(Cast):

Singing Women at Jigalong
  Elsie Thomas
  Rose Goodji
  Jewess James
  Janganpa Group

(Chanting used in score):

Molly’s Mother
  Ningali Lawford
Molly’s Grandmother
  Myan Lawford

(Crew)

Singing Teacher
  Rosalind Aylmore

The painting songs sung by
The Walpiri, Amatjere and Wangajunka Women
were not sacred songs but were songs able to be performed in public.

Music
by
Peter Gabriel

Music Arranged & Mixed
by
Richard Evans
  David Rhodes

Music Supervisor
George Acogny

Australian Music Supervisor
  Christine Woodruff
Music Editors
  Joe E. Rand
  Julie Pearce

Music Recorded at
Real World
Music Produced by
  Richard Evans
  Peter Gabriel
  David Rhodes

Assisted by
  Edel Griffith
Additional Engineering
  Richard Chappell
Music for the end title them
"Ngankarrparni" (Sky Blue Reprise)
by Peter Gabriel
Featuring the Blind Boys of Alabama
and Myarn and Ningali Lawford

"The Man Who Broke
the Bank At Monte Carlo"
Written by Fred Gilbert
Recording courtesy of De Wolfe Music

**Music in the film:**

As well as indigenous chanting, the captive children are made to perform as a choir
to please Mr Neville - Kenneth Branagh - and Mr Neal - Garry McDonald:
CD:

A CD of the soundtrack was released, with a variety of covers:
REALWORLD

MUSIC FROM THE RABBIT-PROOF FENCE

PETER GABRIEL  LONG WALK HOME
PETER GABRIEL
LONG WALK HOME
MUSIC FROM THE RABBIT-PROOF FENCE
01. Jigalong (04’03”)
02. Stealing The Children (03’19”)
03. Unlocking The Door (01’57”)
04. The Tracker (02’47”)
05. Running To The Rain (03’18”)
06. On The Map (00’59”)
07. A Sense Of Home (01’59”)
08. Go Away Mr. Evans (05’14”)
09. Moodoo’s Secret (03’02”), composed by Richard Evans, Peter Gabriel and David Rhodes
10. Gracie’s Recapture (04’40”)
11. Crossing The Salt Pan (05’07”)
12. The Return, parts 1, 2 and 3 (10’25”)

CD Real World PGCD10 7243 8 12238 2 6 2002
CD Virgin Records (USA) 7243 8 12238 2 6 2002
13. Ngankarrparni (Sky Blue - reprise) (06’01”)
14. The Rabbit-Proof Fence (01’06”), composed by Richard Evans, Peter Gabriel and David Rhodes
15. Cloudless (04’49”)

Promotional single:

A promotional single was also released:
Review:

Brad Green did a review of the soundtrack for *Urban Cinefile*, available online here, WM here:

*Peter Gabriel obviously has an affinity with ambience. His recording studio might be stocked with the latest whizz bang technology, but it’s also housed in a restored 200-year-old water mill, deep in the Wiltshire countryside. In some of the rooms, the sterile environment of state-of-the-art technology is ameliorated with elements of natural light, a minimum of plastic and even a glimpse of a water view.*

*None of which compromises the acoustics apparently. Real World*
Studios were designed in 1989 as part of a project Gabriel embarked on with WOMAD (World of Music, Arts and Dance) to expose ethnically diverse music to a broad audience. A thoroughly worthy venture that has met with mixed success commercially, although nearly all the musicians who record at the studio come away raving about it.

So the ex-Genesis star certainly has the right credentials for an atmospheric soundtrack. These types of scores are always ambitious undertakings, because while ambience can be a useful tool for a skillful director, it inevitably sinks into the wallpaper when it has no images to support.

Gabriel conquers these limitations with superior tonal styling. The samples are richly constructed, and the dense layering of timbres creates a textural aesthetic that substitutes successfully for familiar-sounding melodies. As well, the local ethnic flavours, the birdcalls, the Aboriginal tribal chants and the didgeridoos are employed subtly and tastefully. In the final cues, a backbeat and a modern choral hook combine sweetly with the traditional elements to provide the most accessible passage of the soundtrack. Gabriel achieves everything he sets out to do, without a hint of gratuity.

During the score’s best moments you can practically hear the landscape. Which in a way reminds me of John Constable, the late-eighteenth/early-nineteenth century landscape painter, whose most famous works include a depiction of Stonehenge (just down the plain from Gabriel’s studio), and who once said: “The sound of water escaping from mill dams, willows, old rotten planks, slimy posts and brickwork, I love such things. These scenes made me a painter.” Perhaps if he’d lived Down Under he might have added rabbit-proof fences. Gabriel is not on the same planet as Constable when it comes to artistic genius, but he does share the old English master’s appreciation for what this planet has to offer. And he is talented and perceptive enough to tap that sensibility, and draw inspiration from the innate beauty of the world around us.

Composer Peter Gabriel:

There’s no need to spend a long time on Peter Gabriel here, as he is both a UK composer and extremely well-known.
He has a detailed wiki listing here, and at time of writing, he had an eponymous website here.

He could also be found in many other locations online.

For some details on Gabriel’s approach to the score - which was to take his inspiration from the sounds of the landscapes seen in the film - see this site’s ‘about the film’ section.

(Below: Peter Gabriel as he appeared in a DVD extras interview)