

ORIGINAL TELEVISION MINI-SERIES SOUNDTRACK

A COXKNIGHT PRODUCTION

AFTER THE DELUGE



MUSIC BY Cezary Skubiszewski

move

A COXKNIGHT PRODUCTION in association with APOLLO FILMS

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award-winning composer of 'La Spagnola', 'Bootmen' and 'Two Hands'



- 1** Deluge *Opening Credits* 1'35"
- 2** Beautiful Name 3'26"
- 3** Detailed Examination 2'40"
- 4** Wicklow Lament 1'34"
- 5** Love At War 5'30"
- 6** Marty 1'56"
- 7** *Laudate Dominum* (Mozart) 4'19"
- 8** Dancing In The Pool 2'27"
- 9** The Battle 2'32"
- 10** I Don't Want To Be Married To You 1'58"
- 11** 'Meditation' from *Thaïs* (Massenet) 5'03"
- 12** Intimacy 2'03"

- 13** The Angel 1'30"
- 14** Maggie in Scotland 2'16"
- 15** The Last Kiss 1'08"
- 16** Café Reggae 3'08"
- 17** Flirting 2'10"
- 18** 'Music, Spread Thy Voice Around' from *Solomon* (Handel) 3'41"
- 19** Wicklow Lament *End Credits* 4'05"

Bonus Track

- 20** Violins Are Burning 3'30"

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OPTUS TV

GRANADA



move

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AFTER THE DELUGE

The story weaves together the lives of four ordinary men at a critical time in their family history. The patriarch, Cliff, is suffering from Alzheimer's and has begun to live in his past. As his three estranged sons – Alex, Martin and Toby – reluctantly draw together to find institutional care for him, Cliff wrestles with the demons of his past. Buried memories of the Second World War percolate disturbingly through the mundane reality of his daily care. Much of the story is told from Cliff's point of view in a febrile world where only the audience can piece together the reality of his life and understand the extent of his sacrifice.

Like so many men of his generation who could not help but bring the unstated horrors of the Second World War to the dinner table, Cliff's relationship with his family suffered beyond repair. After all they had endured, these men returned desperate for normalcy, to prune roses, mow lawns, and discipline their children. Anything to keep at bay the uncontrollable nightmare of the past. Their legacy has been bequeathed to a generation of men already struggling to define themselves in a post feminist world where notions of maleness and fatherhood are up for grabs.

Against this background are woven the modern day stories of Cliff's sons as they in turn struggle to come to terms with the roles they have played as brothers, sons and men. Alex – the troubled middle child is himself in turmoil with the collapse of a long marriage and the subsequent battle for his children and a new identity. His elder brother Martin, a wild boy musician has eschewed his remarkable musical talent for a now dwindling pop fame. And Toby, their younger brother, the forgotten child, hides in the suburbs too frightened to accept that his ideal of a family will never be realised.

In the end, when the war of words quietens, it is music which offers a respite from the old resentments, and music which eventually reconciles the brothers to the loss of a man they could never be good enough for.



1 Deluge — Opening credits.

2 Beautiful Name — We hear it for the first time when Young Cliff meets Maggie on the double-decker bus in London. Reappearing in different forms, this theme accompanies the love story throughout.

3 Detailed Examination — The music for Toby and his wife Beth. This version is played in a street scene when she compares herself to Marty's young girlfriend.

4 Wicklow Lament — This was written as a tune that Cliff (father) and Marty (son) recorded as a violin duet when Marty was a boy. The version on the CD is a duet for violin and guitar performed when Marty comes to visit his father in the nursing home.

5 Love at War — Connects the Cliff and Maggie love story with the horrors of war and their separation, caused by it.

6 Marty — It is his theme, dark and deep electric guitar.

7 *Laudate Dominum* (Mozart) — On the raft in the middle of the ocean Sid whispers a childhood memory of hearing Mozart's music played in Cardiff Cathedral when he was a boy. Its purity and grandeur is a contrast to the horrors and misery of the war.

8 Dancing in the Pool — It is a 40s-style tune that accompanies a swimming pool exercise class in the nursing home where Cliff lives.

9 The Battle — Orchestral and percussive music reflects the horrors of war. The music has two parts: a) during the panic as the men jump ship and scramble for places on boats and b) the aftermath.

10 "I don't want to be married to you anymore" — Alex's theme, used to trace the drama of his marriage and career breakdowns.

11 'Meditation' from *Thaïs* (Massenet) — This piece recurs several times, in different arrangements. First as a solo violin when Maggie plays at the music competition in London, again when she meets Cliff many years later and they play this piece together on one violin. This is Maggie's theme.



12 Intimacy — Alex in bed with his wife.

13 The Angel — Old Cliff remembers the scene in the military hospital. He's wounded and yet determined to find Maggie.

14 Maggie in Scotland — After the war Cliff finds Maggie married to a farmer and living in Scotland. He is devastated by the encounter.

15 The Last Kiss — Kelly gives Alex a surprise visit and spends the night with him.

16 Café Reggae — Alex feels liberated after he leaves his job and the corporate life that went with it.

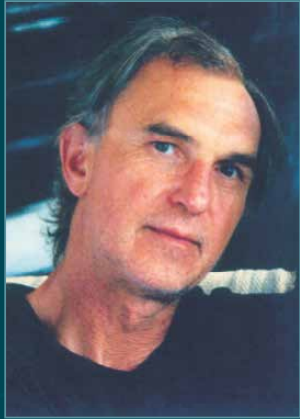
17 Flirting — Annie and Marty.

18 'Music, Spread Thy Voice Around' from *Solomon* (Handel) — Cliff's funeral.

19 Wicklow Lament — End Credits — an orchestral version of Cliff and Marty's theme.

20 Bonus track: Violins are Burning — A song from Marty's band, 'The Lost Boys'.





Cezary Skubiszewski

Awards and Prizes

AFI Awards

Best Original Music

(*La Spagnola* and *Bootmen*)

APRA Awards

Best Film Score (*Two Hands*)

Australian Guild of Screen Composers

Awards

Best Music for a Feature Film (*Two Hands*)

Best Soundtrack Album

(*The Sound of One Hand Clapping*)

Best Music for an Advertisement

(won twice)

Film Critics of Australia

Best Music Score Award (*Bootmen*)

Asia-Pacific Film Festival

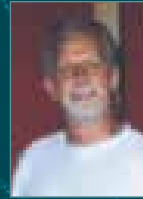
Best Music (*Lilian's Story*)

Centenary Medal 2003

*For Service to Australian Society and
Australian Film Production*

Nominations

2 x ARIA, 6 x APRA and 5 x AFI



Andrew Knight

Cezary Skubiszewski

A note from Writer/Producer, Andrew Knight

It is very unusual in the film-making process to start considering your composer prior to actually writing the script - but such was my experience with *After the Deluge*. Somewhere in my rattled head I knew, if I was to write a piece with a concert violinist at its heart, a piece where sublime music was the only real connection – then I needed someone pretty brilliant to drag me through it. I felt this especially given I know only three major chords on the guitar and can only play two of them.

There seemed to be only one real choice. Cezary's music you notice. His music always moves you. Somewhere in his European background he has reached the essence of romanticism. Somewhere in his Polish upbringing, he has learned to temper this with a haunting melancholic sensibility. And somewhere in the man himself he has kept abreast of a thousand different contemporary trends which keep his scores alive and relevant.

I began stalking Cezary some years back before I'd written much more than a script outline. I followed the man into book shops, feigned interest in Polish history, and shouted him so many coffees he now threatens renal failure. And somehow I managed to convince him it was in his best interest to compose not only a sublime score but also lend his name to various appalling pop tunes, locate and record several major classical pieces, come up with a forties jazz theme and invent an ancient and much loved Irish Air.

In all he had to create some sixty different musical cues. That he has achieved this and so much more is not only a miracle but remains for me one of the most enjoyable creative collaborations of my career. I hope this CD conveys some of the pleasure of that experience.

Andrew Knight

Music composed, arranged and produced by Cezary Skubiszewski
Victorian Philharmonic Orchestra conducted by:
Daryl McKenzie 1, 2, 3, 5, 9, 13, 14, 19 – Brett Kelly 7,11,18

Choir directed by: David Ashton-Smith 7,18
Soprano solo: Cathryn Ashton-Smith 7
Violin: Marcelle Nalette 2,11, 14
Nigel MacLean
1(cadenza), 4, 6, 9, 12, 13, 20
Rudolph Osadnik 5
Guitar: Shane O'Mara 1, 3, 4, 6, 10, 12, 15, 16
Mario Lattuada 2, 5
Claude Corranza 17
Charlie Rooke 20
Indian flute: John Barrett 5
Cello: Peter O'Reilly 10, 15
Oboe: Vicky Philipson 2, 19
Bass: Steven Hadley 3, 6, 8, 16
Joe Creighton 20
Percussion: Robert Clarke 1, 5, 9, 14, 19
Jan Skubiszewski 1, 6
Drums: Peter Luscombe 16
John Watson 20
Piano & organ: Cezary Skubiszewski
Orchestration: Daryl McKenzie
Orchestral consultant: Rudof Osadnik
Orchestral contractor: Ron Layton

Recorded and mixed by: Robin Gray at Allan Eaton Studio
(27 January – 8 February 2003)

Additional mixing: Adam Rhodes

“Wicklow Lament” and “Violins are burning” recorded and mixed by
MichaelLetho at Sing Sing Studios (Melbourne)

“Detailed Examination” mixed by Andy Baldwin

Mastered by: Ross Cockle (20 May 2003)

With a special thank you to Andrew Knight for the inspiration. I also would like to thank Brendan Maher, Richard Keddie, Andrew Wiseman, Uri Mizrahi, Banu Erzeren, Yvonne Collins, Hugo Weaving, Aden Young, Jo Ford, Emily Johnston, Carolyn Daffey, Andrea Denholm, Andrew Kotatko, everyone at Move Records, and my wife Lee for their wonderful support.

Cezary Skubiszewski

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DAVID WENHAM HUGO WEAVING SAMUEL JOHNSON ADEN YOUNG

RAY BARRETT as Old Cliff and RACHEL GRIFFITHS

CATHERINE McCLEMENTS VINCE COLOSIMO KATE BEAHAN ESSIE DAVIS

production designer JO FORD director of photography GEOFF BURTON ACS costume designer SANDI CICHELO

casting NIKKI BARRETT editor URI MIZRAHI line producer YVONNE COLLINS

composer CEZARY SKUBISZEWSKI developed with and additional writing DEB COX

writer ANDREW KNIGHT executive producers ANDREA DENHOLM DEB COX and SUE MASTERS

producers RICHARD KEDDIE ANDREW KNIGHT and ANDREW WISEMAN director BRENDAN MAHER