Music by
Basil Poledouris

Music Editors
Tom Villano
Jay Duerr

Music Supervisor
Llyswen Vaughan

Orchestrations By
Steven Scott Smalley
Basil Poledouris

Recorded and Mixed By
Tim Boyle

Assistant Engineer
Todd Haberman

Music Coordinator
Mi Kyoung Chaing

"Boys From The Bush"
Performed by Lee Kernaghan
Written by Lee Kernaghan and Garth Porter
Courtesy of ABC Records (Australia)/Garth Porter Productions

"Strike It Up"
Performed by Black Box
Written by Nelson Cruz, Daniele Davoli, Mirko Limoni
Oscar Pabon, Dalerio Semplici, Allan Anthony Suchicki
Courtesy of BMG Entertainment International U.K. and Ireland Ltd,
Under License from BMG Special Products

"The Furious One"
Written by Bryan New
 Courtesy of Firstcom Music Inc.

"Wildstyle"
Written by Bryan New
 Courtesy of Firstcom Music Inc.

"Lia's Lasagna"
Written and Performed by Todd Haberman

"I-Witness"
Written by B. Dastardly
Courtesy of Extreme Music
"Slipmat Slice"
Written by Beamish
Courtesy of Extreme Music

"It's Raining Men"
Performed by The Weather Girls
Written by P. Jabara and P. Shaffer
Courtesy of Columbia Records.
By arrangement with Sony Music Licensing.

"Mr. Big Talker"
Performed by Mystikal
Written by Michael Tyler and Samuel C. Lindley
Courtesy of Jive Records

"Down Under"
Written by Colin Hay and Ronald Strykert
Produced by Colin Hay
Engineered by Dave Dale
Mixed by Chad Fischer

**Lyrics:**

The song that runs over the tail credits is a version of the original Men at Work hit *Down Under*, with original singer Colin Hay.

After Mick announces his crocodile hunting days are over, and says from now on it's going to be Mick Dundee, private eye, then winks to camera and says he's kidding, Sue tosses her bridal bouquet in to the air, and it's caught by a crocodile. Mick and Jacko begin to take off their jackets to deal with the creature. As the image freezes, the song and end credits begin.

Lyrics as heard in the film:

*I come from a land down under*
*The beer does flow and men chunder*
*Can't you hear, can't you hear that thunder?*
You better run, you better take cover … yeah

Travelling in a fried-out Kombi
On a hippie trail head full of zombies
I met a strange lady
She made me nervous
She took me in and gave me breakfast
She said, ‘do you come from a land down under?
Where women glow and men plunder
Can’t you hear, can’t you hear that thunder?
You better run, you better take cover … yeah’

(short brass-inflected interlude)

Buying bread from a man in Brussels
He was six foot four and full of muscles
I said, ‘do you speak my language, brother?’
He just smiled and give me a Vegemite sandwich
He said, ‘I come from a land down under
Where beer does flow and men chunder
Can’t you hear, can’t you hear that thunder?
You better run, you better take cover … yeah’

(short brass-inflected interlude)

Lyin’ in a den in Bombay
With a slack jaw and not a lot to say
I said to the man, ‘are you trying to tempt me?
Because I come from the land of plenty.’
And he said, ‘Oh, do you come from a land down under?
Yeah … Yeah …

(short brass-inflected interlude, then keyboards, wind, a hint of didg,
and strings as the song trails off and ends.
It’s followed by an instrumental track, offering a sampling of music
heard in the film, which runs for the remaining 2 minutes plus of the
credit roller)
**CD:**

A CD of the soundtrack was released, which came with a pamphlet containing publicity snaps:
The Score
1. Crocodile Dundie in Los Angeles - Main Title 3:43
2. Croc sinks the boat / Croc saves the boat / Swimming / Mystical Mick 1:44
3. Hypnotizes the Joy / Walking with Mikey / Society Hills 2:00
4. Safari Under in Hot 0:53
5. Studio Gate / Jungle Set 0:36
6. Walking with Mikey #2 / Mikey and Sue 1:40
7. Erosa T'ai / Money Wanger 1:34
8. Jacco Shon and Tell / The Big Henry / Drive and Unka / Down the Ginnel / LA Thing 3:36
9. Paintings / Close Sh∧rs / Who the hell is that? 3:14
10. Up the Ladder / Into the Jungle 4:37
11. Matador Cocktail / Lunch 3:58
12. Proposal / Wedding Day 3:07

The Songs
13a. Down Under - Mick At Work Featuring Gurrumul and the Wild Oceans 5:05
15. Strikie Up - Black Box 4:33
16. Mr. Big Tenor - Mysterious 4:03
17. Boys From The Bush - Lee Kempahgh 2:47

Total Time: 45:05

Music Composed and Conducted by Basil Poledouris

The Score
Music Supervised by Leon Scott, Smalley
Musicians: Lysanne Vaughan
Recorded and Mixed by Tim Boyle
Statistician: Mike Hunkman
Music Editor: Tom Villanari
Perussion by Steve Pompon
Orchestral Arrangements: John Gallaway
Music Mixed and Mastered at Bowiesgate, Venice
Art Direction and Design: sean moore & Ilene Savage
Thanks to Simon Visser, Paul Hogan, Lance Hool, Conrad Hool, Babble Poledouris

The Songs
"Down Under" (Pugh, Smalley) Performed by Man At Work
"Strikie Up" Written by Michael Taylor Performed by Black Box
"Mates" Written by Michael Taylor Performed by Black Box
"Dino & The Wild Oceans" Performed by Colin Hay
"Boys From The Bush" Performed by Lee Kempahgh

All Tracks composed by Basil Poledouris

All Tracks available at: www.basilpoledouris.com

Silk Screen Records would like to thank: Simon Visser, Paul Hogan, Lance Hool, Conrad Hool, Basil Poledouris, Mike Kempahgh and Lysanne Vaughan for making this project possible.
Score
1. Crocodile Dundee in Los Angeles - main title - 2'40"
2. Croc sinks the boat/Croc eats the boat/
Swimming/Mystical Mick - 1'43"
3. Hypnotize the pig/Walking with Mikey/Beverley Hills - 2'00"
4. Spider/Spider in Hat - 0'52"
5. Studio Gate/Jungle Set - 0'36"
6. Walking with Mikey #2/Mikey, Mick and Sue - 1'40"
7. Eraser Rat/Monkey Wrangler - 1'04"
8. Jacco (sic) Show and Tell/The Big Nanny/Dine and Drive/Down the Stairwell/L.A. Thing - 3'36"
9. Paintings/Clue Snoop/Who the hell is that? - 3'14"
10. Up the Ladder/Into the Jungle - 4'37"
11. Molotov Cocktail/Lions - 2'59"
12. Proposal/Wedding Day - 3'07"
The Songs
13. Down Under - Men at Work
Featuring Cecilia Noël And The Wild Clams - 4’46"
14. Strike It Up - Black Box - 5’15”
15. Mr Big Talker - Mystikal - 4’00”
16. Boys From The Bush - Lee Kernaghan - 2’47”

Composer Basil Poledouris:

As this is a site dedicated to Australian film-makers, there’s no point lingering for long on Poledouris, a Greek-American composer with many major credits, not least cult classics such as Starship Troopers and Conan the Barbarian.

Poledouris has a detailed wiki here, and also has an eponymous website here.

The site has this bio, here, saved to WM here:

In over 20 years of scoring motion pictures, Basil Poledouris has proven himself a master of melody and emotional power, producing a wealth of music that ranges from rousing adventure to intimate drama, and forging rewarding creative relationships with directors like Paul Verhoeven, John Milius, Randal Kleiser, Simon Wincer and John Waters.

While he has worked on some of the screen’s toughest action pictures including Conan, Flesh + Blood, Robocop and The Hunt For Red October, Poledouris’ strength has always been his ability to find the emotional center of a film.

Poledouris won early accolades for his lush orchestral scores to Milius’ Big Wednesday and Kleiser’s The Blue Lagoon. His 1982 score for Milius’ Conan The Barbarian assured his place in the pantheon of great modern film music with its hammering “Anvil of Crom” theme featuring French horns, and its blend of blood-and-thunder choral cues with an unexpectedly beautiful, lyrical sensibility.

His Emmy award-winning score for the Larry McMurtry masterpiece Lonesome Dove is a classic of the genre, with an unforgettable, gently rolling title theme that is as memorable as any western film theme ever written. Within a year of scoring Lonesome Dove,
Poledouris collaborated with director John McTiernan on The Hunt For Red October, bringing an epic feeling to what might have been a simple Cold War thriller by underscoring sequences of the Red October launch with a sweeping, traditional-sounding Russian choral anthem. In 1996 Poledouris became one of a select few contemporary film composers to be commissioned to write music for the Olympic Games, and he created a thrilling accompaniment to the ’96 Olympic Opening Ceremonies dance sequence entitled “The Tradition of the Games.”

Poledouris began studying piano at the age of seven and was initially set on the road to become a concert pianist up until he entered college. “I lasted about a semester as a music student; basically I was not prepared for 20th century music. Most of my piano training literature really only took me through Prokofiev. That’s still 20th century, but it certainly isn’t modern by any stretch of the imagination, even in the mid-60s. Every technique of composition being taught at that time, primarily serial composition and twelve tone composition, left me disinterested in writing that kind of music. I wandered into the cinema department because of (Miklos) Rozsa, and immediately thought that it looked to me like film was the music of my generation. Cinema was a very new art, there were no rules, and it just seemed to fit in with the Beatles changing the world, and the world itself changing. It was an extraordinary time of social upheaval, and film just seemed to be part of it.”

Poledouris attended film school at USC with a graduating class that included such luminaries as George Lucas, John Milius and Randal Kleiser. It was Milius who gave the composer his first major break with his score for the surfing movie Big Wednesday in 1978. The full-bodied sound of that score revealed a composer quite at ease with the symphony orchestra. “I had done a lot of educational and documentary television where I got to work with smaller choirs of the orchestra. I had done about a hundred of these things before my first work on Big Wednesday, and that was the first time I really got to hear my work played by a group of that size.” His collaboration with Milius continued with Conan, Red Dawn, Farewell to the King, and Flight of the Intruder.

Poledouris first teamed with Starship Troopers director Paul Verhoeven for the medieval adventure film, Flesh + Blood, in 1985. Seeking out a major composer for his first American-financed film,
Verhoeven was immediately drawn to Poledouris’ dramatic voice. “I think he was quite taken by the Conan score,” Poledouris recalls. “I know he loved the movie, and he liked the idea of it being more like a silent film. Conan’s dialogue is minimal. He knew that he wanted a score that was as descriptive. I think he liked the power of the Flesh + Blood score and the kind of strange world it created. There’s much more of a medieval aspect to that score, as well as a lot of religious symbolism, but I always saw the Rutger Hauer character and his band as land pirates, so there’s a swashbuckling character too.”

The next collaboration was 1987’s Robocop, an ingenious science fiction movie that has been regarded as one of the finest in the genre, although its extreme violence caused a great deal of controversy at the time. “I think Verhoeven and Milius both see violence as something that just happens, that it’s natural for the time in which these movies take place, or even today, it’s over the top for an effect.”

The score for Starship Troopers is a powerful work of unusual complexity and impact. The film’s ground-breaking special effects resulted in an extended post-production period which afforded Poledouris an unprecedented opportunity to develop his themes and approach over a period that stretched from February until October 1997. Considering that most films provide the composer with three to five weeks in which to write and record their scores, the Starship Troopers music is a truly exceptional case that points out the care with which director Paul Verhoeven regards this aspect of movie-making.

Perhaps nothing highlights the versatility of this man so much as contrasting the epic scale of his Starship Troopers score for a 96-piece orchestra with his intimate music for the acclaimed 1996 film It’s My Party, which the composer scored and performed for solo piano. His other credits show a talent capable of adapting to virtually any kind of film, from the relationship between a young boy and a 30-ton killer whale in Free Willy to the off-the-wall comedy of cult director John Waters (Cecil B. DeMented, Serial Mom), to one of the most excruciatingly suspenseful nail-biters of recent years, the Kurt Russell thriller Breakdown. In each case Poledouris’ contribution was integral to the success of the film. Other collaborations include Sam Raimi’s For Love of the Game, Bille August’s Les Miserables and Hugh Grant’s Mickey Blue Eyes.
(Below: Basil Poledouris)