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TECHNICAL INFORMATION

89 mins | English | Australia | 2026

2K, 25fps

5:1, Stereo, Nearfield/Home Entertainment

JERBEDIAH

Ave we OK?

ANZ Distribution by
Madman Entertainment



MADMAN
ENTERTAINMENT

FEATURE DOCUMENTARY


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"A band that grew up but never apart"

"The soundtrack to a generation and a celebration of Australian youth culture in the 1990s."



"Alongside Silverchair, You Am I, Spiderbait, Grinspoon and Something for Kate, Jebediah formed part of a generation of Australian bands that dominated youth culture

before the streaming era."



Tagline

A lot can happen over thirty years.

Logline

This is the story of a band that grew up but never grew apart. Jebediah exploded onto the Australian music scene in the 1990s, becoming one of the country's most beloved bands. Their thirty-year journey is a celebration of friendship, creativity, and staying connected against the odds.

Synopsis

Jebediah exploded onto the Australian music scene in the 1990s, becoming one of the country's most beloved bands and the soundtrack to a generation coming of age. What began as four friends making loud, energetic music in suburban Perth grew into a thirty-year journey through changing lives, shifting cultural landscapes and evolving definitions of success. As the band members navigate adulthood, family life and the realities of growing older, the music continues to connect them to each other and the people they once were. Rich with rare archival footage and intimate access, ***Jebediah: Are We OK?*** is a warm, funny and deeply moving celebration of friendship, creativity and the enduring spirit of the 1990s. ●



Longer synopsis

Are We OK? is the final track on Jebediah's fifth studio album *Kosciuszko* (2011). Over time, it has come to represent something larger— an unspoken question that has followed the band across three decades.

Formed in Perth in the mid-1990s, Jebediah emerged during a defining era of Australian alternative music. Their double-platinum debut album *Slightly Odway* launched them from suburban rehearsal rooms and Triple J airplay into national prominence, helping define a golden era of Australian music and becoming part of the soundtrack to a generation.

But Jebediah: Are We OK? is the story of four friends who grew up together and, against the odds, never grew apart.

Filmed over eleven years and drawing on more than three decades of personal archives, photographs, home videos and live performances, the documentary places past and present in conversation. The exhilaration of youth and sudden success sits alongside the quieter realities of adulthood: raising families, navigating personal challenges, balancing careers and adapting to a music industry transformed by technology and changing audience habits.





Through intimate interviews and unprecedented access, the film reveals the humour, affection and occasional tensions that underpin one of Australia's longest-running creative partnerships. Along the way, the band reflects on the moments that shaped them, the music that connected them, and the enduring friendship that carried them through life's changes.

Set against the backdrop of Australian youth culture from the 1990s to today, *Jebediah: Are We OK?* becomes more than the story of a beloved band. It is a celebration of friendship, creativity and the invisible work required to stay connected across a lifetime. At once nostalgic and deeply contemporary, the film captures the joy, vulnerability and resilience of growing older without growing apart. ●



selected quotes from the band

ON GROWING UP, IDENTITY, AND TIME

“I have a funny relationship with the whole concept of growing up because in so many ways I don't feel like I have. Spending my whole adult life as a musician, there's been a side of my life where I haven't really been required to grow up much at all.” — *Kevin Mitchell*

“We've all gone through our own personal evolution. We've all become adults, at least legally speaking. It's weird to be thinking about this as the start of a new chapter after so long, but I guess it kind of is.” — *Brett Mitchell*

ON LONGEVITY AND THE BAND SURVIVING

“We'd always been this very functional band, surrounded by so much dysfunction. I honestly thought we were immune.” — *Kevin Mitchell*

“When we started the band, we never imagined that 30 years later we would still be playing shows. At least not playing shows to rooms full of people.” — *Kevin Mitchell*





ON CHANCE, MOMENTUM, AND BEGINNINGS

“That’s how all the best things in my life have happened. The other guy hasn’t turned up.” — *Brett Mitchell*

“It’s like we found a ticket on the street, and it was a winning ticket.”
— *Brett Mitchell*

ON CREATIVITY AND CONNECTION

“I need to play. I don’t want to go a week without playing. I want to be connected to people and I want to connect with people. It is one of the most joyous things I’ve discovered in this life.” — *Vanessa Thornton*

“I decided just to show Chris something I’d been writing... and he said, ‘that’s fucking cool. We should be doing that instead of learning cover songs.’ If he hadn’t reacted like that, things could have turned out very differently.” — *Kevin Mitchell*

ON CHANGE AND EVOLUTION

“I’ve always had a difficult time becoming motivated towards change... As you become an adult, sometimes a lot of the change you get is stuff you don’t want.” — *Chris Daymond* ●

why now?

Thirty years after forming in Perth, Jebediah remain one of the few Australian bands from the 1990s still performing with their original line-up. Following the release of *OIKS* —their first album in thirteen years— and a sold-out national tour, the band finds itself in a renewed creative chapter while reflecting on an unexpectedly enduring career.

At a cultural moment when 1990s Australian music, youth culture and the pre-digital era are being re-examined, ***Jebediah: Are We OK?*** arrives as both a portrait of longevity and a time capsule of a defining era. It captures not only the evolution of a band, but the passage of time across a generation shaped by alternative music, Triple J, and a distinctly Australian independent scene.

More than a music documentary, the film reflects a broader question resonating with audiences today: **what does it mean to grow older without growing apart?** ●





why audiences connect with Jebediah

FOR THOSE WHO GREW UP IN THE 90S

A vivid return to a defining era of Australian music and youth culture—when bands were discovered through radio, live shows and mixtapes, and Jebediah were part of the soundtrack to growing up.

FOR MUSIC LOVERS

A rare, long-form portrait of one of Australia's most enduring bands, offering unprecedented access across three decades of friendship, touring, creativity and survival in a changing industry.

FOR EVERYONE

A universal story about friendship, identity and belonging, exploring how relationships evolve over time and what it takes to stay connected through the shifting realities of adulthood. ●

Creative approach 'a cinematic time-capsule'

Jebediah: Are We OK? was crafted over eleven years and designed to feel like memory itself. Built from more than three decades of archival material, the film immerses audiences in the textures of Australian youth culture in the 1990s and early 2000s— from Triple J countdowns, Recovery-era television and scratched CDs to home videos, disposable cameras and suburban rehearsal rooms.

Directed by **Arlo Dean Cook**, the documentary draws on an extensive collection of personal archives, photographs, live performances and never-before-seen footage to create a layered cinematic experience where past and present exist in constant conversation. Teenage interviews collide with present-day reflections, while split-screen sequences and visual echoes reveal the passage of time across three decades of friendship, creativity and change.

Inspired by the interview techniques of Jim Jarmusch in *Coffee and Cigarettes*, the film pairs some of Australia's most beloved musicians in candid conversations about artistry, longevity, mental health and growing older in public. Featuring voices including Janet English, Adalita, Paul Dempsey, Ben Fletcher, Tim Rogers, Jane Gazzo and Dylan Lewis, these exchanges provide a broader portrait of an era that shaped Australian music culture.





Musically, the soundtrack is anchored by the unmistakable catalogue of Jebediah, while also featuring newly reimagined interpretations by artists from across Australia's independent music community.

Jebediah: Are We OK? is both a celebration of a beloved band and a cinematic time capsule of a generation. ●

key themes

THEMES EXPLORED IN THE FILM

- Friendship across three decades
- Australian youth culture in the 1990s
- The evolution of the music industry
- Creativity and ageing
- Mental health and wellbeing
- Family, identity and belonging
- Regional Australian success stories
- The enduring power of live music

filmmaker bios

ARLO DEAN COOK

WRITER / DIRECTOR /
CINEMATOGRAPHER / EDITOR

Victorian based, Adelaide born 27.12.1983

Arlo Dean Cook is an Australian writer, director, cinematographer and editor whose work is deeply rooted in music and visual storytelling. Over the past decade he has directed and filmed more than eighty music videos for artists including Jebediah, Tim Rogers, Bob Evans, Phil Jamieson, Greta Ziller and Andrew Swift.

His work is characterised by an intimate observational style and a strong sense of rhythm, developed through years of collaboration with musicians and performers. As both a filmmaker and lifelong music fan, Cook brings a unique perspective to stories about creativity, identity and artistic endurance.



Jebediah: Are We OK? marks his feature documentary directorial debut and is the culmination of an eleven-year creative relationship with the band. Through unprecedented access and decades of archival material, Cook crafts a deeply personal portrait of one of Australia's most enduring musical friendships. ●

DIRECTOR'S STATEMENT:

I never set out to become a filmmaker. For most of my early creative life I was chasing music — playing in bands, touring, and trying to build a sustainable life inside an industry that rarely allows for it. Over time, I began to understand how fragile that path is, but also how deeply it connects people who choose it.

Film arrived through that world. Working on music videos led me from writing into directing, cinematography and editing, and over time I realised film was where my instincts actually belonged — it brought together everything I cared about: music, rhythm, performance and emotion.

Jebediah: Are We OK? began when I was invited by bassist Vanessa Thornton to film Jebediah's twentieth anniversary tour. I arrived as both a filmmaker and a long-time fan, but what stayed with me wasn't nostalgia — it was the rare continuity between four people who had chosen, over and over again, to stay in a band together across decades.



As I spent time with them, I recognised something I had been circling in my own life: the question of what it takes to sustain a creative life over time, and what it costs to hold onto the friendships and identities formed in youth as adulthood reshapes everything around you.

During the making of the film I also became a father, which shifted my perspective further. Ideas around time, responsibility, creativity and endurance moved from abstract to immediate. The film became less about observing another band's journey and more about understanding my own relationship to creative survival, family, and change.

What ultimately drew me to continue was not a single-story point, but the feeling underneath it - the sense that this was about endurance, connection, and the quiet, ongoing negotiation between who we were and who we become. ●





BROOKE TIA SILCOX

PRODUCER / CO-WRITER

Perth, WA based

Brooke Tia Silcox is an award-winning Australian producer and founder of No Thing Productions. Her work spans documentary and narrative filmmaking, with a focus on stories that explore culture, identity, social impact and the transformative power of the arts.

This is Silcox's third music feature documentary following *Meal Tickets* and *Rockabul*, both of which screened internationally. Her producing credits also include *Freedom Swimmer*, *Judas Collar*, *Home: The Art of Ian Strange* and *Abdul Abdullah: The Bad Guy*. Collectively, her films have screened at more than 200 international festivals and received over 80 awards.

Recognised as a Screen Producers Australia One to Watch and recipient of both the Screenwest Emerging Producer Prize and the Brian Beaton Award, Silcox brings a multidisciplinary background in law, fine arts and cultural studies to her filmmaking practice. Through No Thing Productions, she is committed to championing distinctive Australian stories with international resonance.

PRODUCER'S STATEMENT:

This film is, in a very real way, for my teenage self — the version of me figuring out identity through music, late-night radio, borrowed CDs, and the emotional refuge of bands like Jebediah. Vanessa 'Ness' Thornton meant a great deal to me growing up; seeing her hold her place in a loud, male-dominated indie landscape with such steadiness, style and quiet strength left a lasting imprint on me as a young woman from remote Western Australia. It shaped what I believed was possible.

I originally said no to making this film five times. I had already made two music feature documentaries and was wary of returning to something so personally loaded. But Arlo Dean Cook's persistence, patience and genuine care for the people in the film eventually shifted that resistance. He is an unusually thoughtful and dedicated filmmaker, and over time the collaboration became less about convincing and more about trusting. What we ended up making is something shaped as much by conversation and life as it is by production.





In the years we've been making this film, both Arlo and I have had four children between us, and that experience has inevitably become part of the fabric of the work. We often found ourselves talking not just about structure, archive or interviews, but about creative life in real time - how you sustain it, how you protect it, and how you stay present in it while raising families. Without ever intending to, the film became a parallel exploration: of memory and youth on screen, and of adulthood, responsibility and endurance off screen. That tension —between who we were and who we are now— sits at the heart of ***Jebediah: Are We OK?***

What became most unexpected - and, in many ways, emblematic of the film itself - was the way Arlo's relationship to the band evolved over time. He began this project as a devoted fan of Jebediah, documenting a group whose music had shaped his own sense of identity and belonging. But as the years unfolded, that distance collapsed in a way none of us could have anticipated. By the end of the process, Arlo found himself stepping in as a fill-in guitarist for live performances. It's a rare and slightly surreal full-circle moment: a filmmaker who set out to observe and preserve a story becoming, in a small but very real way, part of it. ●

Interview opportunities

The core creative team and principal contributors are based across Melbourne and Perth, with availability for in-person, Zoom, or phone interviews depending on location and schedule.

The core team will also be in attendance at MIFF, with selected members available for press and media opportunities across the festival period.

MELBOURNE

- **Arlo Dean Cook** — Director / Editor / Composer
- **Kevin Mitchell** — Jebediah (Vocals, Guitar)
- **Brett Mitchell** — Jebediah (Drums)

PERTH

- **Brooke Silcox** — Producer
- **Vanessa (Ness) Thornton** — Jebediah (Bass)
- **Chris Daymond** — Jebediah (Lead Guitar)





ADDITIONAL CONTRIBUTORS/SUPPORTING VOICES

The film also features access to a wider network of influential Australian music figures, available for potential interview opportunities depending on editorial interest, including:

- **Tim Rogers**
- **Phil Jamieson**
- **Paul Dempsey**
- **Ben Fletcher**
- **Richard Kingsmill**
- **Jane Gazzo**
- **Dylan Lewis**
- **Janet English**
- **Adalita**

meet the band

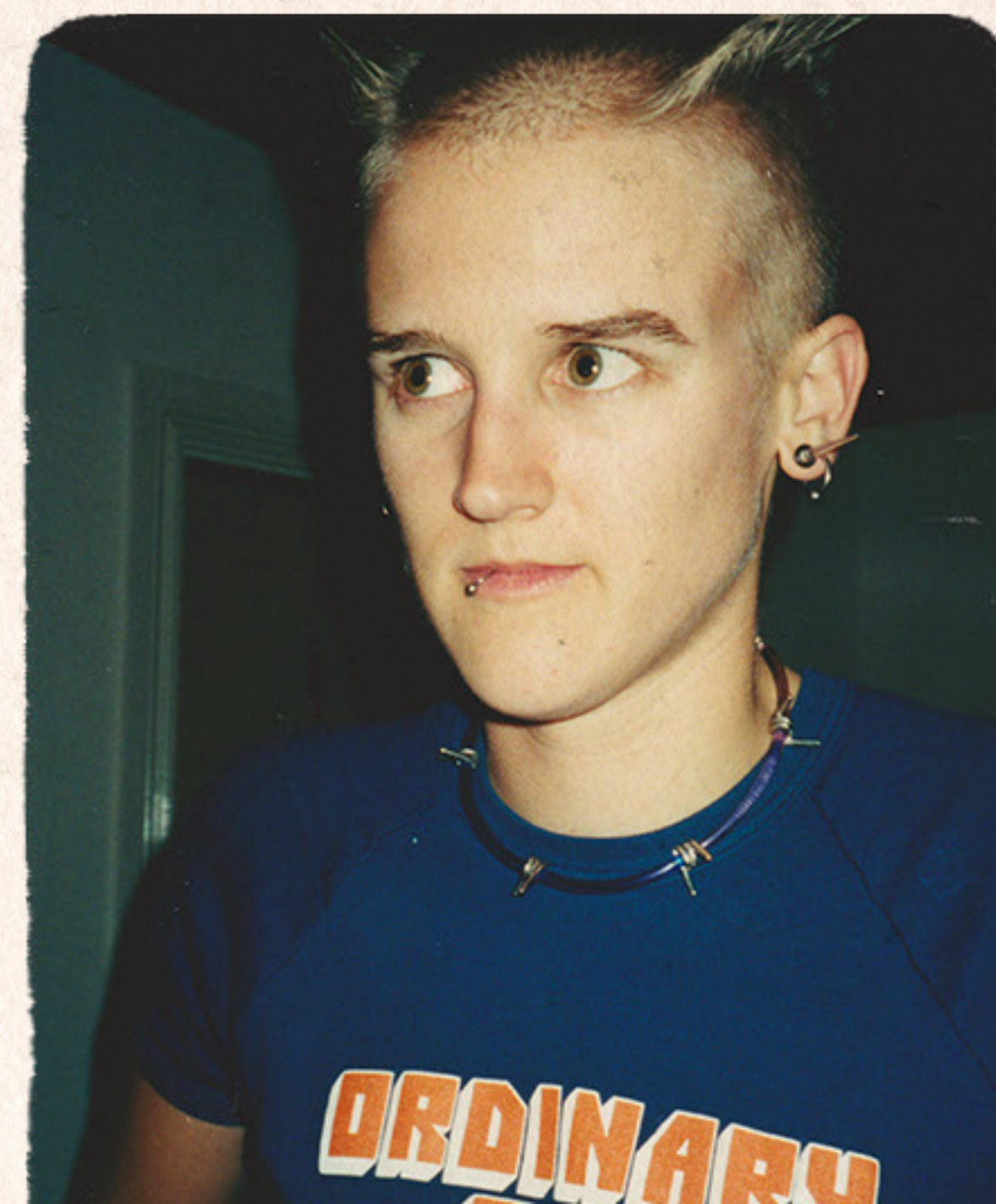
KEVIN MITCHELL (lead singer)

Kev Mitchell is best known as the unmistakable voice and frontman of Jebediah. Alongside his work with the band, he has built a parallel solo career under the name Bob Evans, revealing a different side of his songwriting - intimate, melodic and deeply reflective. Across both projects, Kev has become a rare figure in Australian music: a frontperson who has remained creatively restless while retaining a grounded, unpretentious presence in the scene. He is widely regarded as one of the most enduring and respected voices in Australian indie rock.



VANESSA (NESS) THORNTON (bass)

Vanessa "Ness" Thornton is one of the foundational figures of Australian alternative music and a quietly influential presence in Jebediah's history. As one of the few women playing bass in the Australian indie scene of the 1990s, she became an important and visible reference point for a generation of musicians who followed. Beyond Jebediah, Ness has continued to shape the Australian music landscape through a wide range of projects including End of Fashion, Tommyhawks, Axe Girl and Felicity Groom. Her contribution spans not only performance, but representation — helping redefine what a rock musician in Australia can look like.





CHRIS DAYMOND (lead guitar)

Chris Daymond's guitar work is a defining element of the Jebediah sound — melodic, inventive and often just left-of-centre in a way that helped set the band apart from their peers. Known for a playing style that mirrors his personality — playful, sharp and slightly unpredictable — Chris has helped shape some of the band's most recognisable musical moments. His contribution sits at the core of Jebediah's identity.



BRETT MITCHELL (drums)

Brett Mitchell anchors the band through every phase of its evolution. Self-deprecating about his role in the band, he has often described himself as “just a bloke who somehow ended up playing drums,” though his playing tells a different story - precise, powerful and essential to the band's live reputation. Brett's presence has been central to maintaining the chemistry and continuity of Jebediah across three decades of change. ●

JEBEDIAH

key milestones

- **1994 – Formation in Perth**

Jebediah forms in Perth, Western Australia, with Kevin Mitchell, Chris Daymond, Vanessa Thornton and Brett Mitchell, quickly gaining attention within the city's thriving DIY music scene.

- **1995 – Early Breakthrough**

The band wins the Australian National Campus Band Competition, marking their first national recognition and accelerating industry interest.

- **1996 – Triple J Breakout**

“Jerks of Attention” enters high rotation on Triple J, positioning Jebediah as a leading voice in Australia's emerging alternative rock movement.

- **1997 – Debut Album *Slightly Odway***

The album peaks at No. 7 on the ARIA Charts, remains in the Top 50 for over a year, and is certified double platinum. Signature tracks include “Leaving Home”, “Harpoon”, “Military Strongmen” and “Teflon”. “Leaving Home” becomes a generational anthem and features in Triple J's Hottest 100, cementing the band's national profile.





- **Late 1990s–2000s – Touring and Expansion**

Jebediah tour extensively across Australia, the UK, North America and Canada, sharing stages with acts including Soundgarden, You Am I and Silverchair. Albums *Of Someday Shambles* (1999), *Jebediah* (2002) and *Braxton Hicks* (2004) establish their longevity beyond debut-era success.

- **2007 – *Kosciuszko* and Radio Dominance**

The album marks a creative evolution and renewed commercial impact. Lead single “She’s Like A Comet” becomes the No. 1 most-added song on Australian radio in its first week and achieves ARIA Gold certification. The album reaches No. 6 on the ARIA Charts and remains in the Top 50 for six weeks. The national tour sells out, confirming the band’s sustained live draw more than a decade into their career.

- **2011–2023 – Continuity and Evolution**

Jebediah continue to tour and release music intermittently, balancing long-term sustainability, family life and individual creative projects — while maintaining their original lineup.

- **2023 – Hall of Fame Recognition**

Inducted into the West Australian Music Industry Hall of Fame, recognising their lasting contribution to Australian music culture.



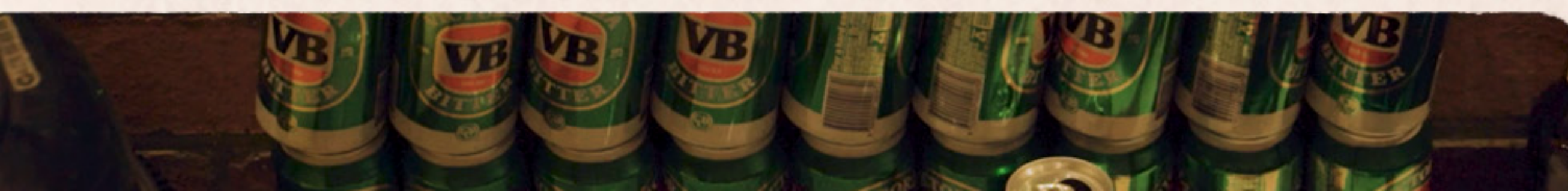
- **2024 – *OIKS* Return**

After thirteen years, the band releases *OIKS*, widely received as both a return to form and a reaffirmation of their contemporary relevance. The album debuts at No. 1 on the ARIA Australian Albums Chart and reaches Top 5 positions across digital, physical and vinyl charts. The accompanying national tour sells out, underscoring their enduring audience connection.

- **2024–present – Three Decades On**

More than 30 years after forming, Jebediah remain active recording and touring artists, continuing to reach new audiences while retaining a deeply loyal fanbase — one of Australia’s most enduring alternative rock bands.





well-being support

Jebediah: Are We OK? contains discussions relating to mental health, grief, addiction and personal challenges. The filmmakers encourage anyone affected by these themes to seek support.

The production is proud to acknowledge the support of Support Act, Australia's music industry charity. Support Act provides crisis relief, mental health and wellbeing services to musicians, managers, crew and other music industry workers across the country. Through counselling, wellbeing programs and financial assistance, Support Act plays a vital role in supporting the people who make Australian music possible.

For confidential support and guidance, Support Act's free and confidential Wellbeing Helpline is available 24 hours a day, 7 days a week:

SUPPORT ACT WELLBEING HELPLINE

Phone: **1800 959 500**

Website: **supportact.org.au**

SUPPORTACT
The heart & hand of Australian music

If you or someone you know requires immediate assistance, please contact emergency services (000) or your local crisis support service. ●



partners

We could not have made this film without our financing partners:

MADMAN

MIFF PREMIERE FUND

VAM MEDIA

SIAMESE

THE CORNER HOTEL

MATON GUITARS

HEAPS NORMAL NON-ALCOHOLIC BEER

SCREENWEST & LOTTERYWEST

VICSCREEN

MIND THE GAP

NUDE RUN

JEBEDIAH Are we OK? credits list



SCREENWEST and LOTTERYWEST
presents

In Association with
MELBOURNE INTERNATIONAL FILM
FESTIVAL PREMIERE FUND

In Association with
VICSCREEN and NO THING
PRODUCTIONS

A Film by
ARLO DEAN COOK

Directed and Written by
ARLO DEAN COOK

Produced and Co-Written by
BROOKE TIA SILCOX

Cinematography and Edit by
ARLO DEAN COOK

Executive Producers
SARAH WIEGARD
BRENDAN HUTCHENS

Story Consultant
MAX BARTON

Additional Editing and Edit Consultant
DANIEL WIECKMANN

Edit Consultant
GRACE EYRE

Edit Assistant
SAXON WRIGHT

Animation by
GINA MOORE

Art Director
CALLUM PRESTON

Graphic Design by
ASHLEY DOODKORTE and JULIAN PAUL

Line Producer
ROSE GRANDILE-PIZZI

Production Assistants
ALZBETA REKOSH
CATALINA ANDERSON
ELSIE SHAW
JANE BENNETT

Development Producer
JESSICA MITCHELL

Development Script Consultant
GERALD LILLYWHITE

Development Edit Consultant
KEN SALLOWS

Additional Camera by
CHRIS DAYMOND
SEAN McDONALD
DORIAN HISCOCK
ANTHONY KORENY
STEPHEN PACKER
QUINCY BUCHANAN
YSBRAND BRANDSMA
JOHN BARRINGTON

Additional Sound Recording by
CHRIS MURRAY
ELLIOT KLEIN

Narration Recording by
SUNDOWN STUDIOS



In order of appearance

KEVIN MITCHELL
BRETT MITCHELL
VANESSA THORNTON
CHRIS DAYMOND
JANE GAZZO
MICK MOLLOY
PAUL MCDERMOTT
DYLAN LEWIS
JANET ENGLISH
RICHARD KINGSMILL
ANITA EMOR
ANDREW RENTON
AL BALMONT
ADALITA
BEN ELY
QUAN YEOMANS
TIM ROGERS
ANDY KENT
MARK TUNALEY
HEATH BRADBY
JANET MITCHELL
BRIAN MITCHELL
ADAM MITCHELL
JOHN O'DONNELL
BEN FLETCHER
PAUL DEMPSEY
JULIAN CARROLL
CLINT HYNDMAN
NEILL KING
DAVE DAVIS
ERICA DAYMOND
MARK TROMBINO
KRISTEN MITCHELL
PHIL JAMIESON
MATT PRYOR

JIM ADKINS
BELINDA DAYMOND
KRAM
DR JIM GILL AO
ADDISON AXE
THEA WOODWARD
JESS JUNE HARRIS
JUSTIN BURFORD
ROB THORNTON
JULIE THORNTON
MYF WARHURST
JAMES MATHIESON
CYBELE MALINOWSKI
DAVE PARKIN
CATH HARIDY
KERRY HOWELL
DAVEY LANE
ANDREW DENTON
PAT DAVERN
DREW GODDARD

Post Producer

BROOKE TIA SILCOX

Colour and Online Facility

SIAMESE

Siamese Executive Producers

MERLIN EDEN
FRANCESCA HOPE

Online Editors

CAITLAN O'CONNOR
ELAINE SMITH

Motion Graphic Design

KRISTEN KING

Colourist

CAITLAN O'CONNOR

Supervising Sound Editor

XOE BAIRD ASSG

Re-Recording Mixer

RIC CURTIN ASSG

Dialogue Editor

BENJAMIN MORRIS

Foley Artist & Editor

CHLOE TURNER

Foley Recordist

ADAM CONNELLY

Composition by

ARLO DEAN COOK

Music Producer and Mixer

DAVE PARKIN

Unit Photographers

JESSICA WYLD
EZRA ALCANTRA
RICHARD CLIFFORD



music credits

JERKS OF ATTENTION

Performed by Arlo Dean Cook, Stacey Gray, Tim Smyth
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed by Sony Music Publishing (Australia) Pty Limited

LEAVING HOME

Performed by Jebediah
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed courtesy of Sony Music Entertainment (Australia)
By arrangement of Sony Music Entertainment Australia Pty Ltd
Licensed courtesy of Sony Music Publishing (Australia) Pty Limited

LEAVING HOME (LIVE)

Performed by Jebediah
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed by Sony Music Publishing (Australia) Pty Limited

MONUMENT

Performed by Ben Fletcher, Xani Kolac
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed by Sony Music Publishing (Australia) Pty Limited

MONUMENT

Performed by Jebediah
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed courtesy of Sony Music Entertainment (Australia)
By arrangement of Sony Music Entertainment Australia Pty Ltd
Licensed by Sony Music Publishing (Australia) Pty Limited

BERLIN CHAIR

Performed by You Am I
Written by Tim Rogers, Andy Kent, Mark Tunaley
Licensed courtesy of rooArt
By arrangement of Sony Music Entertainment Australia Pty Ltd
Published by Universal Music Publishing Pty Ltd

TRACKSUIT

Performed by Jebediah
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed courtesy of Sony Music Entertainment (Australia)
By arrangement of Sony Music Entertainment Australia Pty Ltd
Licensed by Sony Music Publishing (Australia) Pty Limited

TRACKSUIT (LIVE)

Performed by Jebediah
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed by Sony Music Publishing (Australia) Pty Limited

FERRIS WHEEL (LIVE)

Performed by Jebediah
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed by Sony Music Publishing (Australia) Pty Limited

SMILER (LIVE)

Performed by Jebediah
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed by Sony Music Publishing (Australia) Pty Limited

MISTER MASONIC (LIVE)

Performed by Jebediah
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed by Sony Music Publishing (Australia) Pty Limited

JERKS OF ATTENTION (LIVE)

Performed by Jebediah
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed by Sony Music Publishing (Australia) Pty Limited

JERKS OF ATTENTION

Performed by Arlo Dean Cook
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed by Sony Music Publishing (Australia) Pty Limited

PUCKDEFENDER

Performed by Jebediah
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed courtesy of Sony BMG Music
Entertainment (Australia) Pty Limited
By arrangement of Sony Music Entertainment Australia Pty Ltd
Licensed by Sony Music Publishing (Australia) Pty Limited

PUCKDEFENDER (LIVE)

Performed by Jebediah
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed by Sony Music Publishing (Australia) Pty Limited

MILITARY STRONGMEN (LIVE)

Performed by Jebediah
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed by Sony Music Publishing (Australia) Pty Limited

AQUA-LUNG (REMIX)

Performed by Kevin Mitchell, Dave Parkin, Xani Kolac
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed courtesy of Civilians
Licensed by Sony Music Publishing (Australia) Pty Limited

SPOIL THE SHOW

Performed by Jebediah
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed courtesy of Sony BMG Music
Entertainment (Australia) Pty Limited
By arrangement of Sony Music Entertainment Australia Pty Ltd
Licensed by Sony Music Publishing (Australia) Pty Limited

SPOIL THE SHOW (LIVE)

Performed by Jebediah
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed by Sony Music Publishing (Australia) Pty Limited

MILITARY STRONGMEN

Performed by Jebediah
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed courtesy of Sony Music Entertainment (Australia)
By arrangement of Sony Music Entertainment Australia Pty Ltd
Licensed by Sony Music Publishing (Australia) Pty Limited

TEFLON

Performed by Jebediah
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed courtesy of Sony BMG Music
Entertainment (Australia) Pty Limited
By arrangement of Sony Music Entertainment Australia Pty Ltd
Licensed by Sony Music Publishing (Australia) Pty Limited

HARPOON

Performed by Jebediah
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed courtesy of Sony Music Entertainment (Australia)
By arrangement of Sony Music Entertainment Australia Pty Ltd
Licensed by Sony Music Publishing (Australia) Pty Limited

ARE WE OKAY? (REMIX)

Performed by Jebediah
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Licensed courtesy of Jebediah Pty Ltd
Licensed by Sony Music Publishing (Australia) Pty Limited

TO YOUR DOOR

Performed by Jebediah
Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
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Composition by Addison Axe, Jess June Harris,
Vanessa Thornton, Thea Woodward
Lyrics by Addison Axe
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Addison Axe, Brendan Biddiss, Fraser Cringle,
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Composition by Addison Axe, Brett Mitchell, Vanessa Thornton
Lyrics by Addison Axe
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SHE'S LIKE A COMET

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Written by Kevin Mitchell, Vanessa Thornton,
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HIGH (HORSE)

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THE LINE

Written and Performed by Arlo Dean Cook

THE HOKEY POKEY

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THINGS FALL APART

Written and Performed by Julian Douglas
Engineered by Gareth Parsons and Andrew Mostyn
Powell at Northwood Apartment Studios

INTERVENTION

Written and Performed by Arlo Dean Cook

PLEASE LEAVE

Performed by Angus Burns
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Written by Kevin Mitchell, Vanessa Thornton,
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MONUMENT

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ANIMAL

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Written by Kevin Mitchell, Vanessa Thornton,
Chris Daymond, Brett Mitchell
Engineered by Jae Laffer
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ARE WE OKAY?

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Written by Kevin Mitchell, Vanessa Thornton,
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APRIL SLUMBER

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AQUA-LUNG

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MOTIVATION (LIVE)

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DON'T STOP

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By Jebediah

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WE DON'T UNDERSTAND YOU

By Front End Loader

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music videos and behind the scenes rushes

FEET TOUCH THE GROUND

Directed by Jenni Wetters
Produced by Rob Bygott
Cinematography by Mark Parish
Gaffer Perry Sandow
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By arrangement of Sony Music Entertainment Australia Pty Ltd

ANIMAL

Directed and Produced by Jenni Wetters and Rob Bygott
Cinematography by Mark Parish
Gaffer John McMullen
Courtesy of Sony Music Entertainment (Australia)
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HARPOON

Directed and Produced by Jenni Wetters and Rob Bygott
Animation by Gina Moore
Courtesy of Sony Music Entertainment (Australia)
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LEAVING HOME and JERKS OF ATTENTION

Directed and Produced by Shannon Ruddock
Produced by Jenni Wetters
Cinematography by Mark Parish
Gaffer John McMullen
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TEFLON

Directed and Produced by Shannon Ruddock
Produced by Jenni Wetters
Cinematography by Mark Parish
Gaffer Rob Bygott
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PLEASE LEAVE

Directed and Produced by Jenni Wetters and Rob Bygott
Cinematography by Mark Parish and Rob Bygott
Gaffer John McMullen
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STAR MACHINE

Directed by Jenni Wetters
Cinematography Mark Parish, Rob Bygott,
John McMullen, Jenni Wetters
Courtesy of Sony Music Entertainment (Australia)
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FALL DOWN

Directed and Produced by Jenni Wetters
Cinematography by Mark Parish
Choreography by Jane Murray
Courtesy of Sony Music Entertainment (Australia)
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NOTHING LASTS FOREVER

Directed by Jenni Wetters
Cinematography by Mark Parish and Torstein Dyrting
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ELOUERA

Directed by Jenni Wetters
Cinematography by Mark Parish

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FRIDAY COME FIVE

By Bob Evans
Directed by Jenni Wetters
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SHE'S LIKE A COMET

Directed by Alex Ryan
Cinematography by Adam Howden
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CAPTAIN (MILLION MILES AN HOUR)

Something for Kate
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Cinematography by Harry Joaquin Charnock
Production Assistant Ash Morgan

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in touring after the loss of their father; The Truth About Jebediah,*
Article by Andrew McMillen, Photography by Carine Thevenau
Licensed courtesy of Rolling Stone AU/NZ with thanks to Vinyl Media

Twitching Time For Jebediah,

Written by Sue Yeap, The West Australian, 1 August 1996
*Born Again - Free from the pressure of a major label Perth band
Jebediah give birth to a new album,*
Written by Bob Gordon, photographs by Ken Maley, The West
Australian, 8 July 2004

Jebediah Falling Joys, Rave Magazine, 6 - 12 November 2001

Jebediah, Odway Out,

Xpress Magazine, Issue 551, 4 September 1997
Jebediah, Of Someday Shambles,
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Jebediah the Cream of the Crop,
WAMI Festival Edition, Xpress Magazine,
Issue 1266, April - September 2020
Jebediah, Every day is Like Someday,
Written by Bob Gordon, Photographs by Sophie Howarth,
Xpress Magazine

Leaving Home, Feeling Slightly Odd, The Drum Media,
Issue 358, 2 September 1997, Photography by Sophie Howarth
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Jebediah, Neala Johnson Gets Up and Down with Kevin Mitchell,
Beat Magazine, Issue 797, 27 February 2002

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Gillian Lee and Julian Douglas

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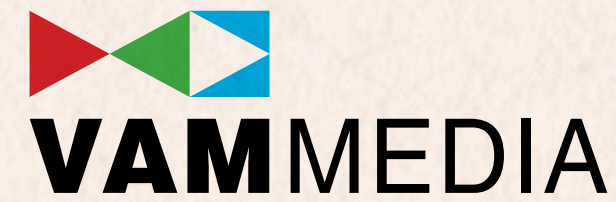
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On the traditional country of the Whadjuk
Noongar people of the Noongar Nation



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