original music by single gun theory

additional music by antony partos

music supervisor andrew kotatko

Original Music Produced & Arranged by
Single Gun Theory

String Arrangements by
Antony Partos

Music Recorded in the Studios of the
Australian Broadcasting Corporation

Music Engineered & Mixed By
Cameron McCauley

Music Mixed at
Mangrove Music Studios

Single Gun Theory Published by Sony/ATV Music Publishing

Single Gun Theory appear courtesy of Nettwerk Records

Single Gun Theory are
Jacqui Hunt, Kath Power & Pete Rivett-Carnac

Executive Music Producers
Robert Patterson and Lyle Chan

Music Editor Julie Pearce

Musicians
Sydney Alpha Ensemble

Violins
Shuti Huang
Maja Verunica

Viola
Deborah Lander

Violoncello
Melissa Barnard

Double Bass
Kees Boersma

Acoustic & Slide Guitars
Matthew Dwyer and Michael Sheridan
Percussion Philip South
Additional Drum & Bass Programming Cameron McCauley
Additional Programming Kirke Godfrey
Music Contractor Julie Owens
Music Mix Assistant Matt Lovell

"Illusion"
(Film Mix)
Performed by Single Gun Theory
Written by J. Hunt, K. Power and P. Rivett-Carnac
Published by Sony/ATV Music
Produced by Single Gun Theory

"At the River"
Performed by Groove Armada
Written by A. Cato, T. Findlay, C. Rothrock, M. Yakus and A. Jeffrey
Published by Warner/Chappell Music, Polygram Music and Ambassador Music
Produced by Groove Armada
Courtesy of Zomba Records

"Exquisite Stereo"
Performed by Deborah Conway with Neil Finn
Written by D. Conway and W. Zygier
Published by EMI Music and Polygram Music
Produced by Deborah Conway and Willy Zygier
Courtesy of Intercorps Productions 2000

"Dark Walk"
Performed by Smoke City
Written by M. Brown, C. Frank and N. Miranda
Published by Zomba Music
Produced by Smoke City and Mike Neilson
Courtesy of Zomba Records

"Breathing Underwater"
Written and Performed by Charlie Chan
Published by Sony/ATV Music
Courtesy of Martian Music
"Jezebel"
(Instrumental)
Performed by Recoil
Written by A. Wilder
Published by Mute Song
Produced by Alan Wilder
Courtesy of Mute Records

"Adagio in E Flat"
(Op. Posth. 148 D.897 "Notturno")
Performed by The Macquarie Trio
Written by F. Schubert
Courtesy of ABC Classics

"Lascia Ch'io Pianga"
(From "Rinaldo")
Performed by Yvonne Kenny, Soprano
Australian Brandenburg Orchestra
Paul Dyer, Director
Written by G. F. Handel
Courtesy of ABC Classics

"Confiscated Computer"
Written and Performed by Laila Engle and Roger Lock

CD:

A CD of the soundtrack was released:
the monkey's mask
Original Music by Single Gun Theory

Produced by Single Gun Theory and Cameron McCauley

WARNING: Booklet contains explicit language.
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<th>Track</th>
<th>Title</th>
<th>Duration</th>
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<tr>
<td>15</td>
<td>Illusion (Film Mix)</td>
<td>4'19</td>
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<tr>
<td></td>
<td>Performed by Single Gun Theory</td>
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<tr>
<td>16</td>
<td>Schubert: Notturno in E-Flat, D. 897</td>
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<td>(Special Film Edit)</td>
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<td></td>
<td>Performed by The Macquarie Trio</td>
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<td>17</td>
<td>Handel: Lascia ch'io pianga</td>
<td>4'18</td>
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<td></td>
<td>Performed by Yvonne Kenny</td>
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<td></td>
<td>with the Australian Brandenburg Orchestra</td>
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<td></td>
<td>Paul Dyer, director</td>
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<tr>
<td>18</td>
<td>The Rocks</td>
<td>3'25</td>
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<td>20</td>
<td>Illusion (Dissolution Remix)*</td>
<td>4'51</td>
</tr>
<tr>
<td></td>
<td>Performed by Single Gun Theory</td>
<td></td>
</tr>
</tbody>
</table>

Produced by Single Gun Theory and Cameron McCauley

1 Original score written, arranged and performed by Single Gun Theory
2 Original score written, arranged and performed by Single Gun Theory and Antony Partos
3 Additional score written, arranged and programmed by Antony Partos
4 Remix by Kirke Godfrey / Decco Productions
1. The Monkey's Mask 3:32
2. On The Case 1:49
3. The Pinch Room 1:49
4. Watching Dinah 1:10
5. Eye Candy 2:02
6. Bloody Poetry 1:04
7. The Seduction 1:57
8. Mickey In The Mist 0:50
9. Love At The Window 1:17
10. Overflow 1:58
11. Head Shots 0:48
12. Silos 1:19
13. Theft 1:29
14. Death Threat 1:35
15. Case Closed 2:01
Illusion contains a sample from the film
The Monkey’s Mask used courtesy of Arenafilm.

All poetry extracts by Dorothy Porter

Some of the samples used on this recording originated from unknown sources. These sources include street musicians while we were travelling through India, Turkey and Asia over a five year period. The omission of these sources from the credits is regretted, and their contribution is gratefully acknowledged. SGT

All original music recorded in the studios of the Australian Broadcasting Corporation. Produced with the kind assistance of Triple J.

Mixed at Mangrove Music Studios and ABC Studios by Cameron McCauley

Illusion (Film Mix) and Evidence mixed by Cameron McCauley at Studios 301

The Rocks mixed by John Green at Supersonic Mastered by Oscar Gaona at Studios 301, Sydney, Australia

Single Gun Theory are Jacqui Hunt, Kath Power & Pete River-Garric and appear courtesy of Nettwerk Productions & Warner Music Australia

All string arrangements by Antony Partos

Musicians
Sydney Alpha Ensemble
Violins
Shudi Huang
Maja Verunic
Deborah Lander
Melissa Barnard
Kees Boersma
Viola
Piano
Antony Partos
Matthew Duvier
Michael Sheridan
Philip South
Violoncello
Double Bass

Additional Programming & Co-Production on
Eye Candy and Love At The Window
Kirke Godfrey

Single Gun Theory published by SonyATV Music Publishing (Australia)
Antony Partos published by Leosong

Music Supervisor & Creative Consultant
Andrew Kotatko
Executive Producers for ABC Classics
Robert Patterson and Lyle Chan

Product Manager for ABC Classics
Anna-Lisa Whiting
Booklet Design
Imagecorp Pty Ltd
the monkey's mask
music from the motion picture
ABC Classics 461 726-2 2001

Illusion contains a sample from the film The Monkey's Mask used courtesy of Arenafilm
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Single Gun Theory are Jacqui Hunt, Kath Power & Pete Rivett-Carnac and
appear courtesy of Nettwerk Productions & Warner Music Australia
All string arrangements by Antony Partos

Musicians: Sydney Alpha Ensemble:

Violins: Shuti Huang, Maja Verunica
Viola: Deborah Lander
Violoncello: Melissa Barnard
Double Bass: Kees Boersma
Piano: Antony Partos
Acoustic & Slide Guitars: Matthew Dwyer, Michael Sheridan
Percussion: Philip South
Additional programming & co-production on Eye Candy and Love At The Window: Kirke Godfrey
Single Gun Theory published by Sony/ATV Music Publishing ~ Australia)
Antony Partos published by Leosong
Music supervisor & creative consultant: Andrew Kotatko
Executive producers for ABC Classics: Robert Patterson and Lyle Chan

01: *The Monkey’s Mask* (3’32”)
02: *On the Case* (1’49”)
03: *The Pink Room* (1’49”)
04: *Watching Diana* (1’10”)
05: *Eye Candy* (2’02”)
06: *Bloody Poetry* (1’04”)
07: *The Seduction* (1’57”)
08: *Mickey in the Midst* (0’50”)
09: *Love at the Window* (1’17”)
10: *Overflow* (1’58”)
11: *Head Shots* (0’48”)
12: *Silos* (1’19”)
13: *Theft* (1’29”)
14: *Death Threat* (1’35”)
15: *Case Closed* (2’01”)
16: *Illusion (Film Mix)* (4’19”), performed by Single Gun Theory
17: *Schubert: Notturno in E-Flat, D. 897 (Special Film Edit)* (4’41”), performed by The Macquarie Trio.
18: *Handel: Lascia Ch’Io Pianga* (4’18”), performed by Yvonne Kenny with the Australian Brandenburg Orchestra, Paul Oyer, director
19: *The Rocks* (3’25”), additional score written, arranged and programmed by Antony Partos
20: *Evidence* (2’56”), remix by Kirke Godfrey/Decco Productions
21: *Illusion (Dissolution Remix)* (4’51”), performed by Single Gun Theory, Kirke Godfrey Decco Productions

**Music in the film:**

There is much film heard in the film, including some moments where it
features in pretentious settings, as with a flautist at a poetry recital:

Lyrics:

Susie Porter’s Jill delivers a last line, “Forget the bitch, case closed!” as she looks out at the sea.

The image of her looking out to sea blurs, and the image cuts to black as end titles and a song begin.

Some of the lines are deliberately obscured with electronic effects, and these are the ones that can be definitely heard in the film:

(Spoken line): I am an angel ...

To have you
To have you
To have you
Oooh oooh to hold you
Love can be a precious thing
A beautiful illusion to carry me
Ooh
I give a bit of my heart
To have you near me
A bit of my soul to hold you close

(with voices) I give a bit of my heart
A bit of my soul
I give a bit of my heart
A bit of my soul
To have you, to hold you
To have you, to hold you

Love can be a mystery
Why do I feel the way I do?
I give a bit of my heart
To have you near me
A bit of my soul
To hold you

(with voices) I give a bit of my heart
A bit of my soul
I give a bit of my heart
I give a bit of my soul
I give a bit of my heart
I give a bit of my heart
To hold you
To have you,
To hold you
Oooohhh.

Line, perhaps from film (unintelligible)

(the song then turns to works spoken over the music)

I know the world as it really is
Endless war, my heart in flames
But I can smell the sweetest water
When I swim in that water
I am an angel

Line, perhaps from film (unintelligible)

To have you,
I give a bit of my heart
To hold you
I give a bit of my soul
To have you,
I give a bit of my heart
Oooh, to hold you

(the singing returns, counterpointed by other voices singing the same lines)

I give a bit of my heart (to have you)
A bit of my soul (to hold you)
I give a bit of my heart
I give a bit of my soul
I give a bit of my heart …
A bit of my soul
I give a bit of my heart

(The lyrics come to a halt with about three minutes of credits to go, which roll out with an instrumental running over them).
Single Gun Theory:

Though no longer active, Single Gun Theory is a band with a strong internet presence, and can be found at various locations, including in performance on YouTube. They have a relatively detailed wiki listing here.

There is a 2016 interview with two of the group, Pete Rivett-Carnac and Jacqui Hunt, in full here, WM here. It contains a section relevant to the film score.

Interviewer Bob Gourley: After the last Single Gun Theory album, “Flow, River Of My Soul,” you did a film soundtrack, “The Monkey’s Mask.” Could you discuss that project a bit? How did it come about? For those who haven’t heard the music, how would you compare it to your other work? Is the soundtrack currently available?

Jacqui Hunt: The project came to us through the music supervisor, who had suggested to the director, licensing a Single Gun Theory song for a particular scene. The project grew from there, and the song “illusion” was written for the film, along with other pieces of a more abstract nature. It was a great experience and we got to meet and work with some wonderful people. Especially the humble Antony Partos who also composed material and did the gorgeous string arrangements. The strings were recorded at the ABC studios in Sydney. The soundtrack is not readily available, and I suppose you could say it is an obscure album! haha. The soundtrack is composite of SGT and other material. I like the album, although it does have a sombre edge and a classical slant, but the movie is noir. It is not typical electronic beats/song based work of Single Gun Theory. It was a testing time for the band working on this project, as it had been quite some time since we had worked together, and at times the relationship was strained unfortunately. I was the only band member that was there during mastering, and I found the process very interesting since I had not been a part of that process with Single Gun Theory in the past. It felt very fortunate to be given the opportunity to work on a film, be given a good budget, etc etc. Writing for film is a different creative challenge, as you need to be trying to get inside the head of the director and tap into what they are wanting rightly so. This is completely different to working on a Single Gun Theory album. Of course there are always opinions, but Single Gun Theory was ultimately their own director.

Pete Rivett-Carnac: Yeah, it’s not available as far as I know, although you can sometimes find copies floating around on eBay. Apart from the main theme “Illusion”, it’s very different from our other stuff. It came to us at a very busy time for me: I’d just changed day jobs and was about to get married. I initially said no to the project, as my past experience writing music for TV/radio ads had shown me that writing music for someone else takes all the fun out of it – it becomes a job. However, a meeting with the director turned me around and we dived into it.

It was difficult from there: the director was still formulating her ideas for the music so there was a lot of back-and-forth tweaking and reworking required. In the end though, I simply ran out of time. I worked on Illusion, delivered a few dark ambient pieces and effectively bailed out. Kath and Jacq graciously finished the rest of the record – I’d say I didn’t have any input into over two-thirds of it!

It wasn’t totally a bad experience though: my wife arranged a string quartet for our
wedding. They played Illusion and it sounded fantastic.

Bob Gourley: After that, did you ever officially decide to stop making music as Single Gun Theory? Or did the project just drift apart?

Jacqui: There has never been an official announcement, not even to each other! I certainly had lived with hope for a long time, but now very comfortable with the fact that it was what it was. I have done a few projects since SGT and am still at it. I can’t stop. It is a need to try and better myself, my best work is still to come! haha...

Pete: I guess the band gradually stopped writing actively in the mid-to-late 90s, well before “Monkey’s Mask” – we just kind of each found our own other interests. But we never officially split up, and still kept writing occasionally well into the mid-2000s. In fact, as far as I’m concerned the band still exists, absolutely. No-one’s ever said they’re leaving – we just haven’t made another record yet.

(Below: Single Gun Theory)
single gun theory

Australia is a country which does not divulge its secrets easily. Geographically, the continent is marginally smaller than North America (by about 500 square miles) but unlike North America, Australia only has a population of 17 million. In the 1980's the expansion of air services brought the rest of the world a little closer and the ongoing revolution in communications technology has finally stripped away the isolation which has played its part in shaping the nation's musical and artistic culture. Revealed is a unique body of creative talent, ideas and expression.

For Australian artists, distance from the world's more active entertainment cores has always created a dilemma: either you take a lead and follow slightly behind European and American trends or you throw caution to the wind and set off completely in your own direction. Artists like Nick Cave or bands like The Saints, Lou reedhouse and The Church, would acknowledge the positive results of "going it alone". Now, with the release of Flow, River Of My Soul" audiences the world over have a new name to add to the list of Australian greats. Single Gun Theory's first North American tour marks the band's real debut onto the international music scene. Many would say it was long overdue.

When the Australian edition of Rolling Stone placed an article on Single Gun Theory in its new/then section in 1991, electron fans were more than a little amused—hardly surprising, since the group actually released its first album in 1987. While that recording caused little more than a ground swell interest in Australia, it earned the band a major following in Europe. Million Dollar Man/In My Hands, which followed after a protracted four-year gap was to become one of the most highly acclaimed releases of the year. With a provocative blend of electronic, ambient, jazzy sounds the album received critical acclaim from around the world and earned SGT a strong fan base in the U.S. and Canada, where the band's label, Nettwerk, is based. The recording also attracted attention from such luminaries as David Byrne and director Peter Weir.

In part, Single Gun Theory's "best kept secret" status reflects its members' intensely private approach to music making. Unlike many bands which court the music industry and craft stage personas, SGT have always been writers rather than performers. In the past it has only been the pressure of public demand which has led them to stage and it is perhaps this lack of artifice in their presentation which makes them such a good live act—informal, human and at times fragile. SGT shows are always an intensely personal experience.

Flow, River Of My Soul, the band's new release, showcases once again the remarkable Power/Rowe-Carnac song writing team and the sheer beauty of Hunt's voice. This haunting collection of songs is a mature work capable of taking the listener on a journey of personal exploration.

Pete Rowe and Keith Power have been writing songs together for the best part of ten years. The passing of the years has enriched the team's abilities and entwined its mutual dependence to a point where it is hard to distinguish individual roles. Both are alone in the computer sequencing environment and songs emerge as flesh change hands. For those who wish to come close to the soul of Single Gun Theory, one must point to Power's background in therapeutic psychology for the undercurrent of force it exerts on her lyrical creativity. For the band's musicality, precision, sound and groove, we must acknowledge Power's mastery of computers and technology. "And melodic" he confided enough to sift through hours of spoken word material for samples which encapsulate one's personal philosophies and ideals.

Jacqui Hunt possesses a voice unique in character, yet even to the uninitiated listener it is somehow familiar. How can the written word convey the subtlety which is a human voice? Imagine hearing the voice of a beautiful stranger in a dream. On waking you forget the seduction it evoked and go about the day feeling, for no reason you can identify, a sense of loss. That evening, driving home, you hear a song on the radio and the shadow shapes from your shoulders as that which was lost is returned.

ENERGY NEVER DIES

Nettwerk, 4/8, 1994