Composer
Alistair Jones

Guest Vocals Tess McKenna
Cello Nathan Waks
Fretless Bass Leon Gaer
Flugelhorn Paul Thorne
Keyboards Alistair Jones
Guitar Kirke Godfrey
Arranged and conducted by Alistair Jones
Music Transcription Anne Edwards
Music Recorded At Trackdown Studios
Engineered by Kirke Godfrey
Assisted by Michelle Barry
Music Supervisor Christine Woodruff

"Wear My Ring Around Your Neck"
written by Bert Carroll/Russell Moody
Lollipop Music Corp./Elvis Presley Music, Inc/Rush Music Corp.
administered by R & H Music/Chris Gilley Pty Ltd/BMG Music
performed by Johnny O'Keefe
courtesy Festival Records Pty Ltd

"The Glory of Love"
written by Billy Hill
Shapiro Bernstein & Co/J. Albert & Son

"Unfallen Rain"
written and performed by Tom E. Lewis

**Composer/musical director Alistair Jones:**

Jones originally started as joint editor on the local version of *Rolling Stone* magazine, but later expanded to work on the soundtracks for films such as *Blood Brothers, Vacant Possession* and *Radiance*.

Jones also became an occasional writer for the newspaper *The Australian* and wrote these thoughts on composing for the screen via a review of a book by Andrew Ford. The review appeared in the paper on 23rd December 2010 under the header *Settling the score on film music* (paywall protected, google text):

*Leave your ego at the door. That's the usual advice for composers hoping to break into film scoring.*
Films are collaborative dictatorships with the director as supreme commander and all contributions bending to the demands of the project. English composer Michael Nyman once told me that composers were unwise to get attached to any music they create for a film, citing his annoyance at having some of his work replaced with birdsong. Perhaps that's why he famously fell out with waspish Peter Greenaway, one of five filmmakers who discuss the motivation behind their music and sound choices in The Sound of Pictures. Included are Australians Bruce Beresford and Peter Weir, with the former noting how even a director's vision is subject to a higher force: the source of finance. While making And Starring Pancho Villa as Himself for HBO, Beresford resisted studio pressure to use composer Joe Vitarelli, despite receiving an anonymous phone call warning him that Vitarelli's music would end up on the film. Beresford recorded a complete score with his chosen composer, Stephen Endelman, but as soon as he handed over the finished film and left Los Angeles, HBO replaced the music with Vitarelli's blander efforts.

On Driving Miss Daisy, Beresford wanted to use composer Georges Delerue, but the wife of the film's producer insisted he use an up-and-coming Hans Zimmer, even though Beresford thought the German's electronic music would be unsuitable. But by working closely with Zimmer, Beresford reached an acceptable result and the film won four Oscars, though not for best soundtrack.

Also in The Sound of Pictures are interviews with five prominent screen composers who recall some of their noted work along with how they have inveigled ideas into projects. Reading between the lines gives the impression of a bastard craft, one that requires diplomacy and guile to create enough scope for creative engagement and opportunities to show off, to offset the logistical humdrum of matching beats and bars to frames and action points.

The nuts and bolts of film scoring are considerable, which makes the almost 11 hours of music Howard Shore generated for the Lord of the Rings trilogy a herculean achievement, aside from any appraisal of its effectiveness. Lalo Schifrin, noted for the Dirty Harry films but probably better known for the original Mission: Impossible theme, says you've either got it or you haven't: film scoring is not something that can be learned. Ennio Morricone, who invented the sound of spaghetti westerns in his work with Sergio Leone, describes the job as making explicit with music what is implicit in the film. Richard Rodney Bennett (Far from the Madding Crowd and about 50 others) says he always tried to add something that wasn't there before, yet doesn't believe music is essential to a film and doesn't bother to do them any more because he no longer needs the money. A surprising number of cinemagoers don't notice the music in films. Fortunately, Andrew Ford, a classical composer who presents ABC Radio
National’s The Music Show, is not among them and his mission in this book is to encourage people to listen as actively as they watch. With a chatty tone, Ford traces the evolution of the use of music and sound in cinema and offers detailed appreciations of more than 400 films, including a chapter devoted to Alfred Hitchcock, with anecdotes about the travails of Bernard Herrmann, the composer most associated with the suspense master. Music can be integral to making a film work, but it's the director and the stars who generally get the credit. More power to Ford for showering a little attention on the contribution of screen composers with such well-informed enthusiasm.

Alistair Jones is a musician, reviewer and former editor of Rolling Stone Australia.

Alistair Jones has an elusive presence on the internet.

This site is unable to confirm that the Alistair Jones in the photo below is the same as the composer for the film, but he is listed online as both an associate arts editor for The Australian and someone who worked with Slim Dusty (this is not as odd as it sounds, Rod Coe, who was also involved with The Saints, worked for Dusty).

(Below: Slim Dusty’s Travelling Country Band backstage at the Harristown High School Auditorium, Toowoomba, in the 1990s. Left to right: Rod Coe, Robbie Souter, Mike Kerin, Slim Dusty, Ian Simpson, Alistair Jones)

Nor can this site confirm that the poster at the NGA features the same Alistair Jones, found here, but this 1981 Martin Sharp collage makes for a nice print, and the caricature looks like it might be of the face seen above:
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