

original motion picture soundtrack



THE RAGE IN PLACID LAKE

music by cezary skubiszewski



the **Rage** in **Placid Lake**

move

original motion picture soundtrack

cezary skubiszewski



- | | | | |
|----|--|---------|--|
| 1 | Free Falling | 4'05" * | |
| | (C. Skubiszewski, A. Baldwin, C. Browne, J. Pascoe, J. Skubiszewski) | | |
| 2 | Gemma Calculates | 2'16" | |
| 3 | Yellow Envelope | 4'06" * | |
| | (C. Browne, J. Skubiszewski) | | |
| 4 | On the Staircase | 2'27" | |
| 5 | Doris | 2'02" | |
| 6 | School Bullies | 3'38" | |
| 7 | The Party | 3'25" | |
| 8 | The Axe | 1'58" | |
| 9 | Placid Bossa 2 | 2'14" | |
| 10 | Placid Lake | 2'30" | |
| 11 | Life is Super Dooper | 0'55" | |
| 12 | The Chase | 1'58" | |
| 13 | Dr. Freud | 1'50" | |
| 14 | Transformation | 2'01" | |
| 15 | Radio One | 4'21" | |
| 16 | Sylvia | 1'08" | |
| 17 | Insurance Heaven | 1'20" | |
| 18 | Placid on the Bike | 2'21" | |
| 19 | On the Roof | 1'04" | |
| 20 | Placid Bossa | 3'49" | |

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movie SYNOPSIS

Placid Lake has always been different. Always gone a little too far. He has brilliant ideas, which have either brought him great success or devastating failure. Usually the latter. He doesn't care: being different in a sea of mediocrity is OK by him.

On Graduation night it all comes to a head. Having won a prize for his film *Life is Super Dooper*, an upbeat celebration of school life, he switches the films for a darker expose of the underbelly of the school: drug-dealing school captains, murderous teachers, and sex for spokesmodel jobs. He feels he's won

a victory, revenge on all those who've tormented him, but he has in fact gone too far and later that night he ends up flying off the roof of the school landing with a thud and breaking every bone in his body.

As he recuperates, his parents, his best friend Gemma, the police, and his enemies wait for what he'll say when his jaw is unwired and the full body cast is cut away. He ponders how and why this happened and comes to a conclusion. He did it to himself, by virtue of who he is. He makes a decision, to change who he is, to become a normal straight-laced person of moderation. He uses his hospital time wisely, reading everything from Anthony Robbins to studying George W. Bush!

On release from the hospital he joins an insurance company and embarks on trying to normalise relations with Gemma. He feels that they should consummate their relationship. Gemma, struggling with her own malaise, takes off, leaving Placid alone. Undeterred, he throws himself further into his new life. He gets a girlfriend called Jane, starts drinking imported beer, and is placed on 'the fast track' at the office. His parents arrive home from an extended holiday only to find their crazy son has become a lot like John Howard. Horrified, as only eastern suburbs parents can be, they try to have him de-programmed. Rather than fight, he now understands what to do. He just tells them what they want to



hear, and conducts a charade for them in the house, before leaving the house and becoming the corporate man. As he goes more deeply into his normal life, he struggles with what to say, and think and wear, as insecurity and neurosis start to kick in. Worse, all the normal people he's latched onto, from his girlfriend Jane to mentor Joel, turn out to be insane. His school tormentors are still chasing him, and he's lying to everybody about who he is, because he has no idea anymore. It is in the middle of a fast-track corporate seminar and game-playing day that Placid must face what he's become and what he's lost and to find a way to get back to who he is.

He ends the film a happy man, safe in the knowledge that to be true to yourself is going to hurt, but it beats death by numbness.



from *LATTE* to *LAKE*

The *Rage in Placid Lake* is a dark comedy written and directed by Tony McNamara. The screen play is based on his play *The Café Latte Kid*, which was premiered in 1998 by the Sydney Theatre Company. Tony McNamara grew up in a particularly non-artistic house so it struck him when he moved to the city how inner city / urban kids seemed to grow up in a very different environment, often ignored by their yuppie / baby boomer parents. He wanted to write a play about one boy's struggle for attention and the desperate measures that can lead to.

In evolving *The Café Latte Kid* into *The Rage in Placid Lake* McNamara altered the original dramatically: "In the end I only really kept four characters, Mum, Dad, Placid and Gemma – actually Gemma wasn't even in the play, just talked about. I liked the play, thought it would make

a good movie ... of course it bears no resemblance to the play at all." There is also a quality of worldliness about *The Rage in Placid Lake*. It's not just an Australian story; it's a universal story about growing up. According to producer Marian Macgowan: "it's about somebody who believes that they are their own worst enemy. They're not, and they discover that. Gemma enables Placid to discover that he's better off being himself than somebody else and that, yes, you can change yourself but it's only a surface exercise. I think this universality is one of the reasons ... it was good to have Miranda's UK accent and Nicholas Hammond's American accent because then you're in a slightly hyper world. Which leaves us in a place that isn't America or Australia or England, it's a western English speaking democracy that looks like everywhere else. You have the freedom to make a choice and it's better to choose yourself than it is to choose anybody else. It's funny and it's simple."

about *THE MUSIC*

The process of composing the music for *The Rage in Placid Lake* involved consultations with the director Tony McNamara, producer Marian MacGowan and the sound designer John Willsteed.

I tried to create sounds that had an alternative ambience and that could

reflect the contemporary and youthful feel of the film. I decided that recording engineer and producer Andy Baldwin would be the perfect choice to help me in achieving this goal. Also my son Jan assisted in this project.

The main musical motive is **20** *Placid Bossa*. It appears in different arrangements right through the film. For some arrangements I experimented with the voices, bass clarinet, electric violin (**9** *Placid Bossa 2* – when naked Rick tries to seduce Gemma by acting like a dog), guitars, woodwinds, double bass and both acoustic and electronic drums.

7 *The Party* accompanies the school party sequence where the main aim was to evoke a fun, party atmosphere. The band is supported by the brass.

I made a few attempts to create the right sound for **6** *School Bullies*. I wanted to discover a sound that would give the impression that the band is just holding on, so I contrasted their aggressive behaviour with a quirky waltz. The combination served to defuse the meanness of the bullies with a sort of comedic element. The riffs between the organ, cello, guitar and pizzicato violin help to set the mood.

11 *Life is Super Dooper* had to sound like an amateur recording, like student film

music. Acoustic guitar is augmented by the synthesizer playing the orchestral, triumphant part, to accompany the first prize-winning film.

The tracks with a characteristically electronic sound are **4** *On the Staircase* (Gemma is having a crisis), **2** *Gemma Calculates* (Gemma is preparing the lethal dose), **17** *Insurance Heaven* (office music) and **18** *Placid on Bike* – each reflecting the ambience of his new life. The world he enters is slick, technological and sometimes bland. Violins and a cello play the the music for **13** *Dr. Freud* (Placid has the Freudian conversation with his alter-ego) and **19** *On the Roof*, a scene where Placid explains to Gemma the truth about what happened on the roof.

The strings are also used in **12** *The Chase* (after the screening of *Life is Super Dooper* version 2, everyone is shocked and Placid is chased by the school bullies), **14** *Transformation* (recovered Placid leaves the hospital, changes his image and gets a job at Icarus Insurance), **16** *Sylvia* (in a delicate arrangement with the marimba and organ and dedicated to Placid's mother and a tender moment between them) and together with the brass section in **5** *Doris* (Placid and Gemma are having Martinis and dancing).

3 *Yellow Envelope* is a song played in the pub where Placid is spotted by his old

enemies – the school bullies. On the other hand, you'll hear some of **15** *Radio One* coming from a radio in the film but only if you listen very carefully!

1 *Free Falling* is a song based on the *Placid Bossa* and there is also some vocal work on **8** *The Axe*, when Gemma throws an axe down to Placid to fend off the bullies.

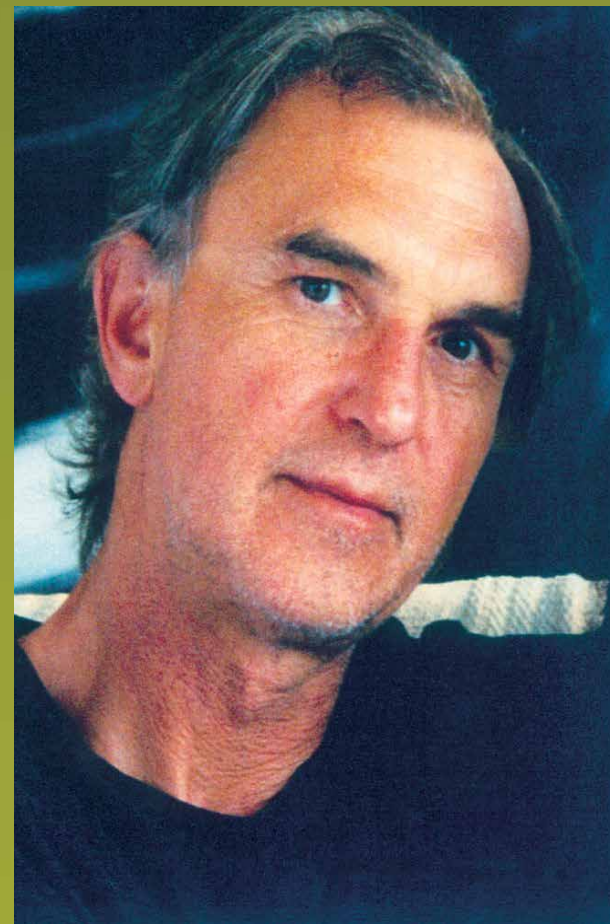
10 *Placid Lake* is the first piece of music I composed for this film and despite the fact that didn't make to the final cut it deserves to be included in this CD.

CEZARY SKUBISZEWSKI (AUGUST 2003)

about THE COMPOSER

Composer **Cezary Skubiszewski** was born in Warsaw (Poland) and studied piano from the age of 6. He migrated to Australia in 1974. Through his life he played in rock, jazz as well as classical groups for which he composed many tunes. In 1981 he composed and performed the symphony *Home at Last* and in 1990 created *Soundscape* – a musical journey through time and emotion – together with designer Shaun Gurton.

Cezary's first film score was for the film *Lilian's Story*, directed by fellow Pole Jerzy Domaradzki. He has since worked with many Australian directors, including



Gregor Jordan (*Two Hands*), Richard Flanagan (*The Sound of One Hand Clapping*), Steve Jacobs (*La Spagnola*) and Brendan Maher (the acclaimed Network 10 / Granada mini-series *After the Deluge*). Cezary has composed music for many television films and programmers and also wrote music for many advertising campaigns.

For his work on film music Cezary received many awards including two from the Australian Film Institute (AFI).



Nigel McLean *electric violin*
 Greg Mondrell *trumpet*
 Sarah Morse *cello*
 Simon Myers *bass trombone*
 Rudolf Osadnik *leader – string section*
 Julie Raines *harp*
 Jan Skubiszewski *guitar*
 Joel Stein *guitar*
 Bob Veniar *trumpet*
 Cezary Skubiszewski *piano and organ*

other production CREDITS

Poster art photography:
 Bradley Patrick / Sugarlove Pictures
Poster art layout: Alex Tyers
Booklet layout: Alessandro Servadei
Production stills: Lisa Tomasetti,
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album MUSIC CREDITS

*Music composed, conducted and
 produced by:* Cezary Skubiszewski

Recorded and mixed by: Andy Baldwin

Production assistant: Jan Skubiszewski

'The Rage in Placid Lake' Orchestra

John Barrett
bass clarinet, tenor sax and flute
 Ian Bell *tenor trombone*
 Claranne Browne *vocals*
 Robert Clark *marimba and xylophone*
 Claude Corranza *guitar*
 Steven Hadley *bass*
 Bruce Haymes *organ*
 Peter Jones *drums*

*Jacket (as featured on
 tracks **1** and **3**) is comprised of:*

Claranne Browne *vocals*
 Jan Skubiszewski *guitar and
 vocals*
 Ben Stanford *vocals*
 Jules Pascoe *bass and vocals*
 Conrad Jungen *drums*

Album recorded and mixed by:
 Sing Sing Studios, Melbourne
 (15-25 October 2002)

Album mastered by: Michael
 Letho, Melbourne (August
 2003)

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