original music and lyrics
composed by Paul Kelly
recorded at Metropolis Studios
mixer Matt 'Razor' Thomas

"most people I know think that I'm crazy"
by Billy Thorpe and the Aztecs
courtesy of Mushroom Records

"she's my baby"
by Johny O'Keefe (sic)
courtesy of Festival Records

**CD:**

A promotional CD of the soundtrack was released, and can still be found doing the rounds in the second hand market amongst Paul Kelly devotees:
1. On The Cross
2. Day In The Life
3. Labour Yard
4. The Trap
5. Train Of My Youth
6. The Governor's Wife
7. Everynight, Everynight
8. The Worm Turns

Design by Debbie Ladd/mushroomArt
Management: Rob Barnham Management
© @ 1996 Mushroom Records International BV
PROMOTIONAL ONLY, NEVER FOR SALE
3. Labour Yard
4. The Trap
5. Train Of My Youth
6. The Govenor’s Wife
7. Everynight, Everynight
8. The Worm Turns

Co-composers Paul Kelly and Shane O’Mara:

Paul Kelly:

Paul Kelly is too well known to describe at length here. He has a detailed wiki listing [here](#), and at time of writing, had an eponymous website [here](#).

His website had this bio:

Paul Kelly is not just Australia’s greatest and most enduring songwriter. There is something that goes even deeper than that. His songs have a way of digging into the country in a way that few artists can do, how it looks, feels, tastes, sounds. The joys and sorrows, achievements and follies. If you want to know something about Australia, how it feels to be Australian, you can find it in his songs.

He is one of those rare artists to spin a long career out of a hunger to explore new directions, from the tender songcraft of Post to the hard-edged rock’n’roll of Gossip, to country and folk, bluegrass (see Smoke, Foggy Highway), a soul revue album with guest singers including his long-time backing singers Vika and Linda Bull (Paul Kelly presents the Merri Soul Sessions). In 2014 Seven Sonnets & a Song set Shakespeare sonnets to music, released on the 400th anniversary of the Bard’s death. It was followed by an album with Charlie Owen of songs they had performed at funerals, Death’s Dateless Night.

Kelly’s latest album, Thirteen Ways to Look at Birds, released on August 30, brings musicians from broad-ranging backgrounds to interpret bird-inspired poems. The album is a unique marriage of electronics, acoustic instruments and the human voice and features collaborations with the Seraphim Trio, composer James Ledger and singer-songwriter Alice Keath.

Kelly gave his first live performance in 1974, released his first album in 1981, when he was 26, and last year delivered Nature, his 23rd studio set. His body of work also includes live albums (see the CD/DVD recording of an Australian tour with Neil Finn, Goin’ Your Way, and the 8-CD box set A-Z Recordings, revisiting his songs with acoustic guitar, harmonica and voice). To this add the film soundtracks, co-writes (he contributed to land rights anthem Treaty with Yothu Yindi), production work, the constant touring at home and abroad. Some of those shows were on stages where his maternal grandparents, founders of a touring opera company, performed in the ’20s. And he wrote perhaps the finest and most unflinching autobiography ever written by an Australian musician, How to Make Gravy.

Throughout Kelly’s career, the craft, the passion for getting up each day and working on the next thing, have been mostly under the surface. But there always is a next thing, creating a legacy which chronicles the full range of human experience. For that reason his work will live on, like the stories of Henry Lawson, the collected works of Slim Dusty, the poetry of Judith Wright.

His 2017 set Life is Fine found Kelly at a new creative high. It became his first No 1 album, the kind of affirmation rarely given to artists so far into their career. That year Kelly won two ARIA Awards, for best male artist and best adult contemporary album. Kelly showed the timeless quality of his work, the way it spans generations, with a powerful performance of his ’80s song Dumb Things accompanied by Dan Sultan and hip-hop duo AB Original.

He returned to the awards in 2018, dedicating a poem to Kasey Chambers as he inducted her into the ARIA Hall of Fame, an honour Kelly received in 1997.

Last year Kelly completed one of his most successful tours playing to large audiences in outdoor
venues and the Making Gravy tour returns in December with guests including Courtney Barnett, Marlon Williams and Kate-Miller Heidke.

Kelly’s Order of Australia in 2017 acknowledged distinguished service to the performing arts and the promotion of the national identity through his contributions as singer, songwriter and musician. At the foundation is the songs.

Sometimes we recognise ourselves in them, that bus ride through the cane of To Her Door; the child lifted up and over the waves in Deeper Water, walking in the crisp Melbourne chill in Leaps and Bounds. Loss, failure, renewal. Spring and Fall, as he described it in his song cycle about the seasons of love.

Kelly writes with acute insight about the concerns of indigenous Australians in songs such as From Little Things Big Things Grow, about the 1966 strike by stockmen on Wave Hill Station in the Northern Territory and subsequent land rights battle, co-written with Kev Carmody. There are songs about the most famous of Australians, like Bradman, and songs about simple pleasures, like Firewood and Candles, from Life is Fine.

In 1997, Kelly released his greatest hits set Songs from the South. In November, Songs from the South 1985-2019 brings the story to the present, a brilliant career summary available in double album vinyl format or an expanded CD and digital version of 43 tracks. It includes later classics such as the exhilarating rock song With the One I Love, from Nature. And Every Day My Mother’s Voice, his 2019 collaboration with Dan Sultan, which shows his writing is just as strong and sure now as it was in 1985.

Vivid details in Kelly’s songs keep drawing us back to these people we feel like we know. A song about a child pretending to be asleep in the back of the car and hearing the quiet sobs from the front. Dan and Joe and Stella and Rita and the rest, the characters in How to Make Gravy, the finest Christmas song ever written about not being home for Christmas.

Where does greatness come from? There is no recipe for that. But you could do worse than start as Kelly did by listening to the great songwriters, then singing their songs. The first two songs Kelly sang at that 1974 debut were Dylan’s Girl from the North Country and Streets of Forbes, the folk tale about bushranger Ben Hall, as sound a place to begin as any.

Then getting out into the country to see things worth writing about, as Kelly did even before he set pen to paper. As Joe says in How to Make Gravy, you need that dollop from the sauce to get the extra tang.

(Below: Paul Kelly)
Shane O’Mara:

Shane O’Mara also has an extensive musical history, including joining Paul Kelly’s band in the 1990s and then leaving in 2000. He has a relatively short wiki listing here.

A July 2013 interview with O’Mara can be found here, saved to WM here.

There is a very good August 2017 profile of O’Mara here, saved to WM here. Just to give a flavour of this lengthy portrait by Mario Varricchio, it starts way back when in O’Mara’s career:

Shane O’Mara is a producer, musician, engineer, composer, visionary and one of the best guitarists in the country. Working with some of Australia’s greatest songwriters, his home studio ‘Yikesville’ has spawned some incredible music.

“My mum sang and her mother was this crazy Cockney who played all those old show tunes and there was always music around the house. She had a guitar and there was always a piano in the house when we went to her mums and they’d sing and play. I was sort of brought up with musical theatre and lots of classical music.

When I was 9, I started messing around with mum’s guitar. I started playing it left handed. She took me to have lessons and they balanced me up and from then I just played and played.

Then when I was about 11 or 12 I got the bug. My mum did a lot of amateur theatre and she befriended this guy, Uncle Mervin, he wasn’t my uncle. He did set design and sound for the Melbourne Theatre Company and he had a reel to reel tape recorder that he’d replaced with a later model, so I got that and it just blew my mind.

All I had was my classical guitar, because my mum was a bit of a purist, she wouldn’t listen to the ‘screamer’ as she used to call the radio. So the first thing I did was source a pick-up for my classical
guitar and just devise a way to plug it into this reel to reel tape recorder. Around that time there was an album by Joe Cocker and unbeknownst to me Jimmy Page and half of Led Zeppelin were playing on it and it freaked me out. I wondered why the fuck I couldn’t make this classical guitar play like that.

My interest in recording and playing coincided from the get go.

“I took classical guitar lessons and I took a handful of rock, you know, when I was 14 or so but everything else by then I’d learnt by experience of studying which I really embraced. I was doing music at night school, Box Hill High I think and having weekly classical guitar lessons. I knew no other classical guitar players and I was one of only a handful of guitar players at school. I was pretty handy and I thought I was really handy and then due to imbibing certain substances I failed my HSC.

I really wanted to study music so I got into Blackburn High which was an incredible music school. I remember my first day of going there. I had my guitar and went up the back steps and I’m hearing this cacophony and I’m thinking, why is everyone playing records, or tapes, cassettes of violins and cellos. I was a bit anxious, first day of school, new boy and stuff. I’d gone in and here were all these 16 year old motherfuckers playing the shit out of their instruments, like all these little virtuosos and it scared the shit out of me and I thought, I’ve got some work to do. It was the best thing for me, that year of going ‘It’s not good enough, raise the bar’, it was really inspiring.

Then I auditioned for the Melbourne Con (Melbourne Conservatory of Music), and my girlfriend at the time went into the VCA. It was the same sort of thing but up another level. You can look back on it now and it was an elite school and it was performance based. It was an incredible thing to be able to spend three years just pursuing excellence in your field. I deferred from the Con, I thought I really have to go to this place (VCA) but I’m not good enough. I’ve got to practice so I did, for a year. I was practicing on my classical guitar plus playing in rock bands on the side, balancing that too.”

My first band was with a bunch of friends and we played all sorts of stuff.

“We were called Terra Australis as in the old maps, we didn’t think to spell it ‘Terror’. We’d play the local school dance and Box Hill Town Hall. We’d be the first band on and you weren’t paid unless you helped lug the PA out. And we were like 15 years old and the main band’s roadies would give us shit. I had roadies later on I assure you.

By the end of my studying I was playing a whole lot of different music. The VCA had just started up their jazz interpretation course so I made a lot of friends there. It was such a fecund time to be playing, so many venues. I stopped playing classical guitar and just played in a couple of experimental jazz bands, more of that European slanted stuff; I was playing with a folk singer, a little bit of rock, I was in a Brazilian band playing traditional Brazilian stuff.”

Then I went for an audition.

“Some friends ended up playing with Stephen Cummings, right after The Sports and after he had that hit Gymnasium. The guitar player was sacked from Stephen’s band and they needed someone quick. I auditioned and then the next week we were supporting Whitney Houston at Rod Laver Arena. It was wild. Stephen and I got on really well. He was right on the upswing of his solo career and we were playing all the time, three or four times a week we could play which was amazing compared to now when you can only play once every two months.

I’ve been a lucky stiff because I’ve played with arguably Australia’s greatest songwriters – Paul Kelly, Stephen, and Tim Rogers...

(Below: Shane O’Mara)
Lyrics and dialogue:

Head credits:

The head song isn't listed in the tail credits, but it is clearly composer Paul Kelly singing a few lines on endless loop over the head credits. It is also clearly track 1 on the CD release, *On the Cross*. Lyrics as heard in the film:

Aaahahah
Here on the cross, here on the cross, here on the cross
Aaahahah
Here on the cross, back on the cross, here on the cross
Here on the cross, here on the cross, back on the cross
Stuck on the cross, here on the cross, here on the cross
Keep on the cross, stay on the cross, here on the cross
Stuck on the cross, back on the cross, here on the cross
Keep on the cross, here on the cross, back on the cross

(Fade out)

Tail credits:

Instrumental music begins over images of the prisoners being escorted one by one out of the cells of H division. The music ends when one guard discovers Theodore Zakos's Driscoll hanging from the cell bars, strangled by a rolled-up sheet. The guard lets him down and they both drop down out of frame, and the image cuts to black.
We then hear excerpts from the board of inquiry over the tail credits. According to director Tsilimidos, the lines are taken from the 1974 Jenkinson enquiry into prisons, which at time of writing could be found in pdf form at the Victorian parliament’s site here, WM here:

**Commissioner** (not seen): Mr Berryman, could you tell the board please, have you ever used any unlawful force on a prisoner?
**Berriman** (Bill Hunter, not seen): “No, no, I haven’t.”
**Commissioner:** “Have you ever had occasion to use force on a prisoner?”
**Berriman:** “Yes, I have.”
**Commissioner:** “In what circumstances?”
**Berriman:** “Ooh, there are times when a prisoner jacks up, when he’s supposed to be marching and refuses to move… I’ve used the necessary force to put him into the yards… usually by grabbing him by the collar and the belt of his trousers. The term is, I think, erm, frog-marching him into the yards.”
**Commissioner:** “What about when they refuse to march properly? Would you use any force in those circumstances?”
**Berriman:** “Well I was right behind them, moving them along. If they stopped, I’d… well, I’d bump into them…”
**Commissioner:** “Apart from that, are there any other forms of physical contact?”
**Berriman:** “No…er, well I can’t recall any.”
**Commissioner:** “Ever?!”
**Berriman:** “Never!”
**Commissioner:** “What you are trying to do in H Division is enforce a military-style discipline upon people who as a body resent it …is that not right, Mr Kerr?”
**Governor** (Jim Shaw, not seen): “That is right sir! It has been my experience that the majority of people, whether they be prisoners or members of the armed forces, will do as they are told. But in some cases you may have to raise your voice to get the desired results. You may even have to use a little bit of psychology. And in further cases, only a clout behind the backside will get the desired results.”
**Commissioner:** “And I suppose you’d come pretty quickly to that clout behind the backside?”
**Governor:** “Not particularly sir. Raising the voice and a little bit of psychology helps. But even during my experience in the army, if a soldier did not do as he was told, well, the Sergeant gave him one across the ear-hole, and he was confined to a military prison.”
**Commissioner:** “This ‘one across the ear-hole’ … how often did you do that?”
**Governor:** “Well I have never had to do that myself, sir …”
Around this point, the title cards summarising what happened after the Board of Inquiry begin to pop up on the screen, and the dialogue ends, and slowly the sounds of the inquiry room begin to fade into silence ...

Title:

The Board of Inquiry found that some prison officers of H Division did adopt unlawful and brutal methods of discipline against prisoners in that division.

The charges were dismissed in a Magistrate's Court.

Title:

Dale, after serving his full time became Australia's most notorious hit man. He is now missing, believed murdered.
Bryant, upon his release was convicted of attempting to bomb Police State Headquarters. He is now classified 'never to be released'.

Barrett is now certified.