

The Tim Minchin Power Hour Director's Commentary

- This is gonna be much more bullet-point-y than my last little commentary sheet, but there's still a pretty good amount of fun facts I wanted to share, so here we are!
- The reason this (and the next 3 Power Hours) are called 'The [Artist] Power Hour' is because whenever I'm driving and multiple songs by the same artist play in a row on shuffle, I always mutter to myself "Oh damn it's the [Artist] Power Hour I guess..."
That's all.
Anyway, enjoy the song-specific trivia!

Ego; Act I – Cage

- Aussie accent reveal!!! A common thread with these songs. Mostly because Tim Minchin and I are both Australian, so it would feel wrong not to include it.
- The instrumental solo at the beginning is made to be almost musically identical to the original, with some super minor tweaks, but played using two super heavy lead synths and three electric guitars instead of a violin.
- The first main verse switches between 5 separate 'edits' of the same vocal take. One as normal, one pitched down and formant-shifted (sound familiar?), one heavily autotuned (:O), one with a radio/vinyl filter, and one distorted.
Interpret that however you'd so please.
- Yes, the "There's probably subtext... ..who gives a fuck" line is originally from Cage-Nerd, not from my cover of Mucka Blucka. So it's sort of an inverse-reference.
- The end of this song is made to transition quickly (though technically not seamlessly) to Art, due to the fact that the original song (Cage-Nerd) includes all three 'acts' of my cover.

Ego; Act II – Art

- Don't worry, I don't actually hate all of you. This is just a dramatization and exaggeration of some of the emotions that come with showing people the inner machinations of your brain for a living. I'm a 22-year-old who makes music for a living and there's no other position I'd rather be in, so don't spend your concern on me.
- The point of this song is to sort of flip the original a little bit so that instead of being about having made it in the industry and the acceptance of falling off and losing status, it's more about the climb and struggles that I will presumably face as my career *hopefully* continues on an upward trajectory.
It's a bit hyperbolically angry, but I genuinely think it hides a tinge of optimism, with a sort of "enjoy the fun while it lasts" vibe. (Let's hope it lasts a while, I guess!)
- Yes, The Dance. Very fun. Very silly. Very queer, in whichever definition you would so choose. Heartbreaking news though: I didn't make it! It's actually ripped ~~straight~~ from Tim Minchin's 2011 Heritage Orchestra show, where he jumps on top of the piano stool and does a quick dance. Admittedly, the video shows it from an annoyingly wide angle, so I had to make some executive decisions on my end, and the outfit and lighting changes are obviously custom, but still. Credit where it's due.
- And yes, you're allowed to like The Dance. If I didn't like The Dance myself then I wouldn't have left it in.
- During the last chorus, you can hear the "I'm in a cage" line from Act I, swapping between ears. That's actually a direct rip from Act I, as opposed to a re-recording, as I worked on the three acts sequentially, and thought it'd be fun to use a sample as opposed re-taking it.
- Once again, the song ends fairly abruptly, so it can switch to Nerd quickly.

Ego; Act III – Nerd

- Basically the main reason this commentary is worth making. This one has a lot of references and little treats, as well as a few other fun facts.

- Lots of slight lyric changes in this one to more accurately represent how I feel. Little things like “He loves all of his mates’ tattoos” as opposed to the original “He’s fine that his mates have tattoos.”

I’m not going to go into every single one because there’s a lot, so if you care enough, feel free to bring up the original lyrics and mine side-by-side.

- My very first usage of the Mythic-Rare Australian C-Bomb (actually very common if you spend any amount of time here) shows up at the ‘drop’, for lack of a better word.

Right after “And when he tries to act tough, you can tell he’s tricking.”

I was concerned that people would get offended by it, but it’s also the closest thing we have to culture so... stuff it.

- ‘getting pissed’ is an AU/UK/NZ slang for getting drunk, by the way, for those unaware.

- And here come the references!!!

“’Cos he’s never really been part of the scene.

Give him Guns N’ Roses, he’ll take BDG”

Hard-panned vocals singing “If you’ve got a song inside, don’t hide it. Don’t lock it inside.”

“He’s more into Tally than The Stones”

Left-panned vocals singing “Do you like how I walk? Do you like how I talk?”

“He’s more Mr. Minchin than Ramones”

Left-panned vocals singing “I’m in a cage.”

“He likes Will Wood and That Handsome Devil”

Right-panned vocals singing “One day you’re going to die.”

“He knows all the words to Charlie’s Inferno”

Left-panned vocals singing “Excuse me, sir!” (plus the strings referencing the first arpeggio from the original song.)

“He spent his teenage years playing video games and losing sleep.”
No reference at this exact moment, but keep the lyric in mind for the next section.

During the entire “Yeah, you’ve either got it or you don’t/Yeah, you’ll either rock it or you won’t” section

A collection of short video game OST references.

In order:

Dr. Wily’s Castle – Mega Man 2

Song of Storms – The Legend of Zelda: Ocarina of Time

Route 209 – Pokemon Diamond and Pearl

Moon Theme – Ducktales

Field of Hopes and Dreams – Deltarune

Aquatic Ambience – Donkey Kong Country

Dire, Dire Docks – Super Mario 64

Gourmet Race – Kirby: Superstar

Megalovania – Undertale

A double fun-fact here: All of those OST tracks are tracks that I remixed at some point a long, long time ago on my old YouTube channel, so this little section acts sort of as a celebration of where I came from and who I am. I think most of those remixes hold up really, really poorly, but they’re still part of my core identity and growth as a musician.

A TRIPLE fun-fact: The first letters of the three acts of Ego (Cage, Art, Nerd) all spell out ‘CAN’, which is a hilarious, amazing and completely accidental parallel to the old YouTube channel (which was called CanOfSoup (and you thought ‘Chonny Jash’ was fucking stupid.))

- The instrumental section at the end is a direct quote of Stairway to Heaven by Led Zeppelin (which is referenced earlier in the song: “*So while the other kids were learning Stairway...*”)

This was in the original Cage-Nerd as well, but putting this cover out has shown a hilarious gap in knowledge from my audience to the very existence of Stairway to Heaven. Not a problem or anything, but after

spending years in high school listening to everyone who ever picks up a guitar learn that bloody song, seeing a big portion of my audience not even realize what it is has been very, very funny.

Also a cheeky quip in the written lyrics for this bit:

“Enter 13-year-old at Guitar Center, but the orchestra knows something we don’t”

Aside from being a joke about newbies picking up guitars at stores and playing The Forbidden Riff, it’s also an almost-imperceptibly subtle hint at the fact that Not Perfect is basically an entirely orchestral piece, and Nerd was released two days prior.

Grew On Me

- Really not a lot to say about this one, as not much is changed from the original (and none of the lyrics.)

Despite that, however, I do personally like to consider my version to be about something other than “that creepy-uppy kind of love”, as Tim Minchin puts it.

The metaphor is too great and versatile to say what I consider mine to be about, so I’ll leave it to interpretation for you, the audience.

The Death of the Author or whatever.

- I will say, on a personal note, this was a very fun exercise in vocal tone. I tried to slowly get more gritty/aggressive in my tone as the song went on, and I’m really fond of how it turned out.

- Also, I can’t pinpoint why, but every post-verse section (e.g “*And now you’re in my heart*”/”*Now I can’t feel my legs*”) makes me think of Zora Hall from Zelda: Majora’s Mask.

Strange how the brain works.

- Truly though, the saddest part about this song is being unable to hit the high B-flat that Tim Minchin sings in his version and having to sing it lower instead...

Not that I’m salty about it or anything...

Not Perfect

- ACTUAL VIDEO ACTUAL VIDEO ACTUAL VIDEO ACTUAL VIDEO

- Lyrically, this one remains pretty much identical to the original, but with an extra verse added at the beginning and end of the song to add a little bit of context for me specifically.

- This one in particular is one I'm extremely proud and fond of, despite the fact that the video aspect almost got entirely scrapped.

My camera is, frankly, pretty fuckin' shit. It's maybe two decades old and designed for photography, not videography. It shoots at 720p 30fps and can't handle any lighting that's not pure sunlight, and trying to use it without any assistance from a second person is torturous.

(I'm also a sound engineer, not a filmmaker, and have no real clue what the hell I'm doing.)

The result of that is that after spending a few hours recording and filming the takes for the song and bringing them over to the PC and watching them, I realized they looked genuinely terrible.

THANKFULLY Premiere's editing and colour-grading tools and all that fun nonsense are powerful enough that even I – an idiot who knows nothing about editing, colour-grading and all that fun nonsense – was able to end up salvaging it into something I like.

It's not perfect, but it's mine.

Separate from that though, this is the first song I've ever produced that has **no** pitch correction at all. (Autotune, Newtone and Melodyne are crying in the club rn.)

Since starting to sing in the songs I make, my vocal technique has definitely improved heaps and heaps, and the amount of correction I've needed for each song has lowered drastically, but I would still always use it to touch things up and make sure it sat nicely in the mix.

However, for Not Perfect in particular – a song that already shows a great deal of vulnerability, in my opinion – I wanted to double down and make sure I didn't use any at all, and I'm really quite happy with how it turned out.

Once more: it's not perfect, but it's mine.

- Also, this video is the origin of all the thumbnails and backgrounds for the other four Tim Minchin covers. There isn't necessarily any direct theming or 'characters' for each of the four coloured backgrounds, but I did put a little bit of thought into which one should be used for which song.

Interpret that however you'd please.

(Someone noticed that I used the same colours that are prominent on the cover of Tim Minchin's 'Groundhog Day' Musical album on Spotify. That is truly just an insane coincidence, as I'd never seen that cover before in my life.)

- Frankly, I think the rest of it is pretty self-explanatory, or metaphorical enough that it doesn't warrant an explanation, so I think I'll leave it there.