Original Music  
Gareth Skinner

Music Research  
Craig Kamber

Cigarettes Will Kill You  
Written by Ben Lee  
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Performed by Ben Lee  
Licensed courtesy of EMI Music Australia

Happy Man  
Written by J. Oxley  
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Performed by The Sunnyboys  
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Reckless (Don't Be So …)  
Composed by James Reyne  
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Boys Light Up  
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Music and Voice Over:

Opening Song:

A fragment of a song - part of Ben Lee’s *Cigarettes Will Kill You* - is heard over the head credits.
After the prelude in a club board meeting to discuss plans with developer Bernie (John Clarke), the credits go over traffic action, and Lee begins singing, at first in foreground:

You throw me in a pan
You cook me in a can
You stretch me with your hands
You love to watch me bake
You serve me up with cake
And that’s your big mistake
Your guest comes in dressed smart
You offer a la carte ...(in the interior of the car, as if on the car radio, as Jack - Mick Molloy - reaches for a pack of cigarettes and a man tries to clean his windshield)
You didn’t have the heeeear
And I I I …

(Molloy turns off the song, switching to a talk back radio station where we hear a woman’s voice: “I’m disgusted with the government’s decision to set up free heroin clinics … free heroin for druggies?!”
Announcer: “Hmmm, good point Joan. I mean, they’re just dirty people sticking dirty needles in their dirty arms.” (then deep background, similar stuff, including it’s “you and me that pick up the bills”)

Meanwhile, the window washer has tapped on the window seeking payment. Jack ignores him and drives off, to the sound of “arsehole”.

Jack almost gets into a prang with an old codger who will turn up much later in the film in a significant way as a rival. Jack starts shouting “Where’d you learn to drive you hat-wearing fool? … on horseback?! You stupid old goat!!”

The driver stares at him, and blithely ignores him, as cheerful music plays. The music drowns out Jack’s abusive yelling, and the old codger drives off. Jack arrives at the Cityside Bowling Club,
parks his car and heads off to work, as the main title comes over a view of the club and Melbourne’s CBD ...

Jack ends up on Chapel street, catches the lift into his call centre job, warns other workers of parking officers on Chapel street, dons his headset, picks up a copy of Picture, and then we’re with Len and Eileen (Frank Wilson, Monica Maughan) on the green discussing the club’s financial woes. The director’s credit appears as we learn that Alan has busted his hip again, and they can’t field a team. Eileen says she’ll whip up a fruit platter, then picks up the club book, and says there must be someone … and so selfish, self-centred Jack will eventually join the team, redeem himself and find bowls glory …

Closing voice over narration:

The film ends with stills of the main characters, and some voice over narration which brings viewers up to date with their assorted fates. After Len says that Stan died exactly as he wanted to, on the mat, he says ‘here’s to a great bloke’, he says, and the assembled bowlers doff their hats.

Len tosses Stan’s ashes on to the green, and the wind catches them. Jack jokes “Just like Stan - straight to the bar.”

“Let’s go for a roll,” Eileen says, and Jack sends down a jack, joking it’s going to be a short end fellas. The camera cranes up high over the green, as lively end music begins and Jack begins his narration.

Jack (v/o): “Well that just about wraps things up, folks, although, heh-heh, you know what these places are like, they thrive on gossip … so there are a couple of matters I’d like to address before we put this story to bed…”

(The crane shot ends, and the first still photo is of Gwen, as end credits roll up at the side over black)
“Gwen joined the local Rotary Club, where she wasted no time introducing a swear jar. Of course, to distribute the funds, she naturally had to form a special sub-committee, to be chaired by herself …”

(The camera slides over to a photo of Norm holding a beer)

“They finally raised the price of beer at the club, which infuriated Norm. He’s still complaining loudly about it, even though they’re only at genuine 1977 prices.”

(The camera then slides down on to a photo of Len standing tall and proud)

“Len Johnson - one of the most decent men I’ve ever met. I know he asked me never to repeat it, but I’ve been dining out on the headbutting story. Cliffy - what a legend.”

(The camera slides across to settle on Mrs Jenkins)

“The lovely Ida! Stan always said she was the type of girl who would have had a pretty good time during the war, and still is, I reckon …”

(The camera then slides across to a quartet of club bowlers, including Edgar and Cliff at the back)

“Oh yeah, here’s trouble. Cliff, Ron, Edgar and Norm went on an end-of-season bowling trip to Corowa …I’d love to tell you more, but well, you know the rules …what happens on tour stays on tour.”

(The camera then slides across to a photo of Eileen)

“Eileen is still the lady president, and often, when she’s working back late at night, laments that she never got that recipe for Gwen’s delightful herb and pumpkin scones …”
(The camera slides over to Dave, arm around Jack in front of a green)

“Dave - great bloke. Still can’t bowl, but pulled some strings, and somehow got me a Governor’s pardon for the wheel of cheese incident. Thanks Albert!”

(The camera then slides down on to a photo of Bernie)

“Bernie Fowler! Now, there’s a case. I hear he’s still taking the odd bet, but only by phone, and only if you happen to be sitting on the other side of the glass in the visitor’s room down at the jail …”

(The camera then slides down on to Nance in white bowling outfit)

“As for Nance, well, we’re still together, and things are pretty good. Some nights, when we’re in the mood, the hat and bowling dress come out in the boudoir. I feel a little silly, but she assures me it’s very horny.”

(The camera then slides down on to Jack, about to let a bowl go)

“And me? Well, I’m still working away down at Cityside Bowling Club. Bowls! It’s a great game!”

(The camera slides over to a photo of Jack and Stan in bowling gear, as Jack reprises a history lesson Stan originally gave him ...)

“In fact, the most memorable game of bowls ever played was in 1588, between Sir Francis Drake and Lord Howard at Plymouth Hoe, while waiting the arrival …”

(Jack’s voice fades out, and the music returns to foreground, as the photo of Jack and Stan fades out, and remaining credits roll).
**Composer Gareth Skinner:**

Melbourne musician, cellist, film and TV music composer Gareth Skinner could, at time of writing, be found in many places online, including *Facebook* and *YouTube*.

At time of writing, he had an eponymous site *here*, which provided details of his soundtrack work, a discography, solo albums, guest appearances and miscellaneous work.

There was a short bio for Skinner *here* for a performance he was involved in:

*Gareth Skinner is a Melbourne-based cellist and soundtrack composer. He has recorded and toured extensively with bands such as the Ergot Derivative, bzark, Disaster Plan and the Holy Sea. He is currently playing with psychedelic rock band, The Sand Pebbles, and is also performing his original work solo. ‘Your hand in mine watching the collapse’, Gareth Skinner’s first solo release in 10 years, walks a cello-infused tightrope between the abyss and the sublime.*

There was a 2009 interview with Skinner *here*, saved to WM *here*. It was done by Daniel Clarke, and published 14th October at *musicfeeds*:

*You might recognise Gareth Skinner as the cello/banjo player for country rockers The Holy Sea. You might also have heard some of his work on the soundtracks to Aussie films Boytown and Crackerjack, or perhaps his session work with the likes of Bertie Blackman, Behind Crimson Eyes and Gotye.*

*The point is, the man is a workaholic. Since graduating from the Victoria College of the Arts in 1997, he’s racked up over one thousand performances with experimental bands and contributed music to numerous shorts and feature films.*

*As well as his collaborative work, Skinner found the time to release*
a solo album in 2006, the challenging Eternal Nowhere, and when Daniel Clarke caught up with the man he was just getting ready to release his second solo adventure, Looking For Vertical.

With a fourteen-month-old baby at home, Skinner admitted that he and his wife “have only got half a brain at the moment” before opening up about his many musical adventures.

**Music Feeds:** So what have you been up to lately?

**Gareth Skinner:** Just trying to promote this record really. I worked on a short horror film a guy called Bob Franklin did, which has gone to lots of horror festivals. But the main thing now is trying to promote my little weirdo record.

**MF:** So how did you get started in music? I read somewhere that you’d studied music at the Victoria College of the Arts?

**GS:** Well, I’ve never had a good relationship with academia. Music is something I’ve always liked doing. I started playing the piano when I was really young. Just always written songs, bits of music. The whole point of studying was to try and meet people from a film background. Even just doing that was hard. I’ve always played in bands and I’ve had the privilege of doing some biggish soundtracks.

**MF:** What was it that interested you in doing soundtracks?

**GS:** As a kid I always like shows like Get Smart, Looney Tunes and even The Goodies and I was fascinated by the music. It just seemed like something I could be reasonably good at and could be happy doing. It’s just a shame that there’s so little being made in Australia and so many people gunning for the gigs.

**MF:** I was listening to your earlier album, Eternal Nowhere just before. It’s a compelling record, but it seems to me like it would be a hard thing for people to get their head around.

**GS:** Yeah it is and that’s partially why this album, overall the tone of it is more simple. It’s more a straight, cello-filled thing. The earlier one was more disparate; it’s all over the place musically. I’ve always been bad at explaining what it is that I do but trying to explain that one was particularly hard, it’s such a mixed bag. The new album is more straight up in terms of being more of a consistent thing. It’s ninety percent me making small sort of
orchestral pop sounds. There’s less genre-hopping. But even then, what sort of genre it is, I think that’s something the listener will have to work to try and ascertain.

**MF:** Doing so much of the production and writing yourself must be time consuming.

**GS:** It is really time consuming. I don’t work from home at all. I’m not a technological person. I think I’m the only person on this planet who doesn’t own a computer. So basically I have all the arrangement ideas sorted in my head or on paper. This last one was done at a place called Hothouse in St Kilda who I’ve done a lot of stuff with. They’re really good with just letting me go crazy for ten or twelve hours straight. But I really enjoyed it. Recording is, by far, the most satisfactory part of being a musician I think.

**MF:** You’ve worked with lots of people over the years, but are you happier being at the helm?

**GS:** Definitely. I’m still in bands though. I’m currently in an old country band called the Holy Sea. I play cello and banjo in that. Being in a band is great; it’s like being in a gang. Especially in a harmonious band. But when you’re making your own records purely for your own enjoyment, and you have one hundred percent control, there’s nothing better really. Even the label are great, they just let me go and do what I do.

**MF:** Have you found you’ve had a lot of support from the industry?

**GS:** No, very, very little actually. The sales of the last record were modest, I would say. At the same time, I’m not a self-marketer, someone who puts themselves out there. In terms of putting myself out there etc, it’s kind of antithetical to me, which is probably a shame. People who I’ve worked with in films are always keen to know what I’m up to and put my name forward for projects, but that’s it really.

**MF:** Are you a full-time musician?

**GS:** I’m actually working in a warehouse at the moment. I always have those jobs I can just leave at a moment’s notice if something comes up. Around the time of doing the films Crackerjack and Boytown, those are the only times I’ve been able to live purely on music. All the money from bands goes into a pool so we can tour or make records and stuff. Like most musicians I have a part-time job and in my case it’s in a DVD warehouse.
**MF:** So do you get out and play live much with your solo stuff?
**GS:** To date there’s been no solo shows except for the one to launch the record; that was only because people were pestering me to do it, I got a band for the night. Being the centre of attention is really not my bag, that’s why I like being in bands, it’s part of a group. Also at this time of my life it’s hard to devote time and energy to that. It makes it hard with the record, because people sort of assume that you’ll tour. In my case it’ll be limited to some press and that’s about it.

**MF:** Have you always lived in Melbourne?
**GS:** Lived here for pretty much the entire of my adult life. It’s definitely a good place to be a musician. To this day the live band scene is really good. We have two main community stations which are both fantastic when it comes to supporting people like myself. Lots of places to play, lots of smaller radio stations as well. As much as I like other towns in the country, as far as a creative music scene there’s nothing like it. Even things like the venues being open later so you can get four or five bands on a bill; more availability, more places to play, more street press, more exposure.

Gareth Skinner’s new album, Looking for Vertical, is out soon through Rubber Records.

*(Below: a young Skinner, Skinner in performance, and Skinner in the cover art for one of his albums)*