musical director
mairead hannan

composers
kev carmody
mairead hannan
paul kelly

the music

musical producer mairead hannan
assistant producer deirdre hannan
recorded by yuri worontschak
rehearsal studios opera australia, melbourne

percussion spiros antoniadis
double bass danny butler
didgeridu, guitar, vocals kev carmody
lyroukla, cello alice garner
bodhran, lutes, mandolin, vocals deirdre hannan
violin, vocals mairead hannan
guitar, mouth organ, vocals paul kelly
uilleann pipes, low whistles piano francis o'mara

characters vocals kaarin fairfax
ruby hunter
memphis kelly
paul kelly
kelton pell

i don't know anything anymore
(p. kelly)

flinders intro
(m. hannan)

one night the moon
(p. kelly, j. romeril)
moon theme  
(m. hannan)

the gathering  
(m. hannan)

this land is mine  
(k. carmody, p. kelly)

spirit of the ancients  
(k. carmody)

what do you know  
(k. carmody, p. kelly)

moody broody  
(d. hannan)

the cold clay  
(p. kelly)

music for flashbacks  
(m. hannan)

kings and queens  
(k. carmody)

eerie soundscape  
(k. carmody, a. garner, d. hannan, m. hannan)

moment of death  
(m. hannan)

hunger  
(d. hannan, m. hannan)

unfinished business  
(k. carmody, p. kelly)

tracking sequences  
(d. hannan, m. hannan)

little bones song  
(m. hannan, p. kelly)
little bones instrumental
(m. hannan)

breathe on me
(traditional hymn)

moonstruck
(k. carmody)

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**Lyrics:**

These are the lyrics for the opening and closing songs.

**Opening Song:**

The film begins with a musical prologue, with Paul Kelly singing a song, as his drunken character, Jim Ryan, gets up from the kitchen table, gets a .303 and heads off into the wilderness.

*Once I knew*
*How the world worked*
*You earned your bread*
*And said your prayers well*
*You loved your own*
*You helped your neighbour*
*Now I don’t know anything … anymore*

(He gets up from the table)

*Once I knew what was wrong and right*
(he gets a .303 bullet from a kitchen cupboard)

*God was good … black was never white.*

(He now has a .303 as he heads out of the house)

*Once I knew what I was living for*
*Now I don’t know anything … anymore …*

(He pauses to look in his daughter’s bedroom, and chambers a bullet)

*I see her face everywhere*
*I hear her voice across the air*
*I drove all kindness from my door*
*Well I don’t have anything … (he looks at his wife slumped on their bed) … anymore*

(He emerges from the front door of his remote property)

*No, I don’t know anything, anymore ..*

(The guitar slides to a halt, as he opens the front gate, then in a series of dissolves retreats into the flat, remote landscape, with the implication that he is about to kill himself, though a shot isn’t heard. A title follows):

*the following film is based on events that occurred in 1932 …*

**Closing Song:**

The opening song recurs near the end of the film, after the black tracker Albert Yang has discovered Jim’s dead daughter in the wilderness, and brought her back home, when he might have brought her back alive except for Jim’s racial bigotry. It is clear then that the song is a prelude to Jim blowing his brains out alone on his property…

As noted above, the film’s story proceeds by way of a number of songs, not quite musical, not quite opera, more folk inspired than anything else, and Albert is allowed the final song, via Kev Carmody.

After her mother Rose Ryan has buried her daughter, Emily, and is left alone at the graveside, the camera pulls up from her to pan over the desolate landscape. A series of shots of the remote, beautiful in a very Australian landscape way, accompany Kev Carmody’s song “*Moonstruck*.”
In her DVD commentary, Perkins says “there was a lot of discussion in the development of the project whether it was very important not to cut songs … and this song of Kev’s is a fantastic song, and is the sort of positive end song. You know, ‘No-one’s lost who finds the moon’ the lyric here, and so it was very important to have a positive sort of, somehow positive end of the film … but the song goes for a very long time, and so unfortunately we had to fade down at the end of it, but it’s the only song in the film in which we shortened the length of the song to fit the film”.

Lyrics as heard in the film:

When the western sky’s ablaze
And the sun lays down to rest
When the curlew starts to cry
And the birds fly home to roost
When the full moon begins to rise
Satin moon beams on my face
Beauty of the night goes far beyond
Far beyond both time and place

No-one’s lost who finds the moon
Or the sweetness of the wattle’s bloom …

(The landscape shots give way to a title in white over black:

‘we know we cannot live
in the past but the
past lives within us’
charles perkins

Tail credit roller then follows as the song continues) …

Rebirth with the rain in spring
Dingo’s howl on the autumn wind
Spirit of the moon here calls me home
Whoa-oh
Spirit of the moon here guides me home

Moon, it draws me to the scrub
Night voices raised in song
Past the water lilies’ blooms
In that tranquil billabong
Walkin’ on the shadowed leaves
That are reflected by the moon
To the rocks and hills an’ caves
Where the dingo’s pups are born

No-one’s lost who finds the moon
Or the sweetness of the wattle’s bloom
Rebirth with the rain in spring
Dingo’s howl on the autumn wind
Spirit of the moon here calls me home
Whoa-oh
Spirit of the moon here guides me home

(acoustic guitar-led musical interlude)

Stars ablazin’ across the sky
In the brilliance of the Milky Way
I’m surrounded by the beauty
Of every night and every day
Walkin’ towards that morning moon set
Caress of moonlight on my skin
Knowin’ that freedom of not carin’
Of why I’m goin’ or where I’ve been …

(The last line fades down and echoes over the end copyright notice. The full lyrics are easy to find on the internet).

**CD:**

A CD of the soundtrack was released:
1. I don't know anything any more song by Paul Kelly - P. Kelly
2. Fiddlers Theme - M. Nolan
3. One Night The Moon song by Karen Fairfax and Memphis Kelly - K. Fairfax, J. Remaril
4. Moon Child song by Michael and Devina Hanigan - M. Hanigan
5. The Gathering - M. Hanigan
6. Now Listen Here - introduction to This Land in Mine - M. Hanigan, D. Hanigan, A. Dickey
7. This Land is Mine song by Paul Kelly and Karen Pell - P. Kelly / K. Connolly
8. The Moon Been By - The Gathering 2 - M. Hanigan
9. Spirit of the Ancients - K. Connolly
11. Connolly - The Gathering 2 - M. Hanigan
13. Stolen and taken song by Sue Cashmore - S. Cashmore
14. Moon of Drum - M. Hanigan
15. Hunger - D. Hanigan - M. Hanigan
17. Spirit of the Ancients - K Connolly
18. Moody Broody - D Hanigan
19. Little Dances song by Karen Fairfax - M. Hanigan, P. Kelly
20. Do Breathe an Me song by Ruby Hunter
21. Meandering song by Kevin Connolly - K Connolly

In association with Australian Performing Right Association, Australian Film Commission, AWQ Film and Television Office, South Australian Film Corporation and EMI Australia Pty Ltd. present an EMI production.

ONE NIGHT THE MOON

Starring KEVIN PELL, PAUL KELLY, KAREN FAIRFAX, MEMPHIS KELLY, RUBY HUNTER, CHRIS HAYWOOD and DAVID FIELD. Directed by Photographs: KIM BATTERHAM Production Designer: SARAH STOLLHAM Costume Designer: ZOE SNAGAJOVIC Chief Cinematographer KEVIN CARMODY. Production Manager: KAYE HURLBURT. Assistant Directors: TERRY CUTLER and KEVIN RUSSELL. EMI Music Australia Pty Ltd. Printed in Australia.

CD   EMI Records (Australia) No:5359872 2001
01: I don’t know anything any more - sung by Paul Kelly - P. Kelly (02’06")
02: Flinders Theme - M. Hannan (02’09")
03: One Night the Moon - sung by Kaarin Fairfax and Memphis Kelly - P. Kelly, J. Romeril (02’31")
04: Moon Child - sung by Mairead and Deirdre Hannan - M. Hannan (02’16")
05: The Gathering - M. Hannan (00'59")
06: Now Listen Here - introduction to This Land is Mine - M. Hannan, D. Hannan, Alice Garner (01’27")
07: This Land is Mine - sung by Paul Kelly and Kelton Pell - P. Kelly/K. Carmody (02’41")
08: The March Goes On / The Gathering 2 - M. Hannan (01’18")
09: Spirit of the Ancients - K. Carmody (01’31")
10: What Do You Know - sung by Kaarin Fairfax and Kelton Pell - K. Carmody, D. Hannan, M. Hannan, P. Kelly (04’06")
11: Carcass / The Gathering 3 - M. Hannan (01’06")
12: Night Shadows - K. Carmody, A. Garner, D. Hannan, M. Hannan (01’44")
13: Black and White - sung by Kev Carmody - K. Carmody (01’49")
14: Moment of Death - M. Hannan (04'04")
15: Hunger - D. Hannan - M. Hannan (02’21")
16: Unfinished Business - sung by Kelton Pell and Kaarin Fairfax - K. Carmody, P. Kelly (01’54")
17: Spirit of the Ancients - K. Carmody (02’18")
18: Moody Broody - D. Hannan (00’43")
19: Little Bones - sung by Kaarin Fairfax - M. Hannan, P. Kelly (03’19")
20: Oh Breathe on Me - sung by Ruby Hunter, Ancient Irish melody, lyrics by Edwin Hatch (01’51")
21: Moonstruck - sung by Kev Carmody - K. Carmody (04’40”)

CD Reviews:

Chris Womersley looked at the album release for the Sunday Age on 13th November 2001:
"Cinema is far too rich and capable a medium to be merely left to the storytellers," said Peter Greenaway, before he gave the flicks the flick and attempted a hybrid of opera enhanced with film. I adore Greenaway’s work, but what a woos. How about the obvious obverse? Enter ABC Arts & Entertainment, OzOpera and MusicArtsDance to take up the vanguard. (Alright, Evita has preceded, but the cinematic version wasn’t an original
Now let it be said that this is not an ambitious project in anything but genre. Which is probably a wise way to start. There is a story—a true one in fact—but it’s so simple even Greenaway would be satisfied. The focus here is mood and character. And the soundtrack, of course, is critical. The link to opera is not in musical style but in the absence of all but the barest recitative. So whilst the narrative is straightforward enough to be easily carried, the challenges lie in achieving a quality of composition, performance and synthesis of music with other cinematic elements that would engage, inform and entertain us. In all respects, it is an intrepid effort and mostly, though not entirely, successful. What it lacks is at least one brilliant song. What it has going for it are some absolutely heavenly—appropriately enough—compositions from Mairead Hannan. For mine, the stars of both the soundtrack and the film itself are the Australian landscape and the music it has inspired from Hannan. There is more than a touch of Peter Weir in the essence of the tantalising and dangerous lure of the outback; always a paradox to Colonial Sensibilities: as savage and tragic as it can be enticing and enlightening. This soundtrack ain’t no Picnic … At Hanging Rock, but there are some wonderful moments for aural indulgence. Uilleann Pipes were launched to fame with Titanic, and fortunately they haven’t sunk into a Celtic cliché. Here, as effectively as Zamfir’s pan flutes in Weir’s film, they evoke a pan-cultural ambience of infinite spaces. Their haunting beauty only surpassed by the wordless, ethereal vocal harmonies that comprise the essential Lunar leitmotif. Even an obligatory didgeridoo is used tastefully and non-gratuitously. However, the details of the terrain and the pangs of loss and cultural conflict central to the film are most vividly echoed in Hannan’s own violins. Lyrical phrases ranging from folksy sweetness to edgy dissonance carry both the drama of the story and the aesthetics of the landscape. And they blend, fold and contrast perfectly with warts and all guitar plucking full of audible, tactile fretwork as fascinating to the ear as a ragged, craggy mountainside to an artist’s eye. All the vocal performances are strong, and the songs themselves work well in context without rising above standard, country-folk balladry. Kelly performs strongly in the lead role, but he proffered better melodies for Silent Partner. I do like this soundtrack, some of it immensely, but it is the concept of the overall project I find most exciting. All the musical, thespian and design elements of Opera fall easily within cinema’s scope; and much more. Of course, a canvass is one thing; creating a masterpiece is quite another. In the corner of opera are the works of a few rather competent tunesmiths—from Mozart to Puccini. "Music Drama" for the screen has a long way to go, but this is more than a promising start.
Co-composer and music director Mairead Hannan:

Hannan had her own website [here](http://alturl.com/8kkwn), with these details of her career:

Mairead manages projects that increase community participation in the arts and education. She has extensive experience in engaging diverse communities, including migrants and refugees across a range of settings including an AFL club (North Melbourne Football Club), schools, university, local government, and grass roots arts and community organisations. Mairead holds several awards for musical composition and a Centenary Medal for contribution to Australian Society. The Huddle, which she developed from inception has won many awards. As an educator she has a special interest in the arts, languages, and digital skills and she leads professional learning and pre-service teaching programs in language education. She also works as a musical director, producer and composer.

ARTS

MAIREAD HANNAN composes music for film, theatre and concerts. She composed and was musical director for the musical film One Night the Moon (ABC, 2001), featuring Paul Kelly and directed by filmmaker Rachel Perkins, and written by Hannan, Kelly, Kev Carmody, John Romeril and Perkins (http://alturl.com/8kkwn). As founder of north arts, an organisation that harnessed the energies of local artists, she managed a multidisciplinary program of artist-led events at the Arts House (1999-2006) to increase participation in the arts in the North Melbourne area. She joined the City of Melbourne’s Music Strategy Advisory Committee in 2013.

Mairead was awarded a Centennial Medal for Contribution to Australian society 2003, Australian Guild of Screen Composers: Best Soundtrack Album 2002, and in 2001: AFI Best Original Score, New York Independent Film and TV festival Best Musical; Film Critics Circle of Australian Award Best Music. Mairead composes music inspired by modal traditions for Xylouris Ensemble and performs with various musicians. Mairead devised and composed for kyklos, the first in a trilogy (dir: Paul Hampton, Arts House, 1999 & 2000) and Square (dir: Robin Laurie, Arts House, 2004). She composed a live version of One Night the Moon (dir: Wesley Enoch, Malthouse, 2009); and Village Tales (dir: Robert Meldrum, Arts House, 1999).
EDUCATION

Mairead currently works at The Huddle devising innovative programs for bilingual youth including digital storytelling to build identity, language and belonging. She has extensive experience in TESOL with new arrivals and in mainstream schools and a Master of TESOL on educational policy and its effects on bilingual students. She was President of VicTESOL, the professional association for TESOL and multicultural education. Mairead has lectured in TESOL education at the Melbourne Graduate School of Education and has represented Victoria on the Australian Council of TESOL Associations.

Mairead has worked at The Huddle since its inception. The Huddle was awarded the national Migration and Settlement Award for Sports Leadership (2013); the Victorian Premier’s Award for Community Harmony (2012); a Melbourne Award for contribution to Multiculturalism by an organisation (2016); and an Award for Excellence from the Centre for Multicultural Youth (2016). In this blog you can read about The Huddle’s programs for young people from migrant and refugee backgrounds. For more information on The Huddle, see http://www.nmfc.com.au/huddle

(Below: Mairead Hannan, and below that Hannan with Alice Garner, who played lyroukla and cello on the soundtrack, and co-wrote several numbers, and who was intended for the lead female role until pregnancy intervened).
Co-composer Kev Carmody:

Kev Carmody is too well known to detail at length here. He has a detailed
Kev Carmody grew up on the Western Darling Downs area of Southern Queensland. His early childhood was simple but happy, mixing mostly with stockmen, drovers, fencers, ring-barkers and timber-getters. His family, although poor lived largely off the land growing vegetables near the small three roomed ant-bed floored hut and hunting and catching everything from kangaroos to fish.

In 1956, when he was ten, Carmody was sent to a “Christian school” which he has described as “little more than an orphanage”. After school Kev returned to his rural roots working as a back country labourer doing everything from bag lumping, cane cutting to wool pressing. He told one newspaper that his musical career was “a far cry from the 15 year old who thought he’d spent the rest of his life pressing wool. Mind you, I had a job then, I was actually making money. Not with this music caper….”

When he was 33 he got the opportunity to go to University where he studied history, geography and music eventually progressing to work on a PhD. His thesis topic, not surprisingly, was the history of the Darling Downs between 1830 – 1860. His career in music started while he was at University. He explains: “They accepted me in there on probation, and it was a bit of a funny one really because I could hardly read or write. I had no mastery of the written language… But I was lucky. I had good lecturers and they let me bring the guitar in for the first six months as a means of implementing oral history and my background and what I wanted to say into the tutorial. And it worked really bloody well.”

Music had always been around him. As a child he listened to old records on the family’s wind-up 78 gramophone and, absorbed everything from country music to classical from an old valve wireless. He did not, and still does not see himself as “a musician” in the way that most musicians see themselves. Still the influences upon him were powerful and profound.

Carmody’s initial inspiration came from a truly rural, oral tradition. Both his second generation Irish father and Murri mother came from powerful oral traditions. Carmody still talks about the stories and songs he was told and taught by his first generation Irish Grandmother, Murri grandparents and his Murri family.

Kev Carmody has lived out the life of a modern troubadour. He was a travelling singer/songwriter with a base in southern Queensland and an itinerary which found him touring the world. He has played concerts in Australian gaols. He has worked with marginalised children as part of a community education program at Logan City “to encourage the kids to come up with artistic ideas, find their spirit, and, most importantly, their self-esteem.” You could often find him at a Greenpeace rally or fund-raiser, a world music celebration, an Aboriginal musical festival, on a university
What sort of music does Kev Carmody make?
Aboriginal Australia now has many contemporary voices, one of which is Kev Carmody. Kev released his first album Pillars of Society in 1988, at which time Sydney Morning Herald reviewer Bruce Elder wrote that Kev was “Australia’s Black Bob Dylan”.
His second album, Eulogy (for a Black Person), released in 1991, did much to confirm this initial impression. As one review at the time noted, “Using a combination of folk and country music his hard-hitting lyrics deal with such potent material as the David Gundy slaying, black deaths in custody, land rights and Aboriginal pride and dignity. Carmody is deeply committed, powerfully intelligent and persuasively provocative. He uses images of revolutionaries… and challenges White Australia to stare unrelentingly at the despair which underpins Aboriginal society”.
Then, 1993, along came the album Bloodlines from which the EP Street Beat and the song Freedom were drawn and the folk/protest tag fell away. In one stroke Kev Carmody had decided that all music could be used to express his ideas. As he said at the time, “To me, sound and feel come first and the lyrics after. So you could say my influences range from the howls of the dingo to the sound of a symphony orchestra.
On Images and Illusions (1995) and 2003’s Mirrors, Kev continues to stretch his musical vocabulary. No one can now draw comparisons with Bob Dylan and the folk/protest tradition. Certainly the anger is still evident but it is set against a wide variety of musical backgrounds. These are songs which well up from deep inside Carmody. This is no imitation of other musicians. This is the powerful, original voice of Kev Carmody.
The subject matter – the unfairness and hypocrisy of a world – which shone through on his debut album Pillars of Society remains unchanged. What has changed has been Carmody’s musical approach. Some years ago Kev told Rolling Stone, “Black musicians should be able to play whatever they like”. And that’s exactly what he’s doing.
Kev was a tireless traveller and performer, who has played in some of the world’s foremost venues and has worked with some of the world’s most acclaimed musicians. Brisbane and Sydney have been privileged to see the bringing together of the artists from the Cannot Buy My Soul tribute album, with a DVD of the Sydney performances available for purchase.
The Buskers Music Song Book of the Cannot Buy My Soul songs is also available Here.
Today he is back at work recording some of the backlog of songs he’s been stockpiling over the years.

KEV HAS RECEIVED A NUMBER OF AWARDS, BEING RECOGNISED FOR BOTH HIS MUSIC AND HIS WORK IN THE COMMUNITY.
• 2019 J.C. Williamson Award (part of the Helpmann Awards) outstanding contribution to the live entertainment and performing Arts Industry.
• 2017 Alumnus of the Year Awards - Outstanding Alumnus of the Year - University of Southern Queensland
• 2017 Indigenous Service Alumnus of the Year - University of Southern Queensland
• Australia Council Don Banks Award 2013
• 2010 Senior Australian of the Year State Finalist, Qld.
• 2009 Australian Recording Industry Association (ARIA) Hall of Fame inductee.
• 2009 Queensland Great. Awarded by the state government, the Queensland Greats Awards honour individuals and institutions whose long term or lifetime achievements have played a significant role in the history and development of Queensland.
• 2008 Honorary Doctorate – University of Southern Queensland
• 2005 Deadly Awards, recipient of the Jimmy Little Award for Lifetime Achievement in Aboriginal and Torres Strait Islander Music
• 2002 Film Critics Circle of Australia & Screen Music (Australia) Awards for the score for One Night The Moon.
• 2001 Australian Film Industry’s Open Craft Award in a Non-Feature Film for an Original Score for One Night The Moon.
• 1993 Country Music Association of Australia Heritage Award for From Little Things, Big Things Grow
• 1994 Australian Entertainment 19th Annual “MO” Awards - Folk Performer of the Year

(Below: Kev Carmody)
Co-composer 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 - for shots of him performing in the film, see this site’s photo galleries)
Music in the film:

The ‘making of’ and the more extended ‘scrapbook’ for the DVD release contains a number of images of the music-making used in the film, though without ever explaining much about what’s happening or the context of the activity (the commentary does a better job of this).

That said, there are images of a whiteboard, showing the organising of the songs, footage of Mairead Hannan, Paul Kelly and Kelton Pell singing, Deirdre Hannan singing, Danny Butler on double bass, and various artists playing the extensive and sometimes exotic range of instruments that can be heard in the score.

These are a few examples:
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>One Night on the Moon</td>
<td>mandolin, plucked vn, bass</td>
</tr>
<tr>
<td>I don't know anything</td>
<td>guitar</td>
</tr>
<tr>
<td></td>
<td>father</td>
</tr>
<tr>
<td>Moonstruck</td>
<td>guitar</td>
</tr>
<tr>
<td></td>
<td>Kev</td>
</tr>
<tr>
<td>Kings &amp; Queens/Campfire</td>
<td>guitar</td>
</tr>
<tr>
<td></td>
<td>Kev guide</td>
</tr>
<tr>
<td></td>
<td>(group chant)</td>
</tr>
<tr>
<td>Little Bones</td>
<td>lute, bows, didj</td>
</tr>
<tr>
<td></td>
<td>(mouth)</td>
</tr>
<tr>
<td>Hymn</td>
<td>Ruby, group verse</td>
</tr>
<tr>
<td>Moment of Death</td>
<td>guide for pipes</td>
</tr>
<tr>
<td>Spirit of Ancients</td>
<td>guitar (bows)</td>
</tr>
<tr>
<td>Trackers theme</td>
<td>all instr.</td>
</tr>
<tr>
<td>Soundscapes from DAT</td>
<td>(copy)</td>
</tr>
</tbody>
</table>

*Note: The text appears to be handwritten with some notes and comments.*