music by Graeme Koehne
and Michael Atkinson

Music

"The In Crowd"
written by Billy Page, performed by Bryan Ferry
published by Hill & Range Songs Inc./J. Albert & Son Pty. Ltd.
courtesy of EG Records & Virgin Records Australia Pty. Ltd.

"The Honeydripper"
written by Joe Liggins, performed by Jo Jo Zep & The Falcons
published by Northern Music Corporation,
administered by MCA Music Australia Pty. Ltd.
courtesy of EMI Music Australia Pty. Ltd.

"Bayou Pon Pon"
Trad. arrangement by Menard/Le Juene/Smith, performed by Le Trio Cadien
published by Happy Valley Music, courtesy of Rounder Records

"Another Spring, Another Love"
written by Gloria Shayne/Noel Paris,
performed by Marlene Dietrich, published by Robert Mellin Inc.
administered by Warner/Chappell Music Aus. Pty. Ltd.
courtesy of MCA Records, by arrangement with Universal Special Markets

"Soave Sia Il Vento"
from "Cosi fan Tutte" written by W. A. Mozart,
performed by Lucia Pohl/Brigitta Fassbaender, Tom Krause
and the Vienna Philharmonic Orchestra/Ivan Kertesz,
courtesy of Decca Record Company Ltd (U.K.), under licence from PolyGram Pty. Ltd.

"Song for a Dreamer"
written by Robin Trower/Keith Reid, performed by Procol Harum
published by Bluebeard Music/PolyGram Music Publishing
courtesy of EMI Records Ltd (U.K.)

"Surfin' Bird"
written by Alfred Frazier/John Earl Harris/Carl Whyte/Turner Wilson Jnr.
performed by The Trashmen, published by EMI Music Publishing Aust. Pty. Ltd.
courtesy of Sundazed Music Inc.

"Don't Forget to Remember"
written by Barry & Maurice Gibb, performed by The Bee Gees
published by Gibb Bros. Music/BMG, courtesy of PolyGram International BV,
Music in the film:

Music turns up in a number of incidental ways, beginning in the hotel, and heading down to the B & S dance. Perhaps most notable is Colin Hay’s character, who prefigures the Wagner motif that runs through the film at the end:
**Co-composer Graeme Koehne:**

Graeme Koehne is too well known as a classical composer to dwell on at length here. He has a listing at the Australian Music Centre [here](#) and a wiki listing [here](#).

He also had an eponymous site [here](#), which contained this biography up to 2010 (the site also included selected works, reviews, recordings and a gallery):

_Graeme Koehne (b. 1956, Adelaide, South Australia)_
Graeme Koehne is one of Australia’s leading compositional figures, now gaining increasing attention internationally.

_In Koehne’s earliest compositions, from the late 1970s, the influence of Boulez is strong as it was, at that time, in the work of his teacher, Richard Meale. The_
Boulezian aesthetic did not exert its influence over Koehne for long however, as he searched to enrich his musical language beyond the parameters of the modernist style.

It was through his exploration of the work of Toru Takemitsu that Koehne initially grew to appreciate the vitality of the music of Debussy and Ravel. These influences are evident in Rainforest, which is classed among the major works of Australian music of the 1980s. This work for large orchestra brought Koehne’s name to national (and subsequently international) attention, winning the prestigious Australian Composers Award at the 1982 Adelaide Festival, and ranking third overall at the Paris International Rostrum of Composers in 1983. Rainforest drew inspiration from the verdant tropical forests of north-eastern Australia, which impressed the composer during the period of his work at the regional University of New England in Armidale, New South Wales. The piece has received a large number of performances throughout Australia and in Europe, its conductors including Christoph Eschenbach, Louis Fremaux, Leif Segerstam and Ronald Zollman.

Rainforest also attracted the attention of Graeme Murphy, Australia’s foremost choreographer. In 1983, he commissioned Koehne to compose the score for his Sydney Dance Company’s new production based on Oscar Wilde’s The Selfish Giant (subsequently made into an orchestral suite, the Visions of Paradise). The ballet’s success led to a continuing association between Murphy and Koehne (Limited Edition, Old Friends, New Friends, Nearly Beloved, Gallery and Tivoli). Around this time, Koehne also received commissions for a variety of works of more intimate scale, including the Ricercare & Burlesca for string trio (Reger String Trio), the Capriccio for piano and strings (Australian Chamber Orchestra) and the Divertissement: Trois pieces bourgeois for string quartet (Australian String Quartet). His organ work, the Gothic Toccata, has become popular among organists in Australia, the United Kingdom and the United States, and is the most recorded organ work by an Australian composer.

In these works, Koehne strives for a balance between the orchestral richness of Rainforest and his increasing desire to find a personal style of simplicity and eloquence. When the opportunity to advance his studies was provided by the award of a Harkness Fellowship in 1985, Koehne based himself at Yale University, which provided the opportunity to undertake private studies with Virgil Thomson. During his two years at Yale, Koehne also studied with Louis Andriessen and Jacob Druckman.

In Australia’s Bicentennial year 1988, Koehne received prestigious commissions from the Australian Ballet (Nocturnes for the ballet Gallery), the Queensland Ballet (Once Around the Sun) and the Western Australian Ballet (Rhythmic Birds of the Antipodes for the ballet Voyage Within). The success of these works established Koehne’s reputation as Australia’s foremost composer for ballet. Upon his return to Australia, Koehne succeeded Richard Meale as Lecturer in Composition at his alma mater, the University of Adelaide in South Australia. Koehne has found continued stimulation and fulfilment in the collaborative nature of working in theatre and in film. His chamber opera Love Burns, to a libretto by Louis Nowra, was a highlight of the 1992 Adelaide Festival of the Arts.
and has subsequently been given new productions by the Lyric Opera of Queensland and Sydney’s Belvoir Street Theatre (including performances at the 1998 Melbourne International Festival). Love Burns demonstrates the benefit of Koehne’s studies with Thomson, one of the 20th century’s masters of prosody and text setting. The skills and technique acquired in this area have also been displayed in Koehne’s concert work for voice, notably the Three Poems of Byron.

Koehne has made several excursions into writing for film and television, usually in collaboration with colleague Michael Atkinson. The movie Heaven’s Burning (an early vehicle for Russell Crowe), the television documentary Giants of Time, and an award-winning advertisement for the South Australian Tourism Commission designed for cinema screening, have been scored by this team. Since his early experimentation with the avant garde, Koehne has progressed towards an approach grounded in the musical vernacular, aiming to draw classical music closer to the elements and highly varied styles of popular music. Influenced in particular by the “radical aesthetic conservatism” of the visual arts critic Peter Fuller, and by the “new classicism” movement in architecture, Koehne set out to broker an encounter between the techniques of classical music and popular music. His music aims to reinvigorate traditional compositional methods and techniques through their re-engagement with musical vernacular and the diverse forms of popular culture.

The orchestral concert-opener Unchained Melody (1991), in giving expression to the composer’s own feeling of hard-won liberation from the constraints of modernist thinking, draws upon the rhythmic and melodic materials of contemporary popular music. Its companion piece Powerhouse (1993) is a perpetuum mobile built on a rhumba as its rhythmic base. The work celebrates the music of Carl Stalling and Raymond Scott, creators of the soundtracks for the famous 1940s and 50s Warner Brothers cartoons. The third work in this trilogy, Elevator Music (1997) was commissioned by the Sydney Symphony Orchestra and was premiered by the orchestra under Chief Conductor Edo de Waart. Elevator Music takes its cue from the much-maligned (and in Koehne’s view, underappreciated) work of the postwar popular orchestral composer-arrangers who have been classed as mere background music providers, such as Les Baxter, Nelson Riddle, Henry Mancini and John Barry. All three pieces have become popular choices for orchestral concerts, recordings and tours. They have been incorporated into ballets, television documentaries and versions have even been made for US marching bands, most notably the spectacular performances of the “Concord Blue Devils”.

The interest in byways of popular culture and their interaction with “classical” modes is also demonstrated in smaller-scale works such as Nashville Tuning (in versions for guitar quartet, premiered by Guitar Trek, and for two pianos, premiered by Nurit Tilles and Edmund Niemann).

In 1998, Koehne became the first composer commissioned by the Australian Ballet to write a full evening work. The ballet 1914 is based upon the novel “Fly Away Peter” by David Malouf, with choreography by Stephen Baynes. Following its premiere at the Sydney Opera House, the production subsequently toured to
Melbourne, Adelaide and Canberra and was recorded by Orchestra Victoria for ABC Classics.
The following year, the Sydney Symphony Orchestra commissioned Koehne to write a concerto for the orchestra’s principal oboist, Diana Doherty. The resulting work, Inflight Entertainment, employing amplified oboe, is of symphonic dimensions and has made an extraordinary impact in its numerous performances throughout Australia. The work is featured on the Naxos CD of Graeme Koehne’s music released in 2005 with the Sydney Symphony Orchestra conducted by Takuo Yuasa.
Following the work’s success, The Sydney Symphony commissioned Koehne to write a concerto for Australian jazz trumpet master James Morrison. High Art (2003), exploits the features of Morrison’s extraordinary technique. One of the early performances of the concerto brought Koehne into contact with conductor Kristjan Järvi, who has subsequently directed performances of the concerto with Morrison - both with symphony orchestras and in a special reduced version for the Absolute Ensemble - in Europe and the United States.
As the company’s major work for the 2001 Australian Centenary of Federation, the Sydney Dance Company commissioned Koehne to compose a score for the ballet Tivoli, which traces the history of the popular entertainments of 20th century Australia. Tivoli toured throughout Australia, and Koehne has prepared an orchestral suite from this score which will be premiered by the Tasmanian Symphony Orchestra in 2006. 2006 will also see the premiere by the Adelaide Symphony Orchestra of two new works: a double cello concerto commissioned by the cellist twins Pei-Jee and Pei-Sian Ng, and a “prelude and aria” for soprano and orchestra based on Nevil Shute’s iconic novel of the end of the world, On the Beach.
Graeme Koehne has served on several occasions on the Australia Council, the Australian Government’s arts funding advisory body, and since 2002 has been Chair of the Australia Council Music Board and a member of the Australia Council. He has served in various advisory capacities for the South Australian Government, and in 1998-99 was South Australia’s Composer-in-Residence. He was awarded a Doctorate of Music from the University of Adelaide in 2002 and in 2004 received the Sir Bernard Heinze Award from the University of Melbourne.

(Below: Graeme Koehne)
Co-composer Michael Atkinson:

Atkinson started his feature film composing career by doing the score for director Bill Bennett’s *A Street to Die*. He would go on to score a number of Bennett's feature films, *Backlash*, *Jilted* and *Dear Cardholder*.

As well as *Stan and George’s New Life*, he also did *Mull*, Craig Lahiff’s *Heaven’s Burning*, three episodes of the telemovie crime series *Halifax f.p.* and in the first decade of the new millennium, many episodes of the TV cop show *Blue Heelers*. (Atkinson collaborated with Michael Easton on the *Halifax f.p.* scores).

Atkinson started as a member of the folk rock band *Redgum*, and Redgum singer John Schumann's site provides this history of the band, online at time of writing [here](#), and Michael Atkinson's role in the band:

> When Brian Medlin, convenor of the Politics and Art course in 1975, suggested that some people might like to co-operate on a music project, three people raised their hands.

> John Schumann, Michael Atkinson and Verity Truman were as yet unacquainted. It came to light later that Michael thought John was a loudmouth, John thought Michael was wet, and neither of them had really noticed Verity because she was very quiet.

> They immediately fell into a deep and meaningful relationship with each other and wrote about eight songs. They performed the songs to the class and met such a strong and positive reaction that Michael, John and Verity decided to accept some of the invitations that followed to play at various gatherings.
At a function held by the Progressive Art Movement, Chris Timms, a former student of Flinders University Philosophy, offered his services as a violinist. A friend from university, Steve Brown, suggested the name Redgum and for want of anything better, the quartet adopted it.

Redgum started on the South Australian campus circuit. The strikingly original material and the uncompromising delivery won them a small but very supportive following. A campus tour of Melbourne was organised and during that hectic week, the ABC recorded some of their songs. Community radio 3CR taped the band and played the songs regularly to a responsive listenership.

The band returned to Melbourne several times during 1976 and 1977, sometimes sponsored by 3CR, sometimes by progressive groups, to play concerts, rallies, benefits and the odd pub. Redgum quickly established a sizeable and quite general audience.

Back in Adelaide, Redgum performed "live to air" for 5UV, the radio station attached to the University of Adelaide. At folk concerts, union nights, rallies and benefits, Redgum would appear sporadically in Adelaide until their self-produced show 'One more boring Thursday night in Adelaide' established them outside of campuses. This show was part of the Festival of Arts Focus program in 1978 and was listed by The National Times as an attraction not to be missed.

It was shortly after this, and numerous enquiries in Adelaide and Melbourne as to the availability of tapes, that 3CR asked Redgum's permission to run off tapes for the people who had asked for them. On hearing that there were two hundred people listed as wanting copies the band decided to make an album.

The sales of the album "If You Don't Fight, You Lose" surprised everyone concerned. It became Larrikin Records' best seller and received airplay on most on the non-commercial stations around the country.

On the strength of the album, Redgum ventured to Sydney and Newcastle. They played a number of shows for the Amalgamated Metal Workers and Shipwrights Union, a concert at the Balmain Town Hall and a couple of folk clubs.

It is interesting to note that all this time, Michael, John, Chris and Verity all held full time jobs in Adelaide. Michael was teaching part time and studying, Verity had disappeared into the bowels of the Public Service, Chris was Academic assistant at the South Australian School of Art and John was an English and Drama teacher at Marion High School. Trips interstate were made on weekends and in school holidays. This madness persisted until December 1980.

The bands trip to Melbourne in 1980 saw Dave Flett playing bass and Gordon Mclean drumming. In Adelaide, Chris Boath played bass and Geoff Gifford
played drums.

During the middle of 1980 Redgum began work on 'Virgin Ground', their second album. It was released late in 1980 and, like its predecessor, it met strong critical acclaim.

Michael, John, Chris, Verity and Chris Gunn made a number of important decisions regarding the band’s future in 1981. The five friends decided to give up full time employment in favor of Redgum. Tom Stehlik, an Adelaide drummer was recruited and with Dave Flett, Redgum passed the sixth month mark as a professional band.

The band's third album, 'Brown Rice and Kerosene', introduced the single '100 Year On/ Nuclear Cop'. The Redgum Songbook 'Stubborn Words, Flagrant Vices' was also published in 1981.

In May 1982, long-serving member Chris Timms left the band to be replaced by Hugh McDonald (violin, guitar, vocals). The 12-inch EP 'Cut to the Quick' was released in September 1982 and contained four tracks.

By 1983 Redgum was one of the biggest crowd-pulling bands on the Australian scene. The live album 'Caught in the Act' produced the classic song 'I was only Nineteen (A Walk in the Light Green) which reached #1 and stayed in the top 40 for four months.

Caught in the act was produced by former folk musician Trevor Lucas (author of Poor Ned).

By 1984, the Redgum line-up comprised Schumann, Truman, Atkinson, McDonald, Stephen Cooney (bass,didgeridoo, mandolin, banjo), Michael Spicer (piano) and Brian Czempinski (drums).

Redgum's fifth album, Frontline, was released in August 1984. A compilation album 'Everythings Legal Anything Goes' was released in November 1984.

Redgum toured the UK and Europe in the latter half of 1985 and released a compilation album in a number of territories. The band was well received on the festival circuit and earned itself a strong and loyal following in London during its time there.

In May 1986, co-founder John Schumann surprised fans by leaving the band. He signed with CBS as a solo artist and he recorded the album 'Etched in Blue' at the Music Farm in Byron Bay in 1987. Schumann's touring band included Mal Logan, Louis McManus, David Dharamaesena, Mark Peters and a trio of backing vocalists Deborah Paul, Melinda Pike and Nicky Schultz.
In 1989 Schumann produced a children's record, 'Looby Loo', for CBS. In September 1992 he recorded the single 'Eyes on fire' on the Sony label. This was the first of two singles released from the 1993 album 'True Believers'.

In the meantime, Truman, Atkinson, McDonald and Spicer continued on as Redgum, recording the album Midnight Sun. Redgum's final single was 'Roll it on Robbie/Empty Page' which reached #34 in May 1987.

Michael Atkinson left Redgum in 1987. His departure precipitated the bands' break-up soon thereafter.

(Below: Michael Atkinson and others in the band. He’s on the right in the second photo).
Below: another shot of Redgum, in 1985, with, from the left, Hugh McDonald, John Schumann, Verity Truman and Michael Atkinson.

(Below: in this early Redgum snap, Chris Timms is on the left, then Michael)
(Below: in this classic period snap, Atkinson is on the left in the classic trousers).