



SHIHAD BEAUTIFUL MACHINE

NZ Marketing & Publicity enquiries:
Safia van der Zwan – Marketing & Publicity Manager

safia@rialtodistribution.com

021 247 7839

Runtime: **101 minutes**

Censors Rating: M

New Zealand Release Date: 17 May 2012

QUICK REFERENCE FACT SHEET

TITLE: SHIHAD: Beautiful Machine

STARRING: Jon Toogood, Tom Larkin, Karl Kippenburger and Phil Knight

DIRECTOR: Sam Peacocke

PRODUCER: Laurence Alexander and Grant Roa

CO-PRODUCER: David White

EXECUTIVE PRODUCERS: Nigel Standford and Kerry Robins

PRODUCTION COMPANY: ION Films Limited

IN ASSOCIATION WITH: The New Zealand Film Commission, Rubber Monkey Films, New Zealand on Air

CINEMATOGRAPHERS: Ari Wegner and Simon Baulfield

EDITOR: Cushla Dillion

MUSIC COMPOSER: Geoff Duncan

THE SHOOT: Shot in Wellington, Auckland, Gisbourne, Sydney, Melbourne, Los Angeles, New York, Nashville, Berlin and London.

DURATION: 102mins

CONTACTS: International Sales: James Thompson, NZ Film
james@nzfilm.co.nz

Distributor (NZ): Rialto Distribution
www.rialtodistribution.com
Publicist (NZ): Safia van der Zwan, Rialto Distribution
Tel: +64 (0) 21 247 7839, safia@rialtodistribution.com

LOGLINE

A film about four friends that almost took the biggest industry in the world by storm.

SHORT SYNOPSIS

For over 20 years, Shihad has defined New Zealand rock music. From their roots in Wellington's furious 90s punk metal scene, to the wild Berlin days, the tragic overdose of their manager, the international explosion of *The General Electric*, and the infamous American name-change, *Shihad: Beautiful Machine* asks – what went wrong?

More than a documentary, this is an all-access pass to an extraordinary rock saga, charting a legendary band's fight with fame, fortune, the industry, and finally – itself.

FULL SYNOPSIS

At their height of success, poised on the edge of fame in America, and with millions watching, Shihad faced an impossible decision. In the words of frontman Jon Toogood: 'We'll forever be known as the band that changed our name.'

What began in the backrooms of Wellington's punk rock underground, with Toogood, Tom Larkin, Phil Knight and Karl Kippenberger coming together to form 'a kickass band', would see Shihad transplanted to Germany, Australia and eventually, the musical Mecca of the U.S. Encountering every obstacle in the rock book: drug abuse, tragic bereavement, alcoholism, fame's distortions, relationships imploding under the pressure of constant absence, total breakdowns – the band would beat **all** of it, playing up to 150 shows a year, producing the most Top 40 hits in New Zealand history, and becoming the focus of a major bidding war.

But nothing could prepare them for the American music industry. With the hopes of a dozen A&R men riding on four guys from New Zealand, Shihad were convinced – in the wake of 9/11 – to change their name, sounding too much like 'Jihad' for the U.S. market. Enter Pacifier.

The Viper Room show was a debacle. The tour was a nightmare. The return to New Zealand even worse. A country felt betrayed, and the band felt they'd betrayed themselves. In these dark days, Shihad nearly vanished.

Only the strength of a 20-year brotherhood saved them. What followed was the resurrection of Shihad and a landmark album – 'a bonfire to burn the remnants of the Pacifier experience'.

A wild ride from anonymity to being the next 'It' band, and into the present day, *Shihad: Beautiful Machine* is an unflinching look at the elusive reality of a true rock dream.



SHIHAD

Shihad is a New Zealand hard/alternative rock band, currently based in Melbourne, Australia. During Shihad's recording career, they have produced four number-one studio albums and four top-ten singles in their home country of New Zealand.

At the release time of their seventh studio album *Beautiful Machine*, Shihad are ranked as 1st equal for most Top 40 charting singles for a New Zealand artist in the New Zealand charts with 19. Of these singles, *Home Again*, *Pacifier* and *Bitter* are listed at number 30, 60 and 83 respectively in the *Nature's Best* compilation, an official collection of New Zealand's top 100 songs.



ABOUT THE FILM / PRODUCERS STATEMENT

The inspiration to tell this story was clear to me from the start. Personally, I was curious to know what had happened during their 23 years. Curious because, outside of being a filmmaker, I am a musician, and curious also as to how the band had achieved their longevity despite numerous career setbacks.

A lot of talk about a band that changed their name after the 9/11 tragedy had given Shihad notoriety here in New Zealand but beyond the outcome of that one event, in fact, here was a bunch of guys who as teenage boys had set out to be the best band in the world. 4 uniquely difference personalities coming from the tiny country of New Zealand and setting out to conquer the daunting US Music business.

Beyond the band story and beyond the music exists a human drama that explores the meaning of loyalty, desire, friendship, loss, success and purpose. This is the universal story that many other band documentary have failed to explore. In *Shihad: Beautiful Machine* one of the main things I've drawn from the film and notice whenever we screen it, is that it gets people talking. It's a film about goals and dreams and whether or not fulfilling those goals necessarily bring you the success you'd hoped. It explores what place New Zealand has in the Americanised arts world which has become almost entirely focused on commercial gain, rather than artistic merit.

In 2009 when we first discussed the idea of the film I had a sit down meeting with a friend of the band who told me many of the stories that had occurred during the bands career, and it started to paint a picture of the adversity they had been up against. Beyond the band itself also exists family and personal relationships that have all feed into the story of survival of New Zealand's longest running rock act.

The difficulty from that point in telling the story would start with how truly open the band would be to telling it. Luckily they were, and from the very start they had expressed an interest to tell their story warts and all, avoiding spending too much time on the music and delving more into the personal journey that they're been through.

Several passes at an original treatment gave us a framework for which we could now use to sell the idea and get funding. Resourced with this and our own passion for the film, we were able to secure the funds and go into production in 2010. The next step to getting this story on screen was somewhat more difficult. The band throughout its career had been interviewed hundreds of times and without some unique approach it was difficult to set the stage for a unique interview, where we would delve on the Shihad world in an entirely new way.

The answer came in the form of our Director Sam Peacocke. Sam is a young and up and coming Kiwi director had having already developed a relationship with the band having directed a number of their music videos. He used the trust he'd had gained and took the band out of their comfort zone and into a entirelyly unique space where questions couldn't be answered so automatically. This style produced a very genuine response, and from then on the story began to build in depth and honesty.

Relationships with wives, girlfriends and families are a key part of this story and in many ways help to set it apart from other music genre documentaries. Meeting the parents of the band members and relating to their observations of their sons upbringing and journey in the group. And then the wives and girlfriends which helped define in many ways create the voice of the band, none more so than the relationship of Jon Toogood with his Partner Ronise Paul with much of Shihad's lyrical material drawing from that relationship.

This film serves up an example for all NZ artists who desire to take their art to the world. In some ways it's a cautionary tale and in others it's about a balance between your goals, friendships and family. For the producers we are proud to have created a truly unique NZ film experience and hope audiences will gain insight and be challenged as much as being taking on a great ride of 23 years of Shihad history



PRODUCTION NOTES

Production started at the end of 2010 in Wellington, New Zealand.

Our first port of call was the interviewing of ex-roadie's, band members and friends; anyone we thought could fill in the gaps and provide information that was not public knowledge. These interviews were of people that were behind the scenes and the success of Shihad in their early Wellington days so their stories were truthful, interesting and started to give us incredible insight into the journey from the very start of the bands life together.

Soon after this first round of interviews, Sam Peacocke's short film *Manurewa* would be selected for Berlin Film Festival, (he subsequently won the prestigious Golden Bear at this festival) this would mean he would be spending a couple of weeks in the northern hemisphere which, coincidentally, was perfect as we were planning to interviews in both Germany and England. These interviews again opened up a huge amount of knowledge for Sam about the bands international appeal even very early on.

On Sam's return the crew spent time with each of bands members' parents, each giving their perspective and history on the band and its members. The insights and stories that the parents bring to the documentary are ones that every parent will be able to relate to, as they talk with a passion and love that it is infectious.

As fate would have it Jon Toogood would be living in Wellington around this time, Sam decided to get the most honest answers out of this very media savy man was to take Jon out of this normal comfortable surroundings and transport him to a beach bach on the isolated coast of Wellington, here they would spend time really delving into the journey for Jon.

This technique become a huge part of Sam's approach with each of the band members, he would decide what situation would suit each band member to find the truth needed to make this documentary about the emotional tale rather than just the music.

After spending time with each members of Shihad, Sam and I flew to North America where we interviewed people in New York, Nashville, Los Angeles and Vancouver. Each time we meet a new person that had history with the band, each gave a distinct impression of the band and what they were and could have been.

Slowly over time the interviews would build not only a picture of the band and their music but their personal journeys and what it was like to go after one of the hardest dreams in the world, all we needed now was some new kick-arse concert footage with amazing live recording, this would come in the form of a concert with a theme of Back to School. This concert would take the members back Tom and Jon's old highschool to play to a packed college hall. The band and production team decided to make it a little more fun by incorporate each of the members old high schools by letting them audition and possible becoming the opening act for

SHIHAD. Each of the member's old high school would send in their entry and then Shihad personally decided what band would support them for this concert.

The recording was taken care of by Radio New Zealand using a mutli-track set-up with a huge dynamic range and was filmed with 10 cameras a large investment in production that really shines through in the film.

This footage and sound is peppered throughout the film to give everyone a real sense why Shihad are one of the biggest band in New Zealand's history – their live show is just so good.

David White – Co-Producer

The Film Makers

Director – Sam Peacocke

Peacocke won attention with a slate of distinctive music videos (eg. Mint Chicks Vodafone award-winner *Crazy? Yes! Dumb? No!*). His drama debut, *Manurewa*, re-imagines events surrounding a high profile 2008 liquor store shooting. At the 2011 Berlin Film Festival, it won the Crystal Bear for best short in the Generation 14plus section. He has also won awards for commercials, this is Sam's first documentary of any length.

Producers – Laurence Alexander

Laurence is the currently head of Wellington based film production, rental and sales company Rubber Monkey, more commonly known for it's primary role in the production of NZ Film Secondhand Wedding. Previously a veteran Music Producer based in Sydney he has been involved in projects ranging from Australian Idol, Popstars (AU), a range of writing and production credits incl Artists Guy Sebastian, Sophie Monk, Short Stack, Slinky Minx, Paulini, Kate DeAraugo, Westlife and more. Currently he is developing a range of future projects with fellow producer Grant Roa through their partnership venture Pacific Lightworks. Their first foray into Feature Film being Shihad: Beautiful Machine.

Producer – Grant Roa

The six foot tall, green eyed, Maori boy raised in Porirua Wellington is now a familiar face to most people in both New Zealand and Australia. In 2001 Roa impressed audiences worldwide with his fabulous portrayal of Uncle Rawiri in the award winning Oscar nominated New Zealand feature film *Whale Rider with Keisha Castle Hughes, Cliff Curtis and Rawiri Paratene*. Other film credits, among his ten feature films, include roles in *Separation City along side Joel Edgerton, Danielle Cormack, Rhona Mitra, Les Hill and Thomas Kretschmann and James Cameron's Avatar*.

Roa has also had his fair share of work in television with roles on New Zealands longest running show *Shortland Street, The Lost Children, The Hot House* and the children's horror series *The Killian Curse* amongst others.

In addition to this, Roa loves comedy and his work on *Facelift* and the very popular *McPhail and Gadsby* back in the 90s reflect this. *Shihad: beautiful Machine* is Roa producing debut but he is putting the knowledge that he garnered from all his past work into creating something special.

Co-Producer – David White

David White started out as an actor with Guest roles on “The Strip” and “The Tribe”. Since this fleeting foray in front of the camera, he turned his hand to producing and directing. He started with music videos which won an array of awards before producing the Independent feature film *The Last Great Snail Chase* (2007) and most recently and obviously *Shihad: Beautiful Machine*. He has just finished directing two other short documentaries one for BBC knowledge other the for NZFC and has array of different projects on the horizon.

Editor – Cushla Dillion

Cushla Dillon is an award-winning film editor and screenwriter with over 20 years experience, and has a passion for story-telling in both dramatic form and documentary. She won Best Editor on a Feature Film for *TOPLESS WOMEN TALK ABOUT THEIR LIVES* and *SNAKESKIN* at the NZ Film and TV Awards, and in recent years has edited some of the most successful NZ feature documentaries, including Academy Award-short listed documentary feature *THIS WAY OF LIFE* and the critically acclaimed *TROUBLE IS MY BUSINESS*. In 2008 she attended the Binger Filmlab in Amsterdam with her screenplay, *A GUIDE TO MAGICAL THINKING*, currently in development. Since completing *BEAUTIFUL MACHINE* in 2011, she has been editing two documentary features, *JERUSALEM/HIRUHAMA* and *PICTURES OF SUSAN*, as well as additional editing for Berlin Film Festival selected *MAORI BOY GENIUS*. Earlier this year, Cushla was Jury Member at FIFO, the Oceania Documentary Film Festival held annually in Tahiti. Cushla's continued attraction to the documentary form is her respect for a genre that continues to evolve, with a seemingly inexhaustible capacity to "challenge our perceptions of truth and fiction".

CREDITS

-----START CREDITS

The New Zealand Film Commission Presents
in Association with
New Zealand On Air
and Rubber Monkey Film

A Pacific Lightworks Production

Director – Sam Peacocke

Executive Producers – Kerry Robins and Nigel Stanford

Producers – Laurence Alexander and Grant Roa

Co- Producer – David White.

Editor – Cushla Dillon

-----END CREDITS

Dedicated to the memory of
Peter 'Kip' Kippenberger 1954 – 2005
Gerald Dwyer 1963 - 1995

Shihad – Jon Toogood, Tom Larkin, Phil Knight, Karl Kippenberger

Cinematographers

Ari Wegner
Simon Baumfield

Original Documentary Treatment – Graeme Tuckett

Contributors

Yvonne Toogood
Mike Toogood
Tom Larkin Snr
Sarah Williams
Nooroa Kippenberger
Greg Knight
Jocelyn Knight
Jennifer Kippenberger
Sarah Stewart
Sam Larkin
Caroline Knight
Ronise Paul
John Kingston
Andy Craig
Thomas Riesbeck
Karl Walterbach
Roseann Gallo
Angus Vail
Doc McGhee
Malcolm Welsford
Steve Strange
Dave Berry
Anaya Paul
GGGarth Richardson
Mat Pietraszek
Tegan Leeder
Janice Whitley
Stuart Harrison
Mike Gibson
David Norris
Alan Murphy
Dan Hennessy
Steve Betts
Megan Elphinstone
Monique Witsen
Tim Heig

Previous Shihad Members – Geoff Duncan, Rob Daniels, Hamish Laing

Additional Cinematography

Jodie Muston – (Melbourne)
Katie Milwright – (Melbourne)
Stefan Duscio – (Melbourne)
Evan Jake Cohen (New York)
Morgan Susser (LA)
Nicola Daley (Sydney)

Camera Assistants

Mike Knudsen
Damian Seagar (Melbourne)
Ben Foreman (Rhythm and Vines)

Sound Recordists

Tony Spear – Wellington / Melbourne
Nic Nagel (Berlin)
Rashad Omar (London)
Tareek Jones (New York)
Thomas Morrison (Nashville)
Dana Kopetzky (LA)
Peter Wong (Vancouver, Canada)
Andrew Dalziel (Wellington, New Zealand)
Tony Williamson (Wellington, New Zealand)
Steve Bond – Melbourne
Piers Gilbertson – Sydney

Assistant Editor – Daria Malesic

Production Co-ordinator

Bonny Crayford

Production Assistants

Michaela Heron
Kathleen Collins

Accounts Administrator

Susan Stanford

Transcribers

Shane Mannell
Vanessa Mylchreest
Phoebe Snowden
Michaela Heron

WHS Concert Personnel

Floor Runner

David Norris

Camera Operators

Phil Burchell

Roger Fenstra

Ben Ruffell

Ari Wegner

Aline Tran

Matt Henley

Ben Foreman

Bryson Rooney

Camera Assistant

Basil Mironer

Pikihuia Little

Martin Lang

Still Photography

Matt Grace

Shaun Jones

Vanessa Mylchreest

Locations Manager

Max Kelly

Locations Assistant

Ian MacDonald

Runner

Blake Dunlop

Location Sound at concert

Aaron Davies

Tour Manager – Richard Netes

Front of House Mix – Dave Wernham

Lights – Don McKenzie

Sound – Jono Lauti

Suppliers

Sound People – George Firth

Grouse Lighting – Paul O'Brien

Online Editing

Paul Wedel
Simon Price
Neill Andrews

Post Production Facilities Rubber Monkey Post

DaVinci Colourist –

Justin Heitman

Post Production Supervisor

George “Moroder” Nepia

Data Wrangler

Whena Thomsen

Supervising Sound Editor

Matt Stutter

Sound Pre Mix

Matt Stutter

Park Road Post Sound Re-recording mixers

Mike Hedges
Tim Chaproniere

Live Music Mix

Graham Kennedy

Music Supervisor

Laurence Alexander

Additional Music Composed by

Geoff Duncan

Original Music Recorded and Mixed at

Vertical Studios

Travel Broker – Andrew Welch

Legal Services – Matt Emery, Emery Legal, Gibson Sheat, Nigel Moody

Original Budgets and Scheduling

Angela Littlejohn
Bonnie Slater

Production Accountants – Plus Accounting

Chris Osbourne
Komal Chhiba
Sam McEnnis

Insurance

Crombie Lockwood – Phil Howard

Shihad Managed by

Dan Hennessey (ALOHA Management)

Mobile Music Recording - Radio New Zealand**Recording Engineer**

Graham Kennedy

RNZ Recording Crew

Andrew Dalziel
Chris Keogh

SHIHAD Appear Courtesy of Warner Music NZ

Warner Music NZ

Phil Howling
Jeremy Morrow
Lisa Cotter

Warner Music Australia

Libby Blakey

NZ Film Commission - CEO

Graeme Mason

Head of Development NZFC

Marilyn Milgrom

NZ Film Commission Development Executives

Chris Payne
Katherine Fry
Paul Swadel

Head of Sales and Marketing

James Thompson

Marketing Executive

Jasmin McSweeney

NZ Film Commission Legal / Business Affairs

Sarah Cull

Sarah Allerby

Naomi Wallwork

Rubber Monkey Film

Office Manager – Susan Stanford

Camera Rentals – James Ellison / Andrew Sclater / Kim Thomas

Assistant Manager – Whena Thomsen

Design and Graphics

David Peters

Animation

Phil Knight

Motion Graphics Titles

Darwin Go

Visual Effects By Dusk

Visual Effects Lead – Geoff Duncan

Compositor – Steve Cronin

Park Road Post Production

General Manager – Cameron Harland

Head of Sound – John Neill

Post Producer – Alison Ingram

Film Recording – WETA Digital**Digital Imaging Manager**

Peter Williams

Imaging Supervisor

Nick Booth

Film Recording Techicians

Daniel Ashton

Stephen Roucher

Park Road Head of Laboratory

Brian Scadden

Laboratory Post Production Supervisor

Martin Edwards

Thanks to

Dwyer Family

Radio New Zealand

Aloha Music

San Francisco Bath House

Rhythm and Vines

Hamish Pinkham

Jo Bell

Wellington City New World

Barry Insull

Anthony Donaldson

Wellington Airport

Real Groovy Wellington

Wellesley Church

Hotel Bristol

Wellington High School

Prue Kelly

Kingdom Music

Vivien and Geoff Atkinson

Hotel Esplanade (Melbourne)

Revolver Music Studios (Melbourne)

2010 Vodafone Music Awards

2011 Big Day Out

Wanuiomata Golf Course

IndeServe

Highline Gardens (New York City)

Melissa Madden

Rooftop Bar (Melbourne)

Rachel Matthews

Sara Barker

Hamish Laing

Nathan Meister

Zacuto USA

Gaylene Preston

Maria Griffith

The Rock FM

Vodafone

Thanks to NZ On Air

Brendan Smythe

Glen Osmar

Amy Bardsley
Cameron Harland
Vicky O'Hagan
Vicky Jackways
Donna Malane
Rob Sarkies
Vicky Pope
Paula Boock
Rachel Shearer
Greg Peacocke
Jon Jameson
Craig Herring
Lance Lones
Jonathan Hughes – Franklin Road
Abigail Williams
John and Lyn White
Lindsay Alexander
Beverley Alexander
Nadya Patterson
Hannah Feltham
Much More Music
Fender Guitars NZ
Direct Imports
Greer Compston
Anne Harrison – Harrisons Entertainment Law Ltd.
Mieke Vanderwalle
Brett Mills – Queenstown Camera
Robbers Dog
Mark Foster
Chris Plummer
David Coulson
Philippa Campbell
Tom Burstyn
Sumner Burstyn
Jim Scott
Olly Harmer
Suki Goodwin
Heather Goodwin
Film Wellington

Archive Footage supplied by

Lane Husband

Kevin Spring

Darryl Ward

Satellite Media

Recovery footage courtesy of ABC Archive

Warner Music

9/11 footage Courtesy of Global ImageWorks, LLC

Music awards / TV1 News Courtesy of TVNZ Television Archive

TV3 News Footage courtesy of TV3 Archive

Metallica Images - Courtesy of QPrime Management

"Dune"

Original Movie Poster Image

Courtesy of Universal Pictures

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Camera and Lenses supplied by

Rubber Monkey Film

Pacific Lightworks

Canon NZ

Shot On the Canon EOS 5D MkII and RED One

“Johnny Guitar”

Written by Lee/Young
Performed by Peggy Lee
Courtesy EMI Music NZ
Published by Warner
Chappell/Universal Music Group Pty
Limited

“Final Year Of The Universe”

(Live Version)
Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music Group
Pty Limited

“Auntie Rotter”

Written by Monk/Goodwin/Goodwin
Performed by Peter Sellers
Courtesy EMI Music
Copyright Control

“My Guy”

Written by Smokey Robinson
Performed by Mary Wells
Courtesy of Universal Music group
Published by EMI Music Group

“Don’t Let Anyone”

Written by Watson/Terris/Fraser
Performed by Jon Toogood
Published by
Mushroom Music

“It”

(Live Version)
Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music Group
Pty Limited

“Screwtop”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Courtesy of Shihad
Published by Universal Music Group
Pty Limited

“Flinch”

(Live Version)
Written by Kippenberger/Larkin
/Knight/Toogood
Published by Universal Music

“Bitter”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music Group
Pty Limited

“Hallogallo”

Written by K. Dinger/M. Rother
Performed by Neu!
Courtesy Groenland Records Berlin
Published by Universal Music Pty Ltd

“Derail”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music Group
Pty Limited

“I Only Said”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music Group
Pty Limited

“The Happy Meal”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music

“You Again”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music Group
Pty Limited

“Sport and Religion”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Courtesy Warner Music NZ
Published by Universal Music Group
Pty Limited

“Wait and See”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music Group
Pty Limited

“Subject Matter”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music Group
Pty Limited

“Down Dance”

Written by Jon Toogood
Performed by Shihad
Published by Universal Music Group
Pty Limited

“Fracture”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music Group
Pty Limited

“Clapper Loader”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music

“Debs Night out”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music Group
Pty Limited

“La La Land”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Courtesy Warner Music NZ
Published by Universal Music Group
Pty Limited

“Brightest Star”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Courtesy Warner Music NZ
Published by Universal Music Group
Pty Limited

“The Metal Song”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Courtesy Warner Music NZ
Published by Universal Music Group
Pty Limited

“Home Again”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music Group
Pty Limited

“Derail”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music Group
Pty Limited

“Pastoral”

Written by Rachel Shearer
Performed by Lovely Midget
Copyright Control

“La La Land”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music Group
Pty Limited

Sun Test

Written by Rachel Shearer
Performed by Lovely Midget
Copyright Control

“Underpass”

Written by Rachel Shearer
Performed by Lovely Midget
Copyright Control

“Comfort Me”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music Group
Pty Limited

“The General Electric”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Courtesy Warner Music NZ
Published by Universal Music Group
Pty Limited

“Coming Down”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Courtesy Warner Music NZ
Published by Universal Music Group
Pty Limited

“Spacing”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Courtesy Warner Music NZ
Published by Universal Music Group
Pty Limited

“Bullet Proof”

Written by Kippenberger/Larkin
/Knight/Toogood/Bassett
Performed by Shihad
Courtesy Warner Music NZ
Published by BMG Rights
Management/Mushroom Music and
Universal Music Publishing Group Pty
Limited

“Last day of a three day journey”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Courtesy Warner Music NZ
Published by Universal Music Group
Pty Limited

“Shot In The Head”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music Group
Pty Limited

**“The Saddest Song In The World”
(Acoustic)**

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Jon Toogood
Published by Universal Music Group
Pty Limited

“Love Is The New Hate”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Courtesy Warner Music NZ
Published by Universal Music Group
Pty Limited

“Only Time”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Courtesy Warner Music NZ
Published by Universal Music Group
Pty Limited

“My Minds Sedate”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music Group
Pty Limited

“Derail”

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music Group
Pty Limited

**“Pacifier”
(Live)**

Written by Kippenberger/Larkin
/Knight/Toogood
Performed by Shihad
Published by Universal Music Group
Pty Limited

For more information visit:
www.shihadmovie.com

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This film is based on real events. The views expressed by persons appearing in this documentary are not necessarily those of the filmmakers.

Logos –

The Rock – Vodafone - Rubber Monkey – Dolby - Canon

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