

(Cast)

David Bracks
'Mariachi Band'

Maracas Player
Mariachi Band

musical director
William Motzing

'Stanley's Theme'
'Berger's Theme'
'Norris Theme'

composed by
Michael Norton

'Stanley's Theme'

performed by
Eddie Quansah
with King Cobra

'Why'

composed by
Greedy Smith
performed by
Mental As Anything
produced by
Cameron Allan
published by
Syray Music (in Aust.)

'Cheek To Cheek'

composed by
Irving Berlin

'Indian Love Call'

composed by
Otto A. Harbach
Oscar Hammerstein
and Rudolph Friml
performed by
Beverley Bergen
and Robert Gard
(Robert Gard courtesy of
The Australian Opera)

'Brain, Brain'

composed by
Peter O'Doherty

'If You Leave Me'

composed by
Martin Murphy
performed by
Mental As Anything

published by
Syray Music (in Aust.)
courtesy of
Regular Records

'Hall of the Mountain King' from Peer Gynt
composed by Grieg

Disco Music by Mario Millo

Incidental Music by Muzak courtesy of Planned Communications of Australia

Michael Norton, who composed the three themes featured in the film, was something of an Esben Storm regular, first appearing as a guitar player in Storm's first feature film 27A, and later doing the music for Storm's 1985 contribution the ACTF's children's series, *Winners*, in this case the episode *The Other Facts of Life*.

On Storm's death in 2011 at the age of sixty, Norton appended this tribute to working with the director on the *Encore* site [here](#):

*So sorry and sad for you, Lisa, and Buster, and Greta
How fortunate I feel to have travelled with Esben. A good hearted, honourable man
who loved people and they loved him back.
He took you unexpected places and laughed at all your bad jokes, and never gave
up on you.
We edited, sang, smoked and drove long distances in strange cars, and managed
to create things along the way.
Strange and wonderful nights with Hayden and Richard at Smart Street, trying to
make the whole thing work.
He'd ring you with a slight guardedness in his voice, because he knew he was
going to ask you to go somewhere new and wasn't sure how you'd take it.
But you'd always go because he was a cheeky lad who always made it worthwhile.
He'll live on inside all of us.
Cool Runnings and see you in a while.*

(Below: Michael Norton with guitar as he appeared in 27A alongside Richard Moir).



William Motzing, the musical director who assembled the assorted music that features in the film, including Grieg, Berlin, *Mental as Anything*, and muzak, also worked as a composer. As if to confirm the eclecticism of the music score, Stanley's Theme was performed by Eddie Quansah and his band, and Quansah is still going strong, with a website listing him as a teacher [here](#), along with this short CV:

Eddie Quansah, from Ghana, West Africa, is a master of both traditional drumming and trumpet. He achieved international acclaim in the 60's and 70's working with such legends as Jimmy Cliff, Toots and the Maytalls, Cat Stevens, Johnny Nash, Brian Ferry, the late Bob Marley and Osibisa.

Arriving in Australia in the 80's, Eddie formed his own bands: King Cobra and Bush Telegraph. He also has composed for film, television and theatre including Robyn Archer's 'Akwanso Fly South'. A consummate entertainer, Eddie Quansah delights in sharing his extraordinary talents with children all over Australia and New Zealand. African rhythm and drumming are ancient musical forms from which much of today's music has evolved. In 'African Rhythm' Eddie shares the language of the drum and explains the part that the many different drums play in African ceremonies and rituals.

(Below: Eddie Quansah).



William Motzing:

Composer William Motzing had a diverse musical career, having come to Australia in 1971 with *Blood, Sweat and Tears*, and he made his step into music for Australian feature films with Phillip Noyce's *Newsfront*. was a major step for him. He had been involved in arranging records, bands, and worked on about a hundred LPs, but wanted to get involved in film music.

Motzing's site, [Spare Parts Productions](#), active as of April, 2015, provided this short CV:

William Motzing (BMus, MMus) was born in the USA. He graduated with a Bachelor of Music from Eastman School of Music in Rochester, New York and continued his studies earning a Masters Degree from Manhattan School of Music. He went on to study conducting with Ernest Matteo, Nicholas Flagello, Ionel Perlea and Olga von Geczy; composition with Ludmila Ulehla and John Mayer at Birmingham Conservatoire(UK) and arranging with Rayburn Wright.

During his career as a professional trombonist Bill performed with Kai Winding Septet, Jon Eardley Quintet, Gerry Mulligan Big Band, Bill Russo Big Band, Sal Salvador Big Band, Eastman-Rochester Symphony and the Pittsburgh Symphony. His diverse career has also included being the sound designer for Blood, Sweat and Tears for three years.

In the classical arena Bill has conducted major symphony orchestras including the Australian Chamber Orchestra and the Australian Opera and Ballet Orchestras. In Europe he has conducted the BBC Radio Orchestra, the Irish Radio/Television Concert Orchestra, the Czech Philharmonic, the Budapest Opera Orchestra and the Babelsberg Film Studio Orchestra in Berlin.

Bill has composed, arranged, produced and conducted stage productions including Academy Award presentations and over 100 albums and CDs in the USA, Australia

and Europe. As a composer/arranger his film credits include The Quiet American, Soul Food and the Simpsons. In Australia he is well represented via film scores and television series including Mother and Son, Come in Spinner, Brides of Christ and Young Einstein.

He currently teaches theory, arranging, modern jazz history, improvisation and ensembles at the Sydney Conservatorium of Music. Bill continues to perform his works regularly in Sydney and inspires all musicians he comes in contact with.

(Below: William Motzing)



(Below: William Motzing on the right, here conducting the music for the Australian feature film Kokoda at Studios 301, with composer John Gray on the left)



Finally, the film is notable for having a little live action from musicians incorporated into the storyline, and not just because David Argue's character Morris wants to be a guitarist in a rock 'n roll band. Amy's sister Cheryl plays in a string quartet, and there is a dance band on view in the dance number, though it's unlikely they're responsible for the versions that ended up in the final mix.

(Below: Cheryl with string quartet and the dance band).



David Bracks appears as a maracas player who acts as one of sinister man servant Berger's spies, while in the background when Stanley invites Amy to dinner, a 'Mariachi Band' plays a ... Mariachi Band

(Below: David Bracks as the maracas play, and then in the mariachi band which appears in the background action, and then the band without him as he goes about his spying business).



