Music Composed by
Glenn Bennie
Vincent Giarrusso

Sound & Music Produced at Gelatin and RMIT Media Arts

Music Score Produced by Philip Brophy
Musicians Glenn Bennie
Vincent Giarrusso
Philip Brophy
Wally Kempton
Andrew Nunns

Additional Music
Recorded by Robert Goodge
at Garden Style
Vegetable Studios

MUSIC

*Can The Can*
(Chinn/Chapman)
Performed by Suzie Quatro
Licensed courtesy of EMI Music Australia
Published by BMG Songs Inc./BMG Music Pty Limited

*Black Betty*
(H Ledbetter)
Performed by Ram Jam
Courtesy Columbia Records
By Arrangement Sony Music Licensing
© Folkways Music Publishers/TRO
Used by permission Essex Music Australia

*Take a Long Line*
(Brewster, Brewster & Neeson)
The Angels appear courtesy of
Albert Productions Pty Ltd
© J. Albert & Son Pty Ltd

*Know Your Product*
Written by C. Bailey/E. Keupper (Mushroom Music)
Performed by The Saints
Licensed courtesy of EMI Music Australia

*Mama Loves To*
Composed by Lobby Lloyd
Performed by Lobby Lloyd and the Coloured Balls
The Image Music Group Pty Ltd
Mama Don't You Get Me Wrong
Composed by Lobby Lloyd
Performed by Lobby Lloyd and the Coloured Balls
Licensed courtesy of EMI Music Australia
Published by The Image Music Group Pty Ltd

Sue
(Glenn Bennie/Vincent Giarrusso)
Performed by Underground Lovers
Licensed Courtesy of Maincom
Polygram Music Pub. Pty Ltd
Administered by Universal Music Pub. Pty Ltd

Supermarket Muzak
Written by P. Brophy
Performed by Philly B.
Published by Rubber Music/Sony ATV Music Publishing

CD:
A CD of the soundtrack was released:
CD Silvertone Records SILV001 2001

All Songs Bennie / Giarrusso except Track 17 Bennie / Giarrusso / Bianco

Score produced by Philip Brophy & GVBG

Recorded, engineered & mixed by Philip Brophy @ Gelatin & RMIT Media Arts

CD mix originated from original Dolby Surround 3-channel mix

Tracks 2 and 9 produced by Robert Goodge and GBVG & mixed and recorded @ Garden Style Vegetable Studios

All Songs copyright Control except Track 17 Control / Mushroom Publishing
Sound design by Philip Brophy
Sound effects recordings by Jenny Sochackyj
Soundtrack CD Mastered @ 301 by Don Bartley

Musicians: Glenn Bennie - Guitars
Vincent Giarrusso - Keyboards
Philip Brophy - Drums
Roderick Kempton - Bass

1. Escalation (1'55")
2. In a World of Shit (3'52")
3. Trucks, Trams and Automobiles (0'47")
4. "The Mull is High in the Paddocks" (3'38")
5. Shaun in the City (1'08")
6. Crunchy Payola Sweet (2'35")
7. The Squirrel Grippers (3'08")
8. Shaun's Motif in "G" (1'52")
9. "I Love My Trackies Man" (3'37")
10. Solis Line Bonne Etoile (1'00")
11. Mainman Mall Motif (1'25")
12. Western Boy (1'12")
13. Shaun's Motif in "D" Movement to Clarity (2'00")
14. Twittering (1'02")
15. Suburban Sprawls (8'18")
16. Shaun's Motif in "D" Reprise (1'15")
17. "Trackies" Remix (3'37")

Co-composer Vincent Giarrusso:

Writer-director Vincent Giarrusso took on the additional duties of co-composing the score, but this was hardly surprising, given his history in music.

With his co-composer Glenn Bennie, Giarrusso was one of the founders of the pop group undergroundLovers, which has a wiki listing here. Discogs here has details of the group's output.

For more on Giarrusso, see this site's 'about the film' section.

Co-composer Glenn Bennie:

Glenn Bennie was co-founder of undergroundLovers, and to add to the wiki listing, the 'j-files' here has this information on the early days of the group (saved to WM here):

Much like the classic origin stories of The Go-Betweens and The Beatles, Underground Lovers began with a core duo, Glenn Bennie and Vincent Giarrusso, high school friends who met in the Melbourne 'burbs in the 1970s. After graduating in 1988 they studied drama at university and began playing music together as GBVG (their initials). "It was just the two of us," Giarrusso tells Double J. "Glenn played guitar and I played keyboards and a snare drum. We used to play gigs in his living room."

Fans of Joy Division, New Order, Gang Of Four, and Orchestral Manoeuvres In The Dark, the duo began mixing their love of post-punk and new wave with an appreciation of their local scene. "Bands such as Essendon Airport, and all of Philip Brophy's projects. We would sneak into the Clifton Hill Community Centre music nights underage, to get inspiration," says Giarrusso.

Early influences weren't just found in sounds but also in fashion. "One of our first gigs we went to was seeing The Reels live at the Prospect Hill Hotel in Kew," Bennie tells Double J. "They were all wearing khaki shorts..."

"And we really related to that," Giarrusso chimes in. "One of our first gigs we played was in shorts. We don't do that anymore."

It wasn't long before they met and recruited keyboardist-vocalist Philippa Nihill, drummer Richard Andrew, and bassist Maurice Argiro. In 1990, Underground Lovers were born, playing their first gig at Melbourne's Corner Hotel – a moment Vince and Glenn credit with establishing the band's sonic identity.

"Our sound came together live rather than in the studio," Giarrusso says. "Just the way we set up and Glenn's guitar being prominent – he has it really loud and the vibe we would get from that was really infectious. That defined us."

In a lot of ways, it still does. Hypnotic washes of atmospheric guitar are coloured by Vince and Philippa's vocals and melodic sensibilities, all propelled by a driving rhythm section that frees up space for exploration and experimentation. "It was based on a groove. We found our style because we found that came really naturally and easily to us," Bennie explains. "We always thought we were cheats because it came [so] simply. When we play with other musicians who are more complex, we try to get them to do the simple stuff and they can't."
Having found their chemistry, and with just a handful of gigs to their name, ‘The Undies’ set about recording their debut album, which UK audiences and Spotify users will know as Get To Notice. Released on Shock in 1991, the charmingly DIY sound found an audience amongst fans of seminal shoegaze releases from My Bloody Valentine and Ride, earned the band the 1992 ARIA for Best New Talent, and would pave the way to landing them wider international attention...

Follow the links above for more ...

There’s plenty more about undergroundLovers to be found online. The band returned to action in 2017 and was profiled in The Sydney Morning Herald here, saved to WM here.

(Below: Giarrusso and Bennie in their later days in undergroundLovers).

"We just slot together," says Vincent Giarrusso (second from left) with his Underground Lovers bandmates, including Glenn Bennie (third from right) and Philippa Nihill (second right).

(Below: Glenn Bennie, left, and Vincent Giarrusso, in an interview here).
(Below: undergroundLovers in earlier times)