composer
Peter Best

original music composed, arranged and conducted by
Peter Best

recorded and mixed at
The Pie Factory, Sydney, Australia

recording & mixing engineers    David Hemming
                                   Richard Lush
                                   Peter Best

piano      Steve Ball
vocals     Blazey Best
drums and percussion    Peter Drummond
bass       Leon Gaer
accordion   Ross Lombardo
guitars and ukelele   Peter Northcote
pedal steel guitar and dobro    Michael Rose
trumpet     Philip Slater

"I've Got a Feeling" "Hotcha" "Brio" "Portofino" "Part E"
words and music by
Peter Best (APRA)

music supervisor       Christine Woodruff

"Georgy Girl"
Composed by Tom Springfield, arranged by Jim Dale, © Springfield Music Ltd.
Used by kind permission Warner/Chappell Music Ltd.
Performed by The Seekers, licensed courtesy of EMI Music Australia

"Feel It"
Written by C. J. Dolan, Sony/ATV Music Publishing, performed by Quench
Courtesy of Mushroom Distribution Services (MDS)

"Horny"
Written by Mousse T/Errol Rennalls, Rondor Musikverlag GMBH/Editions Merg Music
Used by permission of Rondor Music (Australia) Pty Ltd
Performed by Mousse T. vs Hot 'n' Juicy
Courtesy of Peppermint Jam GMBH, American, AM:PM/Universal Island Records Ltd
By arrangement with Sony Music Licensing and the
Film and TV Licensing Division, Universal Music Group

"True Colors"
Written by Tom Kelly/Billy Steinberg, Sony/ATV Music Publishing,
Performed by Jon Stevens, produced by Jon Stevens & Paul Gray for Circle Records
Lyrics:

My Mother Frank ends with the Tom Kelly/Billy Steinberg song True Colors, performed in a cut-up version for the film by Jon Stevens. The song begins as Rose Byrne asks Matt Byrne what he’s doing, and he says ‘nothing’, slapping his cheek as if to dislodge a fly. As they lean in for a kiss, the song begins.

Lyrics as heard in the film:

You with the sad eyes
Don't be discouraged
Oh I realize
It's hard to take courage …

(The camera’s been looking in at the pair kissing, it moves off them and cranes up to take in the sky)

In a world full of people
You can lose sight of it all
And the darkness deep inside you
Makes you feel so small

(The camera pans down off the sky to pick up Sinéad Cusack, as Frank aka Frances, walking in slow mo up a field full of wild flowers).

But I see your true colors, shining through
I see your true colours,
That's why I love you
So don't be afraid to let them show
Your true colors
True colors are beautiful like a rainbow

(Short musical interlude)

Show me a smile then
Don't be unhappy
Can't remember when
I last saw you laughing
If this world makes you crazy
And you've taken all you can bear
You call me up...
Because you know I’ll be there

(The image of Cusack walking fades out and the rest of the credits continue as a roller over black)

And I see your true colors
Shining through
I see your true colors
And that's why I love you
So don't be afraid
To let them show your true colors
True colors are beautiful like a rainbow

(Musical interlude, led by guitar, repeating the main melody, with strings as counterpoint)

And I see your true colors
Shining through
I see your true colors
And that's why I love you
So don't be afraid
To let them show your true colors
Your true colors
Your true colors
They're shining through

And I see your true colours
And that's why I love you
So don't be afraid
To let them show your
True colours
Your true colors
Are beautiful, like a rainbow
Mmm … mmm … mm

(Percussion and tinkles dominate the slow fade out, with the music ending before all the financing credits and copyright notice have finished)

Composer Peter Best:

In the late 1990s, composer Best had previously done the 1997 Doing Time for Patsy Cline and the 1998 The Sugar Factory.

My Mother Frank would be the penultimate feature film credit as composer listed by most databases. His last feature would be the 2004 A Man’s Gotta Do.

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 hand’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 cut his feature film teeth as a composer by working with feature film producer Phillip Adams on the low budget experimental 1970 drama *Jack and Jill: a postscript*.

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)