conducting a guided tour of the low-slung farmhouse and adjacent stone building, a former 19th-century inn. "The main requirement I always had for my home was that it be walking distance from a good cafe."

Those who know Armiger well, however, couldn't be entirely shocked by this turn of events. Over the years, he's shown a remarkable ability to shed one skin for another, shifting locales and reinventing himself according to circumstance. He's a classic polymath who at various times has been an actor, a playwright, a Countdown pop star, a novelist and, more recently, a very successful film score composer. "He's had about three lives, and three wives," says Stephen Cummins, the Melbourne singer who shared a few years of rock'n'roll fame with Armiger in The Sports and remains a friend.

Now Armiger has published his first novel, The Watters, a light-hearted social comedy set in Kings Cross. He wrote it last year in a small, spartan writing studio in the stone building here, and then, with characteristic good fortune, sold it to the first publisher he sent it to. This instant induction into the world of letters has left him warily happy; suddenly he hears himself citing Balzac in interviews and talking about his plans for the next two novels.

"I feel very much like a beginner in this area," he says carefully. "I've been playing music long enough that when I write something or play something I expect it to be at a certain level of proficiency. From years and years of doing it, I know what happens when I bend a string that much. With this novel, it was a process of writing something down and seeing what I'd get. When I read my first draft, it was a shocking disappointment."

For a 51-year-old who's had half his lungs surgically removed, Armiger looks unnaturally youthful. A mop of blond curls flops above a thin face which veers regularly into an impish grin; his charcoal slacks, wire-frame specs and jumper give him the look of a boyish academic. The day we meet, he is only a week out of hospital after one of the periodic medical disasters which seem to befall him: he'd come

First he was guitarist with R&B band The Sports, then Martin Armiger won acclaim for his film scores. Now the man with the genius for reinventing himself has traded cafe society for life on the farm and a segue into fiction. By Richard Guilliatt.

Martin in th
down with pneumonia and TB, possibly an infection picked up in Asia. He recounts the story of his hospitalisation with rueful laughter that trails off into a wheezing gasp.

Conversation often runs this way with Armiger, chaos and calumny recounted with sardonic amusement. He has a habit of telling discursive yarns at his own expense, laced with piquant detail—a legal dispute with his second wife, a showjumping accident that caused him to break his leg, the time he discovered he had a congenital lung condition by coughing up blood in the street. "Absurd" and "ludicrous" are adjectives he uses often. Of his seven-year stint as president of the Australian Guild of Screen Composers, he has this to say: "It was the kind of job that makes you ask: 'Who do I have to f... to get out of this?'"

Behind all the self-deprecation, however, lies an industrious and inquisitive frame of mind. Even when he was writing Top 40 songs with The Sports, Armiger was the kind of guy you might find down the back of the tour bus reading a new edition of Baudrillard. "I think there's a part of Martin, because he's a working-class Catholic boy from the Adelaide suburbs, that has a strong drive to get beyond that world and achieve a certain legitimacy," says Cummings. "He always had heaps of books, heaps of clothes; ever since I've known him, he's lived beyond his means. There used to be this Italian clothing store in Carlton whose owner would paste up a shame file in the window, listing all the people who hadn't paid their bills. Martin's name was always on it."

When Armiger first surfaced on Melbourne's inner-city rock scene in the mid-1970s, he was a whippet-thin waster. He looked like a teenager but had already clocked up nearly a decade of edgy living. Born in London, he'd seen The Who and The Stones as a teenager before his parents traumatised him by emigrating to the cultural wasteland of suburban Adelaide in the mid-1960s. Two years scuffling around Sydney as an aspiring R&B guitarist led straight back to Adelaide, where he studied drama and philosophy at Flinders University while staging Zappa-esque art happenings involving generous doses of obscenity, rock'n'roll and offal hurling. Along the way, he married, had a daughter (now 28) and took so much LSD that he asked the CSIRO to check him for chromosomal damage.

Eventually he landed at Melbourne's Pram Factory theatre in Melbourne, just as acid utopianism was shifting towards smack paranoia. It's a scene vividly captured in the 1976 film Pure Shirt, for which Armiger wrote the music while playing in bands such as Bleeding Hearts. Within a couple of years, however, he found his ticket into the mainstream with The Sports, an R&B band he helped transform into a new-wave pop act. For one heady moment, they were the great white hopes of Australian indie rock. They went Top 10 in Australia, toured the UK and America, signed record deals with prestigious overseas labels and played showcase gigs in Los Angeles. Then they disintegrated after failing to crack the US, and Armiger's time in the pop limelight passed. "There's that sense of incompleteness," he says with a wry smile, "where you can piecemeal the worst gig in the world at the Narrabeen Hotel, everyone's fighting amongst and the drummer..."
people who have a couple of your old albums.”

So, Amos moved to Sydney and surprised his Melbourne friends by marrying style maven Alexandra Morphet and becoming associate editor of her short-lived magazine, Apress, while simultaneously establishing himself as a composer scoring television, movies, documentaries and stage productions. He had a hit right out of the box with Sweat and Sowl, a rock’n’roll series for the ABC in 1984, and within a few years had won an AFI award for co-composing the score to Young Einstein. But unlike most ex-rock musicians, he’s avoided writing histronic guitar scores for Coke commercials, instead getting sufficiently educated in harmony and orchestration to develop a serious reputation as a soundtrack composer. He scored Jane Campion’s feature debut, Pootie,  

After a lifetime spent inside, is only half-joking when he says his matter that didn’t req
and Cherie Newlan's Thank God He Met Lizzie, co-wrote
the celebrated Fornax with
the Sydney Dance Company's
Graeme Murphy and composed
a mock-horror soundtrack
that helped make Mark
Lewis's Gene Toads one of the
most successful Australian
documentaries ever made. And
let's not forget five years of
Police Rescue...

"It's a backroom business,
film music," says Armiger
amatrily. "The invisible art.
It isn't even art, you see, it's
a craft. Leonid Sabaneev, the
Russian theorist of film music,
says you just have to face the
fact that film music is a form
of musical journalism: what's
going to work is a kind of
artful recycling of clichés. You don't want just
a bald cliché, but you don't want anything that's
too new or experimental, either. The audience has
to be able to absorb it. And you are working to
order – you have to do so many notes, so many
staves, so many beats-per-minute by Friday.

To think that it's a high art is to fool yourself."

Armiger has had his high-art moments: he
wrote a classical piece for the Elektra String
Quartet, a short mass for The Song Company
and has worked with composer Max Lambert on two
Sydney Theatre Company productions. But he's not
oblivious to his own limitations. As he pottered about
the kitchen, he recounted how, five or six years ago,
he wrote a symphonic movement for strings and
sent it off to Edo de Waart at the Sydney Symphony
Orchestra. In Armiger's mind, he'd created an artful
blend of classical composition and blues tonality,
old and new world. De Waart never called back.

"There were people who liked that piece,"
says Armiger, "but they didn't know much about
music. I took that as a sign."

As a fiction writer, he's been similarly thwarted
for the past 20 years, writing short stories that
never quite worked and a film script that never got
produced. But with The Waiters, he finally found
a milieu and characters that lasted for more than
30 pages. Armiger started work on the book last
year, shortly after moving to southern NSW with

O'Shaughnessy and their four-year-old daughters,
Claudia. The rural life had been beckoning since
the mid-'90s, when they started spending time
in the Kangaroo Valley south of Sydney and
Armiger developed an unlikely passion for riding
in regional showjumping events.

The Waiters is a kind of paean to the lifestyle
he left behind. It's a comedic romance set amid
the loose fraternity of friends who flit like moths
in the glow of Bistro Franco, a "temple of
pleasure" which has briefly become the modish
place to eat in Sydney. After a lifetime spent inside
cafés and bars, Armiger is only half-joking when
he says he finally found a subject matter that
didn't require a lot of research.

"It sounds incredibly cute, but I've always liked
waiters. To me, it wasn't as if they were a passing
ide cafes and bars, Armiger
says he finally found a subject
require a lot of research.

The prolific Armiger has many other scores to his credit, as well as an extensive career in pop music as a record producer and also as a performer, most notably in the band *The Sports*. He has also composed for the stage, and in 1998 won the AFI Award for Best Music for a feature film for *Thank God He Met Lizzie*.

He became the head of Screen Music at the AFTRS, which at one time carried his staff details (link no longer working) and which provided this short career summary:

Award winning film composer Martin Armiger has been writing for the screen for more than thirty years. Early works still attracting interest include Bert Delings notorious 1975 feature about heroin users, *Pure Shit* (re-released in 2009 by Beyond Films,) and Jan Chapman’s series about rock musicians (*Sweet and Sour*, ABC 1984) which will have its soundtrack re-released this year. Other projects include *Clubland*, *Thank God He Met Lizzie*, *Young Einstein*, *Sweetie*, *The Secret Life of Us*, *Marking Time*, *...*
Come In Spinner and Police Rescue. His last film was Mark Lewis’ 3D documentary feature Cane Toads: The Conquest, (to be released in 2010) and he composed the current on air music for ABC TV News. He is Head of Screen Music at AFTRS.

Armiger had his own website, no longer active as of May 2016, and a detailed wiki here.

Below: Martin Armiger

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Armiger's website provided this filmography:

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Type</th>
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<tbody>
<tr>
<td>2010</td>
<td>Red Dog</td>
<td>(feature film - in production)</td>
</tr>
<tr>
<td>2010</td>
<td>ABC24 News Channel</td>
<td>(All News, Interstitials and Promos)</td>
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<td>2006</td>
<td>The Surgeon</td>
<td>(TV Series eps 4-8)</td>
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<td>2003</td>
<td>Marking Time</td>
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<td>Hard Knox</td>
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<td>House Gang</td>
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<td>1985</td>
<td>The Lizard King</td>
<td>(telemovie)</td>
</tr>
<tr>
<td>1984</td>
<td>Sweet and Sour</td>
<td>(20 x half-hour TV Series)</td>
</tr>
<tr>
<td>1984</td>
<td>Displaced Persons</td>
<td>(telemovie)</td>
</tr>
<tr>
<td>1984</td>
<td>White Man’s Legend</td>
<td>(telemovie)</td>
</tr>
<tr>
<td>1983</td>
<td>Belau</td>
<td>(TV documentary)</td>
</tr>
<tr>
<td>1975</td>
<td>Pure S aka Pure Shit</td>
<td>(feature film: re-released 2009)</td>
</tr>
<tr>
<td>1972</td>
<td>Drac</td>
<td>(40 minute film)</td>
</tr>
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