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<td>Music Producer</td>
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<td>The Vault</td>
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**All Men Are Liars**
Written by Nick Lowe
Published by Plangent Visions Music Limited
Produced by Dave Edmunds
(P) 1990 Riviera Global Record Publications Limited

**Una Furtiva Lagrima**
Written by Gaetano Donizetti
Arranged By Wayne Goodwin
Published by Screensong Pty Ltd
Produced & Engineered by Mark Moffatt
Recorded at The Vault

**The Elvis Song**
Written by Mark Moffatt
Published by Screensong Pty. Ltd.
Produced & Engineered by Mark Moffatt
Recorded at The Vault

**Shakin' All Over**
Written by Fred Heath
Courtesy of EMI Mills Music Limited
Performed by John Jarratt
Produced & Engineered by Mark Moffatt
Recorded at The Vault

**Mama**
Written by Mark Chapman
© Crazy Cajun Music/J Albert & Son Pty Ltd
Performed by John Jarratt
Produced & Engineered by Mark Moffatt
Recorded at The Vault

Turpentine Blues
Written by Gerard Lee and John Jarratt
Published by Screensong Pty Ltd.
Produced & Engineered by Mark Moffatt
Recorded at The Vault

Calling All Angels
Written by Jane Siberry
Published by Wing-It Music/Sold for a Song/MCA Music Canada (SOCAN)
Administered by MCA Music Australia Pty Ltd
Performed by Toni Pearen
Backing vocals by Gemma Deacon
Produced & Engineered by Mark Moffatt
Recorded at The Vault

Midnight Special
Traditional arrangement by Mark Moffatt
Performed by Mark Punch
Published by Screensong Pty Ltd
Produced & Engineered by Mark Moffatt
Recorded at The Vault

Mambo Jambo
Written by Raymond Karl, Charlie Townie and Perez Prado
Courtesy of Southern Music Publishing Co Australasia
Arranged and produced by Dave Hallard Jingle Makers

All Day and All of the Night
Written by Ray Davies
© 1964 Edward Kassner Music Co Ltd
for the world
Used by permission
Performed by Toni Pearen
Produced & Engineered by Mark Moffatt
Recorded at The Vault

Walking the Dog
Rufus Thomas
© Irving Music Inc/Birdees Music
Used with permission of Rondor Music (Australia) Pty Ltd
Performed by Toni Pearen
Produced & Engineered by Mark Moffatt
Recorded at The Vault

Buddhist Cowboy
Written by Gerard Lee
Performed by Gerard Lee
Published by Screensong Pty Ltd
Produced and Engineered by Mark Moffatt
Recorded at The Vault

A Rockin' Good Way to Mess Around and Fall in Love
Words and music by Brook Benton,
Luchi De Jesus & Clyde Otis
© 1958, 1960 Alley Music Corp, Trio
Music Co Inc and Izza Music Corp
Performed by Shakin' Stevens & Bonnie Tyler
Courtesy Sony Music Entertainment (UK) Ltd.

With My Boots On
Written by Mike Mason
Performed by Gerard Lee
Published by Screensong Pty. Ltd.
Produced & Engineered by Mark Moffatt
Recorded at The Vault

I Don't Want to Be With Nobody But You
Written by Eddie Floyd
© Irving Music Inc/ East Memphis Music
Used with permission of Rondor Music (Australia) Pty Ltd
Performed by Toni Pearen
Backing vocals by Gemma Deacon
Produced & Engineered by Mark Moffatt
Recorded at The Vault

Catch A Falling Star
Written by Paul Vance and Lee Pockriss
Copyright © 1957 by Emily Music
Company and Paul Vance Publishing
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All rights Reserved.
Performed by John Jarratt
Produced & Engineered by Mark Moffatt
Recorded at The Vault
After we see Mick and Angela in a post-coital moment in the hideaway, they head back to Mick’s home to say a sentimental farewell to dad Barry, mum Irene and young brother Tom. Then they get into the ex-ambulance band van with the rest of the band, and head off through the sugar cane fields. The song fades up as they wave goodbye, say they’ll miss them, and move to the ambulance … The lyrics heard in the film omit the opening lines, and as well as solo voice some words are repeated by a small chorus, which also joins in on the hook:

...Among God’s creatures man must be
(chuk chuk dah de de deh)
The most slimy and slippery now
(chuk chuk dah de de deh)
There stands the naked ape in a monkey suit
(chuk chuk dah de de deh)

(The van heads off down the road, surrounded by cane fields, driving into the distance)

**Behind a little moustache he grew, the shifty brute ...**

(Inside the van, Mick and Angela embark on a lengthy, passionate cuddle and kiss)
(chuk chuk dah de de deh)
All the ones not choking on the words they ate
Are sweating on getting their stories straight
All men (all men)
All men are liars
Their words ain't worth no more than worn out tires...

(Trish interrupts the song and the kissing to say “I swear to God Ange, no more men, that’s it, the last one”, as the camera cranes up high to see the car disappear into the vast cane fields)

Hey girls (girls) bring rusty pliers
to pull this tooth
All men are liars and that’s the truth
All men (all men)
All men are liars
Their words ain't worth no more than worn out tires
Hey girls (girls) bring rusty pliers
to pull this tooth
All men are liars
and all men are liars...

(The camera cuts to black and end credits begin to roll)

All men are liars, all men are liars
And that’s the truth

All men (all men)
All men are liars
Their words ain't worth no more than worn out tires
Hey girls (girls) bring rusty pliers
to pull this tooth
All men are liars
and that's the truth
(short guitar-driven instrumental)

Among God's creatures man must be
(chuk chuk dah de de deh)
The most slimy and slippery now
(chuk chuk dah de de deh)
There stands the naked ape in a monkey suit
(chuk chuk dah de de deh)
Behind a little moustache he grew, the shifty brute
(chuk chuk dah de de deh)
All the ones not choking on the words they ate
Are sweating on getting their stories straight

All men (all men)
All men are liars,
their words ain't worth no more than worn out tires
Hey girls (girls) bring rusty pliers
To pull this tooth
All men are liars and that's the truth

All men (all men)
All men are liars,
Their words ain't worth no more than worn out tires
Hey girls (girls) bring rusty pliers
To pull this tooth
All men are liars and that's the truth...

(Short instrumental, and then another repeat)

Among God's creatures man must be
(chuk chuk dah de de deh)
The most slimy and slippery now
(chuk chuk dah de de deh)
There stands the naked ape in a monkey suit
(chuk chuk dah de de deh)
Behind a little moustache he flew, the shifty brute
(chuk chuk dah de de deh)
All the ones not choking on the words they ate
Are sweating on getting their stories straight

All men (all men)
All men are liars,
Their words ain't worth no more than worn out tires
Hey girls (girls) bring rusty pliers
To pull this tooth
All men are liars and that's the truth

All men (all men)
All men are liars,
Their words ain't worth no more than worn out tires
Hey girls (girls) bring rusty pliers
To pull this tooth
All men are liars and that's the truth

All men (all men)
All men are liars
Their words ain't worth no more than worn out tires
Hey girls (girls) bring rusty pliers
To pull this tooth
All men are liars and that's the truth

All men are liars and all men are liars
All men are liars, all men are liars, and that's the truth ...  

(Short guitar-driven instrumental, which fades out just before the roller finishes).

Obviously for reasons of discretion, the following lines were omitted from the cut and instead several repeats included, which is a pity because it might have added some needed humour to the film. It's another example of the way the film pulled its punches:

Do you remember Rick Astley?  
He had a big fat hit that was ghastly  
He said I'm never gonna give you up or let you down  
Well I'm here to tell ya that dick's a clown  
Though he was just a boy when he made that vow  
I'd bet it all that he knows by now

All men (all men)  
All men are liars their words ain't worth no more than worn out tires  
Hey girls (girls) bring rusty pliers to pull this tooth  
All men are liars and that's the truth ...

**CD:**

A CD of the soundtrack was released:
All Men Are Liars

A film by Gerard Lee

1. All Men Are Liars - Rick Lowe
2. Shakin' All Over - John Jarnus
3. All Day And All Of The Night - Toni Pearen
4. I Don't Want To Be With Nobody But You - Re-mix Toni Pearen
5. Walking The Dog - Toni Pearen
6. Calling All Angels - Toni Pearen
7. Transformation - Mark Moffatt
8. Una Purvita Lagrima - Irene's Theme - Larry Muhoberac
9. Rocking Good Way - Shakin' Stevens & Bonnie Tyler
10. Mambo Jambo - Dave Hallard
11. Somebody's Thinking Of You Tonight - Dave Hallard
12. Tie Me Up - Mark Moffatt & Wayne Goodwin
13. Catch A Falling Star - John Jarrett
14. Midnight Special - Mark Moffatt
15. The Best Man Who Lies To Me - Wayne Goodwin
16. Happy As Larry - Mark Moffatt & Wayne Goodwin
17. Mama - John Jarrett
18. The Boys Go To Town - Mark Moffatt
20. She's A Bitch - Mark Moffatt & Wayne Goodwin
21. Women In Love - Mark Moffatt & Wayne Goodwin
22. Angel Jam - Mark Moffatt & Trent Williams
23. All Men Are Liars - Instrumental - Mark Moffatt
24. All Day And All Of The Night - 12'' Re-mix - Toni Pearen
CD Screentrax LIAR 01 1995

Tracks 2,5,7,8,12,13,14,15,16,17,18,19,20,21,22 & 23 produced, engineered and mixed by Mark Moffatt
Recorded at The Vault
Tracks 3 & 6 Produced by Mark Ovendon and Mark Moffatt Recorded
Tracks 10 & 11 produced by Dave Hallard
Recorded at The Jingle Factory
Tracks 4 & 24 remixed by Audio Murphy
Mastered at Studios 301, Sydney
Music Supervision and music licensing by Screensong Pty. Ltd.

Harp: Trent Williams
Drums: Anthony Howe
Bass: Mark Moffatt
Guitars & Pedal Steel: Mark Moffatt
Keyboards: Wayne Goodwin
Violin: Wayne Goodwin
Cello: Jane Williams
Acoustic Piano: Larry Muhoberac
© 1995 Screensong Pty. Ltd.

2. Shakin’ All Over (Fred Heath), vocals: John Jarratt, courtesy of EMI Mills Music Limited
3. All Day And All Of The Night (Ray Davies), vocals: Toni Pearen, © 1964 Edward Kassner Music Co. Ltd. for the World, used by permission
4. I Don’t Want To Be With Nobody But You - Re-mix (Eddie Floyd), vocals: Toni Pearen, © Irving Music Inc./ East Memphis Music, used with permission of Rondor Music (Australia) Pty. Ltd., backing vocals by Gemma Deacon
5. Walking The Dog (Rufus Thomas), vocals: Toni Pearen, © Irving Music Inc./Birdees Music, used with permission of Rondor Music (Australia) Pty. Ltd.
6. Calling All Angels (Jane Siberry), vocals: Toni Pearen, published by Wing-it Music/Sold For A Song/MCA Music Canada, administered by MCA Music Australia Pty. Ltd.
7. Transformation (Mark Moffatt), performed by Mark Moffatt, published by Screensong Pty. Ltd.
8. Una Furtiva Lagrima - Irene’s Theme (Gaetano Donizetti, Trad. Arr: Wayne Goodwin), performed by Larry Muhoberac, published by Screensong Pty. Ltd.
Music Entertainment (Australia) Limited.
10. **Mambo Jambo** (Raymond Kari, Charlie Towne, Perez Prado), performed by Dave Hallard at Jinglemakers, courtesy of Southern Music Publishing Co. Australasia
11. **Somebody’s Thinking Of You Tonight** (Written, performed by Ira Schuster, Marty Symes, Teddy Powell), vocals: Dave Hallard, courtesy of Southern Music Publishing Co. Australasia
12. **Tie Me Up** (Mark Moffatt, Wayne Goodwin), performed by Mark Moffatt & Wayne Goodwin, published by Screensong Pty. Ltd.
13. **Catch A Falling Star** (Paul Vance, Lee Pockriss), vocals: John Jarratt, copyright 1957 by Emily Music Company & Paul Vance, publishing International Copyright secured, all rights reserved
15. **The Next Man Who Lies To Me** (Wayne Goodwin), performed by Wayne Goodwin, published by Screensong Pty. Ltd.
16. **Happy As Larry** (Mark Moffatt, Wayne Goodwin), performed by Mark Moffatt & Wayne Goodwin, published by Screensong Pty. Ltd.
17. **Mama** (Mark Charron), vocals: John Jarratt, © Crazy Cajun Music/J. Albert & Son Pty. Ltd.
18. **The Boys Go To Town** (Mark Moffatt), performed by Mark Moffatt, published by Screensong Pty. Ltd.
20. **She’s A Bloke** (Mark Moffatt, Wayne Goodwin). Performed by Mark Moffatt & Wayne Goodwin. Published by Screensong Pty. Ltd.
21. **Women In Love** (Mark Moffatt, Wayne Goodwin), performed by Mark Moffatt & Wayne Goodwin, published by Screensong Pty. Ltd.
22. **Angel Jam** (Mark Moffatt), performed by Mark Moffatt & Trent Williams, published by Screensong Pty. Ltd.
23. **All Men Are Liars - Instrumental** (Nick Lowe), performed by Mark Moffatt, published by 1989 Plangent Visions Music Limited
24. **All Day And All Of The Night - 12” Re-mix** (Ray Davies), vocals: Toni Pearen, © 1964 Edward Kassner Music Co. Ltd. for the World, used by permission

**Co-composer Mark Moffatt:**

Moffatt had an eponymous website [here](#), which contained this short bio:

> Not only is Mark Moffatt one of the most experienced and respected producers to emerge from Australia, he is also an accomplished musician (guitar, pedal steel), engineer, and writer.

> In 1980, he took a position as director of artist development/house producer with Rupert Murdoch’s Festival Records, at that time Australia’s largest
independent record label with 25% of the market. That year saw Mark’s first nomination as “Best Producer” and the beginning of steady chart success through the eighties and nineties.

During his career in Australia he featured in reader and industry polls, including the Rolling Stone “Best Producer” and ARIA “Producer of the Year” categories. He has more productions in the APRA Top 30 songs of all time than any other single producer and has produced an astonishing 15 ARIA Hall of Fame inductees.

As a writer he has had two #1 Australian country singles, two top ten pop singles, two top ten UK & European singles, and has composed scores for seven major motion pictures and TV series.


Production credits include: Keith Urban /the Ranch, the Saints, Yothu Yindi, the Divinyls, Neil & Tim Finn, Ross Wilson, Slim Dusty, Tony Joe White, Stacey Earle, O’Shea, Jasmine Rae, Deana Carter, Leslie Mills (with John Shanks & the Dust Brothers), Gloriana, Adam Gregory, Jason Aldean remixes.

Mark is a leader in the emerging Independent sector of the Nashville Industry, achieving the highest number of independent Music Row chart entries in 2005 and 2007 saw his first Grammy nomination.

(Below: Mark Moffatt)
Co-composer Wayne Goodwin:

Campaign Brief had this short obituary for Goodwin, published [here](#) 18th December 2008 (WM [here](#)):

The ad industry will be saddened to hear that Wayne Goodwin, violinist/composer and multi-instrumentalist (piano, guitar, mandolin, viola, saxophone and drums) passed away peacefully last night.

Wayne was a well loved stalwart of the Australian music scene – and has many friends in the ad industry. He was diagnosed with Non-Hodgkins lymphoma in June of last year.

Born of an Australian mother, Wayne first came to Australia on tour from Hollywood, California with Emmylou Harris twenty-three years ago and returned the following year to stay, performing with the newly reformed band Crossfire and to break into the film industry as a composer. His credits as a violinist list the who’s who of music including Midnight Oil, INXS, Jenny Morris, Sting, Bob Dylan, Linda Ronstadt, Tony Bennett, ELO, Renee Geyer, Ross Wilson, The Australian Opera and Ballet Orchestra, The Bolshoi Ballet, Gene Pitney, Dolly Parton, Dragon, Emmylou Harris, Jimmy Little, Michelle Shocked, Anne Kirkpatrick, Bread, Crosby, Stills and Nash (Wayne was awarded a platinum album for his violin solo on their hit single Wasted in the Way) and more...

(Below: Wayne Goodwin)

Around the time of the film, the Metro section of the Sydney Morning Herald did a profile of Goodwin, published 1st September 1995:
Musically speaking, Wayne Goodwin has done it all. He has played country and heavy metal, classical and jazz.

He has rank-and-filed for the Monterey Symphony and the Bolshoi Ballet. He has played with Crosby Stills and Nash, Emmylou Harris, Sting, Michelle Shocked, Midnight Oil, Tony Bennett and INXS.

He jams at The Basement, does session work on advertisements, and works on movie music scores.

"I used to think it was a curse," he says. "Now it's my saving grace."

The Hollywood-born classically trained violinist has settled in Australia to raise his Australian daughter. He is also settling into film orchestration, his original choice of career. In collaboration with Mark Morphett, who is best known as a record producer, he has written and produced the music for All Men Are Liars and the forthcoming Paul Mercurio film Back of Beyond.

"I always had this interest in film music," he says. "Even at uni I intended to study orchestration. I was really into 1930s movies and the music of Alfred E. Newman and Eddie Korngold. That was the classical music of the 1930s."

When Goodwin first visited Australia, as part of Emmy Lou Harris's Hot band in 1984, he had already applied for citizenship.

His mother, though he didn't realise it until he was 10, was an Australian.

"She said 'tomahto' and 'banahna' and she cooked shepherd's pie, but we didn't know it was because she was Australian;"
that was just Mom," he says. His mother, a Newcastle girl, had gone to America as a war bride with her new husband, a US army captain she had met in Sydney.

Citizenship came in handy. Goodwin was barely off the plane before he was working in Australia. On his first night here he played session in an RCA recording gig for John Swanee.

The next day he sat in the sun at the Watsons Bay pub, and the next was whisked off to a barbecue at cousin Wayne's in Maroubra (he rattles off the names with a practised exaggeration of Australian vowels).

He hadn't even started the Hot band tour and he was hooked.

"The pikelets, the lamingtons, it was all there," he says. "I loved the lifestyle. The pressure was off, compared to LA. The guys in Supermarket and Crossfire offered me work, I noticed there was a film industry, I had a passport . . . ."

Goodwin moved to Australia in 1986: He started work on the orchestration of the Fields of Fire mini-series. It was his first stint with Mark Morphett, and his first chance to compose and arrange too. It was the break he was looking for.

-MIRIAM COSIC