(Cast)

Blond singer       Maggie McKinney
Composer
Peter Best

Music Recording & Mixing Engineer       David Hemming

Music Consultant       Christine Woodruff
Video Clips            Mushroom Records

"Habanera"
From Bizet, Carmen.
Performed by Graciela Alperyn
Slovak Philharmonic Chorus
/Czecho-slovak Radio Symphony Orchestra
Conducted by Alexander Rahbari,
Courtesy HNH International

"Bad Boy Blues"
Performed by Maggie McKinney,
Words & Music by Peter Best (Control)

"Living In My Head"
Performed by Ayatollah,
Words & Music by Peter Best (Control)

Video Clip Visuals

"Red"
Visuals performed by Violetine,
Courtesy of Bark/Mushroom Records

"Brazen Head"
Visuals Performed by Header,
Courtesy of Bark/Mushroom Records

Original Music Recorded & Mixed at
"The Pie Factory", Sydney, Australia
Music in the film:

When the patients escape for a night on the town, there is a band playing at a disco where they pick up a couple of girls.

Singer Maggie McKinney received a credit in the tail credits for appearing in the film and for singing the song:
Composer Peter Best:

*Cinema Papers’ interview:*

Peter Best was interviewed in the May 1988 issue of *Cinema Papers*. He talked generally about how he started in the industry, and then more specifically about his work on *Crocodile Dundee*, a game changer for him:

“… I have no musical background - I didn’t even do music at school - but I was always interested in it. I wrote songs while I was still at school that were really dreadful, and were derivative of all the heroes of the day like Duane Eddy. When I left home and came to Sydney I didn’t play music much at all, and then I was out drinking with some of my university mates, and something was on the jukebox that I made disparaging remarks about. Somebody said, “Well if you’re so bloody smart why don’t you do better?” There was a lot of joking conversation around the table about how the Sun-Herald was running a songwriting competition, so I went home and knocked off a few songs - and won! Thought, “Well, if it’s that easy I might as well keep doing it!”

I came out of a background of jingles. Up until a couple of years ago, I guess I averaged more than 200 a year. It’s more lucrative than movies. Commercials are an intellectual exercise and a puzzle to solve. You give them your best shot but you don’t get emotionally involved the way you do with movies. Something like Bliss: everybody who worked on it felt as though they’d been run over backwards by a steamroller when they came out of it because everyone was so dedicated and interested. It was exhausting emotionally. That doesn’t mean you don’t make the same kind of effort on a commercial as you do on a movie. It’s just the emotional dimension that tends to be lacking, or it’s less intense.
I’d done a lot of work for Phillip Adams, and he and Brian Robertson (sic, Robinson) had made a short film called Jack and Jill which, for its time, was very interesting. Phillip asked me if I’d do some music for that, and I did. He then was producing The Adventures Of Barry McKenzie and suggested me to Bruce Beresford and Barry Humphries. I’d been at university with Bruce, but that wasn’t regarded by him as any kind of qualification for me to be in a position to wreck his masterpiece. So he didn’t want me to do it. Barry didn’t want me to do it, and what happened in the end was that I tried to resign several times. Bruce would have accepted it happily, but Phillip wouldn’t. In the end I actually wrote a song called The Adventures Of Barry McKenzie which I played to Barry Humphries, and he loved it. So that got the pressure off!

Crocodile Dundee was the first film I’ve ever actually gone after, and I didn’t go after it because I knew it was going to be a success or anything like that. They were in Sydney and I was living in Portland. I never go to industry functions or read the industry press and I don’t know anyone else in the industry much, so I was the last person to find out they were making a film called Crocodile Dundee. When I did find out, it was from somebody who said that dozens of people had been approached and asked to submit songs, so I sent a fairly cheeky letter to Sydney saying, “Why have you approached every living and dead composer except me?” I got a phone call to say that they still hadn’t made a decision about it, and they’d keep me in mind. Then six months later they rang me and said would I come to Sydney and talk to them, which I did. And at the end of that day, without anybody really saying anything I found myself with the job …”

“… Normally I get a script, but usually there’s not much point in reading it because once a shoot is over, there are more blue pages than any other colour! Almost invariably you end up with something that isn’t what anybody entirely expected. Sometimes it’s much better and sometimes it’s not. The moment of truth usually comes when you see the first assembly. With Crocodile Dundee, I watched that first rough cut that ran about 2½ hours and I really enjoyed it. I sort of wasn’t expecting to, but I did. And as I worked on it and saw it more and more times, I got more and more bored with it. I’m sure John Cornell won’t accuse me of disloyalty when I say that. There isn’t a film around that you can see 500-600 times without getting a bit bored. I had to keep reminding myself just what my first response had been, and that’s what is valuable. It’s that first time you look at it. That’s the only time most people are going to see it …”

Career:

Best went on score the two Barry McKenzie films, produced by Adams.

Best would become one of the major contributors to the revival of screen music in Australia, with scores for films such as *Muriel's Wedding*, the first two *Crocodile Dundees* and *Bliss*. He has also had a successful career in the advertising game.

He did several scores for Tim Burstall's films, starting with the score for Burstall's *The Child* episode of the four part portmanteau feature *Libido*, followed by *Petersen* and then *End Play*.

Best had taken a break from composing for the screen after doing the SAFC telemovie *The Sound of Love* in 1978, but after doing *We of the Never Never* in 1982, he followed with *Goodbye Paradise*, the Alex Stitt animation *Abra Cadabra*, *Rebel*, *The More Things Change …*, *Bliss*, and then in 1986, *Crocodile Dundee*, and in 1988, the sequel.

Best subsequently did scores for *Muriel's Wedding*, *Dad and Dave: On Our Selection* and *Doing Time for Patsy Cline*.

Best has a short (at time of writing) wiki [here](#), and he should not be confused with the original drummer for *The Beatles*.

*(Below: Peter Best)*
(Below: Best as he appears in the DVD 'making of' for We of the Never Never)