

Music Composed and Conducted  
by  
Brian May

Music Mixed & recorded at      A.A.V. Australia  
by Roger Savage

*Mad Max 2* probably represented the apogee of composer Brian May's work with director George Miller, and consequently his work for the film has been given any number of releases on LP and CD, under the film's Australian and US titles, and his score remains widely available:









LP That's Entertainment (UK). TER 1016 1982

SIDE 1:

Opening Titles/Montage  
Confrontation \*  
Marauder's Massacre  
Max Enters Compound  
Feral Boy Strikes \*  
Gyro Saves Max

SIDE 2:

Gyro Flight \*  
Break Out  
The Chase Continues  
Break Out \*  
Finale/Largo  
End Title Music

\* Includes sound effects from the film



LP Milan (France) A 120 163 1982  
Distribution: Suisse MTB AG France RCA Belgique Inelco

#### SIDE 1:

Montage - Main Title  
Confrontation  
Marauders Massacre  
Max Enters Compound  
Gyro Saves Max

#### SIDE 2:

Breakout  
Finale / Largo  
End Title  
SFX Suite



LP (ST) Varese Sarabande (USA) STV 81155 1982 (CD VAR 47262)  
Producer for Varese Sarabande Records: Tom Null, Chris Kuchler  
Executive Producers: Scot W. Holton, John Sievers  
Mastering Engineer: Bruce Leek, Automated Media

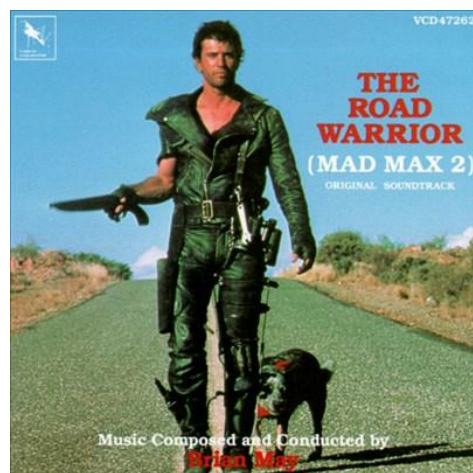
Manufactured at KM Records. KM Production Coordination: Mike Malan, Karen Stone

## SIDE 1:

Montage / Main Title  
Confrontation  
Marauders' Massacre  
Max Enters Compound  
Gyro Saves Max

## SIDE 2:

Break Out  
Finale And Largo  
End Title  
SFX Suite:  
a. Boomerang Attack.  
b. Gyro Flight / The Big Rig Starts.  
c. Break Out / The Refinery Explodes / Reprise.



UMGD/Varese Saraband VCD 47262, November 1988

1. Montage (Main Title from the Road Warrior (Mad Max 2) (5'53")
2. Confrontation (3'32")
3. Marauder's Massacre (3'13")
4. Max Enters Compound (4'80")
5. Gyro Saves Max (4'55")
6. Break Out (3'25")
7. Finale and Largo (5'60")
8. End Title (3'19")



9. SFX Suite: Boomerang Attack/Gyro Flight/The Big Rig Starts/Breakout/The Refinery Explodes/Reprise (5'36")









### Composer Brian May:

Born 28th July 1934, composer Brian May began life in music studying piano, violin and conducting at the Elder Conservatorium in Adelaide. He joined the ABC in 1957, and formed the ABC Adelaide Big Band, and when he was 35, he moved to Melbourne to take charge of the ABC's Show Band there, making his radio debut with the band in 1969.

May started to record television underscore, most notably arranging and recording George Dreyfus's score for the ABC goldfields drama *Rush*.

May became interested in composing for feature films, and *The True Story of Eskimo Nell* was his first score. It also marked the beginning of a collaboration with director Richard Franklin, perhaps most successful in the 1977 thriller *Patrick*. In turn, this led to other film scores for producer Antony Ginnane, including *Snapshot* and *Harlequin* for director Simon Wincer, and perhaps most importantly to the score for *Mad Max* (though cultists will have a soft spot for *Turkey Shoot* in 1982).

The story goes that producer Bryon Kennedy and director George Miller were convinced there was no one in Australia who could compose the score for their film, but when they were having dinner one evening with Franklin, Miller asked what Bernard Hermann score was playing on Franklin's stereo.

It turned out that it was May's score for *Patrick*, and so May got the gig. May would also do the score for the second *Mad Max* film, but Universal preferred to go with Jerry Goldsmith when they gave the chance of making *Psycho II* to Franklin. May also lost to out Maurice Jarre for the third *Max Max*, and turned to writing the score for the TV mini-soap *Return to Eden* in 1986.



May did write a few more horror film scores, but his later titles were not as appealing as his early work.

May had done the score for producer Ginnane's ghost chiller *The Survivor*, directed by David Hemmings, before working with Hemmings again on the *Race for the Yankee Zephyr*, and he would also in the same year do the score for Richard Franklin's *Roadgames* - Franklin had originally been slated to direct *Yankee Zephyr*.

May's wiki is [here](#), but at the time of writing, it failed to mention his first feature film score - an important step in his career. The wiki is also careless with chronology.

There is a sympathetic study of his work [here](#) in the form of an obituary, up at time of writing March 2014.

(Below: composer Brian May)



(Below: *The Age* 26th April 1977 and then *The Age* 2nd May 1977):

# Film, TV composer dies of heart attack

By ANDREA CARSON

The Australian composer Mr Brian May died of a heart attack in Melbourne yesterday.

Mr May, 63, composed the soundtracks to many films including *Gallipoli* and the *Mad Max* series.

He won many awards including the Golden Award from the Australian Performing Rights Association.

A turning point for his musical career came when he left Adelaide to conduct the ABC's Melbourne show band.

Mr May died in the home of his close friend, Mr Allan Zavod. Mr Zavod said last night that Mr May had a wonderful sense of humor and was a brilliant teacher.

"He was a great character, with a big laugh and always so passionate about his music, especially for films," Mr Zavod said.

Mr May trained at the Adelaide Conservatorium as a pianist and conductor and moved to Melbourne when he was 35.

He composed more than 30 feature film scores and several television scores for series including *Return to Eden* and *The Last Frontier*.

"His favorite work was *Mad Max*," Mr Zavod said.

"He loved to write music. Sometimes he would wake at 2am and just start writing, and he would write music all day."

After spending many years in America working on film scores, Mr May moved to Queensland, where he was involved with the Queensland Symphony Orchestra.

Mr May is survived by four adult children.

# Inspiration to big band broadcasts

## Brian May

Composer

Born: Adelaide, 28 July 1934

Died: Melbourne, 25 April 1997, aged 62

THE satisfyingly brassy sound of the ABC Melbourne Show Band blew the cobwebs from traditional popular music on ABC radio and television when, in 1969, Brian May became its arranger, conductor and inspiration.

May, who died last Friday of a heart attack while visiting friends in Melbourne, brought supreme excellence to what became broadcasting's twilight.

The Show Band and its musical director enjoyed spectacular recording success and would provide theme tunes for several TV series, broadcast in its own right, and even gave a somewhat unwanted big band nudge to the launch of the famous *Countdown* series. The *Countdown* scream theme was May's.

Big bands had fascinated May before he arrived in Melbourne in 1968 to take over the ABC Melbourne Dance Band. He had joined ABC Adelaide in 1957, a 23-year-old musician who had studied piano, violin and orchestration at the city's Elder Conservatorium.

The ABC soon recognised the potential of its "fine light pianist" and May was asked to form the ABC Adelaide Big Band, a full-blown ensemble that Michael Shrimpton, executive producer of *Countdown* and head of the ABC's Melbourne Variety Unit, remembers as probably the best of the ABC state-based bands.

In Melbourne in 1969, the outmoded image of the ABC Dance Band was abandoned and a new-style 36-piece group was announced.

The ABC Melbourne Show Band and its conductor Brian May made its radio debut on the First Network on 13 March 1969 with singers Anne and Johnny Hawker and Phil Lanham.

The ABC was heading for a golden age of television variety. Shrimpton and May formed a strong partnership, working from adjoining offices in ABC premises in Horne Street, Melbourne. "It's really an audio gag," says Shrimpton, referring to the spelling of the street name, "but Brian and I got much fun out of the fact that the building was sandwiched between S & M Furnishings and the Daily Planet massage parlor."

Background music for Australian tele-



vision had always been taken from records. May changed that, writing and arranging the themes for such programs as *Frank and Francesca* — his first TV project — *Bellbird* and *Love Story*.

The breakthrough was the drama series *Rush*, set on the 19th-century Victorian goldfields. May's arrangement of the theme by Australian composer George Dreyfus was recorded by the Show Band, quickly reaching the top of the Australian charts, selling more than 100,000 copies — something that only pop groups such as Sherbet and Skyhooks could achieve.

Other successful Show Band albums followed, but May's interests had already turned to film music when he left the ABC in 1984. "The gut reaction as you watch the visuals for the first time is vital, but it sometimes fails," May said. One such moment was with producer George Miller, who rejected May's first ideas for the *Mad Max* theme. May suggested rock 'n' roll. Miller wanted big symphonic sounds. May agreed. "It proved to work as a strange, dissonant classical score."

Other film themes followed: *Tales from the Crypt*, *Nightmare on Elm Street*, *Mad Max 2 (Road Warrior)* and *Gallipoli*, and among television titles, *Return to Eden*, *The Last Frontier*, *A Dangerous Life* and *Darling of the Gods*.

May leaves a widow and four children.

— Robin Oliver, Sydney Morning Herald

## Reg Barlow

Athletics club coach

Born: 22 July 1904

Died: 26 April 1997, aged 92

REG BARLOW had a huge influence in building Melbourne's Box Hill club into one of the strongest athletics clubs in the world.

In the decade or so after the Second World War, when sporting clubs everywhere needed to be re-established, Reg helped get Box Hill on its feet again.

For 30 years he was a club coach, and in that time Box Hill dominated Victorian athletics. From the early '60s to the present day, the club won 27 out of 32 premierships.

At its zenith, Box Hill was possibly the strongest athletic club in the world. The club system does not exist in the United States, and there is no doubt the club from Melbourne's eastern suburbs would have been competitive with any of the English or European clubs of the time.

For most of that period, Reg Barlow was quietly supportive of his more flamboyant and well-known brother, Alan. It was Reg who convinced Alan to become involved in the late 1950s.

In the next few years, the membership grew from 45 to more than 200 as the club flourished.

There was great committee support at the time, but the Barlow brothers provided much of the impetus.

Perhaps reflecting their different personalities, Alan gravitated to the sharp end of the performance scale. He guided the careers of athletes like Graham Crouch, and was an Olympic team coach in 1976.

Reg's influence was more widely spread. Ian Jones, a former top middle-distance athlete, recalls: "In years when Box Hill had over 300 members, Reg knew every one by name."

As an athlete, Reg set many world and Australian veterans' records. He held every Australian record in the 70-74 age group, from 3000 metres to one hour.

Reg's wife of more than 60 years, Thelma, predeceased him by just a couple of years. He is survived by four children — Ken, Nola, Jeff and Lois — and several grandchildren.

— Len Johnson

Obituaries are edited by Peter Schumpeter. Phone: (03) 9601 2595.