

Northwest Vision and Media & Digital Departures  
presents  
in association with the Liverpool Culture Company  
and BBC Films

O F T I M E A N D T H E C I T Y

Combined Dialogue, Continuity  
and MASTER English Subtitle  
Spotting List

9th September 2008

REEL	1A/1B	FROM 1st FRAME ACTION	1732.12
REEL	2A/2B	FROM 1st FRAME ACTION	1664.15
REEL	3A/3B	FROM 1st FRAME ACTION	1419.08
REEL	4A/4B	FROM 1st FRAME ACTION	1356.00
REEL	5A	FROM 1st FRAME ACTION	732.00

FROM 1st FRAME ACTION REEL 1A TO LAST FRAME ACTION REEL 5A:

TOTAL LENGTH: 6,905 feet 03 frames

Running time at 24 fps: 76 Mins 43 Secs

Running time at 25 fps: 73 Mins 39 Secs

**NOTES:** FOUR clear frames between Subtitle Spots  
TWO clear frames EITHER SIDE of Cut  
Dialogue containing // denotes position of Cut see SPOT: 1/57  
In/Out Footages with \* are used to mark Cut see SPOT: 1/54  
Words in () in Subtitle are OPTIONAL see SPOT: 1/76  
Combined Spots are joined with ( ( see SPOT: 1/76  
Definitions are ()ed in CAPITALS see SPOT: 1/1

a Hurricane Films production

a Terence Davies film

(c) Hurricane City Limited/Digital Departures 2008

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"OF TIME AND THE CITY"  
REEL 1A/1B

Page: (1)

ZERO is START MARK  
First Frame Action 12.00  
First HARD CUT at Sc.12 - 385.14  
Second HARD CUT at Sc.13 - 401.04

<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>SUBTITLE</u>
1	BLACK SCREEN.					
Starts						
12.00						
MT 1	TITLE: FADE IN					
Starts						
12.11						
						HanWay FILMS
28.02	MT 1: FADE OUT					
MT 2	"LOGO": CUTS IN					
Starts						
28.15						
						MUSIC: FADE IN @ 28.15
						NORTHWEST VISION MEDIA
44.05	MT 2: CUTS OUT					
						MUSIC: FADE OUT @ 44.05
	HOLD BLACK SCREEN.					
MT 3	TITLE: FADE IN					
Starts						
46.13						
						Northwest Vision and Media & Digital Departures presents
62.06	MT 3: FADE OUT					
MT 4	TITLE: FADE IN					
Starts						
63.09						
						in association with the Liverpool Culture Company
78.09	MT 4: FADE OUT					
MT 5	TITLE: FADE IN					
Starts						
79.08						
						and BBC Films
94.13	MT 5: FADE OUT					
MT 6	TITLE: FADE IN					
Starts						
95.11						
						a Hurricane Films production
110.15	MT 6: FADE OUT					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
MT 7 Starts 111.15	TITLE: FADE IN					
						a Terence Davies film
127.04	MT 7: FADE OUT					
2 Starts 128.00	FADE IN:  INT. CONCERT HALL - EVENING					
	PHILHARMONIC SCREEN SLOWLY RISES.  LIGHTING CHANGES.					MUSIC: IN @ 128.12 'CONSOLATION NO.3 IN 'D' FLAT MAJOR' BY FRANZ LISZT
	NARRATOR (V.O.): Into my heart an air that kills	1/1	203.11	208.08	4.14	NARRATOR (V.O.): (ITALICS) Into my heart an air that kills (FROM 'A SHROPSHIRE LAD' BY A.E. HOUSMAN - SUBTITLE NOs: 1/1 TO 1/8)
	TRACK IN AS LIGHTS CHANGE COLOUR ON CURTAIN.					
	From yon far country blows:	1/2	208.13	213.14	5.02	NARRATOR (V.O.): (ITALICS) From yon far country blows:
	What are those blue remembered hills,	1/3	214.03	218.05	4.03	NARRATOR (V.O.): (ITALICS) What are those blue remembered hills,
	What spires, what farms are those?	1/4	218.10	224.05	5.12	NARRATOR (V.O.): (ITALICS) What spires, what farms are those?
	HOLD.					MUSIC: CONTINUES
	That is the land of lost content,	1/5	225.06	229.05	4.00	NARRATOR (V.O.): (ITALICS) That is the land of lost content,
	I see it shining plain,	1/6	229.10	234.02	4.09	NARRATOR (V.O.): (ITALICS) I see it shining plain,
	The happy highways where I went	1/7	234.07	239.13	5.07	NARRATOR (V.O.): (ITALICS) The happy highways where I went
	And cannot come again.	1/8	240.02	244.09	4.08	NARRATOR (V.O.): (ITALICS) And cannot come again.
	CURTAINS OPEN.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
258.15	FADE IN:  <u>BLACK AND WHITE ARCHIVE FOOTAGE:</u>  EXT. STREET - DAY  BENEATH OVERHEAD RAILWAY - BUS PASSES IN F.G.					
						MUSIC: CONTINUES
272.04	ARCHIVE FOOTAGE: FADE OUT					
MT 8 Starts 275.01	MAIN TITLE: FADE IN					
						O F T I M E A N D T H E C I T Y
						(Runs Over MT 8)
		1/9	277.00	286.15	10.00	MAIN TITLE: (ITALICS) OF TIME AND THE CITY (ALL TERRITORIES POSITION SUBTITLE LOWER THIRD)
292.09	MT 8: FADE OUT					
293.06	FADE IN:  (HIGH ANGLE) DOWN OVER OVERHEAD RAILWAY.					
						FX:
	NARRATOR (V.O.): I met a traveller from an antique land Who said:	1/10	298.05	304.03	5.15	NARRATOR (V.O.): (ITALICS) I met a traveller from an antique land Who said: (FROM 'OZYMANDIAS' BY PERCY BYSSHE SHELLEY - SUBTITLE NOS: 1/10 TO 1/18)
						(Runs Thru Dissolve)
DISSOLVE TO 3 Starts 304.10	<u>BLACK AND WHITE ARCHIVE FOOTAGE:</u>  EXT. STREET - DAY  DOWN ACROSS RAILWAY AS TRAIN PASSES.					
						MUSIC: CONTINUES
						(Runs Thru Dissolve)
	NARRATOR (V.O.): two vast and trampless legs of stone Stand in the desert.	1/11	304.08	311.12	7.05	NARRATOR (V.O.): (ITALICS) two vast and trampless legs of stone Stand in the desert.
						(Runs Thru Dissolve)

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
DISSOLVE TO						
4	TRAIN PASSES R TO L.					
Starts						
309.06	NARRATOR (V.O.): And on the pedestal these words appear:	1/12	312.01	317.10	5.10	NARRATOR (V.O.): (ITALICS) And on the pedestal these words appear:
			(Runs Thru Dissolve)			
DISSOLVE TO						
5	UP TO TRAIN - TRAVELS L AS BUS PASSES IN F.G.					
Starts						
313.10	NARRATOR (V.O.): 'My name is Ozymandias, King of Kings:	1/13	317.15	322.08	4.10	NARRATOR (V.O.): (ITALICS) 'My name is Ozymandias, King of Kings:
	TRAIN CONTINUES.					
	Look on my works, ye mighty, and despair!'	1/14	322.13	328.12	6.00	NARRATOR (V.O.): (ITALICS) Look on my works, ye mighty, and despair!'
			(Runs Thru Dissolve)			
DISSOLVE TO						
6	EXT. RAILWAY/BRIDGE - DAY					
Starts						
327.00	ACROSS RAILWAY BRIDGE - TRAIN ENTERS F.G. R, TRAVELS INTO B.G.					
	NARRATOR (V.O.): Nothing besides remains:	1/15	329.08	333.00	3.09	NARRATOR (V.O.): (ITALICS) Nothing besides remains:
	round the decay Of that colossal wreck, boundless and bare,	1/16	333.13	340.12	7.00	NARRATOR (V.O.): (ITALICS) round the decay Of that colossal wreck, boundless and bare,
			(Runs Thru Dissolve)			
DISSOLVE TO						
7	ALONG TRAIN - TRACK IN AS IT ENTERS TUNNEL.					
Starts						
338.08	NARRATOR (V.O.): The lone and level sands stretch far away.	1/17	341.01	344.09	3.09	NARRATOR (V.O.): (ITALICS) The lone and level sands ...
		1/18	344.14	349.15	5.02	NARRATOR (V.O.): (ITALICS) ... stretch far away.
			(Runs Thru Dissolve)			

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
DISSOLVE						
TO						
8	TRACKING INTO DARKENED TUNNEL.					
Starts						
346.06						
350.08	HOLD BLACK SCREEN.					
NARRATOR	(ECHOES) If	1/19	352.10	360.09	8.00	NARRATOR (V.O.): (ITALICS)
(V.O.):	Liverpool did not		(Runs Into Fade In)			If Liverpool did not exist, it would
	exist, it would					have to be invented - Myrbach.
	have to be invented					
	- Myrbach.					
9	FADE IN:					
Starts						
360.08	TRACKING IN ON TUNNEL EXIT.					
						MUSIC: IN @ 360.12 'MUSIC FOR
						THE ROYAL FIREWORKS' BY GEORGE
						FRIDERIC HANDEL
SLOW						
DISSOLVE						
TO						
10	TRACKING IN ALONG OVERHEAD					
Starts	RAILWAY - LIVER BUILDING IN B.G.					
371.00						
DISSOLVE						
TO						
11	<u>PRESENT:</u>					
Starts						
378.00	EXT. ST GEORGE'S HALL - DAY					
	TILTING UP AND CRANING UP OVER					
	FRONT OF BUILDING.					
12	ALONG PORTICO AND PAST COLUMNS L					
Starts	- CRANE UP.					
385.14						
13	UP STEPS TO BANNERS HANGING					
Starts	BETWEEN COLUMNS - TRACK IN,					
401.04	CRANE UP AND TILT DOWN OVER					
	THEM.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
14 Starts 410.07	ALONG PORTICO AND PAST COLUMNS R - CRANE UP.	MUSIC:	CONTINUES			
15 Starts 428.11	(HIGH ANGLE) DOWN TO ST GEORGE'S HALL - TRACK IN ON COLUMNS AND FRONT ENTRANCE.					
16 Starts 441.11	TRACKING IN ON ORNATE DOORS.					
MATCH DISSOLVE TO						
17 Starts 447.12	CONTINUE IN ON DOORS - INSCRIPTION READS:					
	SPQL					
MATCH DISSOLVE TO						
18 Starts 454.00	CONTINUE IN ON INSCRIPTION.					
DISSOLVE TO						
19 Starts 461.00	INT. ST GEORGE'S HALL - DAY ACROSS HALL UP TO ORGAN - SLOWLY TRACK IN.	MUSIC:	FADE OUT @ 476.08			
	NARRATOR (V.O.): We love the place we hate, then hate the place we love.	1/20	477.12	484.11	7.00	NARRATOR (V.O.): (ITALICS) We love the place we hate, then hate the place we love.
	We leave the place we love, then spend a lifetime trying to regain it.	1/21	485.00	492.15	8.00	NARRATOR (V.O.): (ITALICS) We leave the place we love, then spend a lifetime trying to regain it. (REGAIN: IE. REDISCOVER)
	CONTINUE IN ON ORGAN.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.19 Cont:	NARRATOR (V.O. - Cont):					
	Come closer now ...	1/22	496.12	500.03	3.08	NARRATOR (V.O.): (ITALICS) Come closer now ...
	... and see your dreams.	1/23	500.08	503.15	3.08	NARRATOR (V.O.): (ITALICS) ... and see your dreams.
	Come closer now and see mine.	1/24	505.08	511.09	6.02	NARRATOR (V.O.): (ITALICS) Come closer now and see mine. (NARRATOR COMPARES HIS MEMORIES TO DREAMS AND IS INVITING THE VIEWER TO SHARE THEM WITH HIM)
DISSOLVE						
TO						
20 Starts 513.00	INT. SACRED HEART CHURCH - DAY  TILTING DOWN OVER ORNATE ALTAR.					
	NARRATOR (V.O.):					
	No meat on Friday, confession on Saturday ...	1/25	518.07	523.00	4.10	NARRATOR (V.O.): (ITALICS) No meat on Friday, confession on Saturday ... (-- FRIDAY: CATHOLICS TRADITIONALLY ABSTAIN FROM MEAT ON FRIDAYS) (CONFESSION: IE. CATHOLIC CONFESSION)
	... emerging cleansed and pleasing to God.	1/26	523.05	529.00	5.12	NARRATOR (V.O.): (ITALICS) ... emerging cleansed and pleasing to God. (EMERGING: IE. FROM CONFESSION) (CLEANSED: IE. SPIRITUALLY PURE)
	TRACK BACK.					
	Mass on Sundays and Holy days of obligation.	1/27	529.11	535.08 (Runs Thru Dissolve)	5.14	NARRATOR (V.O.): (ITALICS) Mass on Sundays and Holy days of obligation.
DISSOLVE						
TO						
21 Starts 535.08	ORNATELY FRAMED RELIGIOUS PAINTING.					
	NARRATOR (V.O.):					
	Despite my dogged piety, no great revelation came ...	1/28	536.10	542.14	6.05	NARRATOR (V.O.): (ITALICS) Despite my dogged piety, no great revelation came ... (DOGGED PIETY: STRICT DEVOUTNESS) (REVELATION: RELIGIOUS AWAKENING)
	... no divine balm to ease my soul ...	1/29	543.03	548.03	5.01	NARRATOR (V.O.): (ITALICS) ... no divine balm to ease my soul ... (IE. RELIGION DID NOT HELP HIM)



Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.21 Cont:	NARRATOR (V.O. - Cont):	1/30	548.08	554.03 (Runs Thru Dissolve)	5.12	NARRATOR (V.O.): (ITALICS) ... just years wasted in useless prayer.
DISSOLVE TO						
22	STATUE OF JESUS AND MARY.					
Starts						
553.08	NARRATOR (V.O.):	1/31	555.11	561.10	6.00	NARRATOR (V.O.): (ITALICS) If I pray long enough I will be forgiven ... (FORGIVEN: IE. FOR MY SINS) (NOTE: NARRATOR IS MOCKING WORDS SPOKEN BY PRIESTS)
	... if I am forgiven I will be made whole ...	1/32	562.09	568.06	5.14	NARRATOR (V.O.): (ITALICS) ... if I am forgiven I will be made whole ... (MADE WHOLE: IE. MADE SPIRITUALLY FULFILLED)
	... all I'll need then is the girl.	1/33	568.11	574.07 (Runs Thru Dissolve)	5.13	NARRATOR (V.O.): (ITALICS) ... all I'll need then is the girl. (THE GIRL: SARCASTIC REMARK - REFERS TO LEADING A FULFILLED LIFE)
DISSOLVE TO						
23	RELIGIOUS TRIPTYCH.					
Starts						
574.12	NARRATOR (V.O.):	1/34	576.08	584.07	8.00	NARRATOR (V.O.): (ITALICS) Suddenly I knew, suddenly I thought, it's all a lie ... (IT: IE. RELIGION)
DISSOLVE TO						
24	UP TO ORNATE ALTAR - TRACK BACK.					
Starts						
586.08	NARRATOR (V.O.):	1/35	586.10	591.15	5.06	NARRATOR (V.O.): (ITALICS) ... paradise betrayed, there was no God ...
	... there was no God, only Satan sauntering behind me with a smirk saying:	1/36	592.04	598.15	6.12	NARRATOR (V.O.): (ITALICS) ... only Satan sauntering behind me with a smirk saying: (NOT LITERALLY - IMPLIES THAT WITHOUT RELIGION NARRATOR IS LEADING A SINFUL LIFE)

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.24 Cont:	NARRATOR ... "I'll get you (V.O. - in the end". Cont):	1/37	599.04	603.08	4.05	NARRATOR (V.O.): (ITALICS) ... "I'll get you in the end". (IMPLIES NARRATOR WILL BE PUNISHED FOR HIS SINS)
DISSOLVE TO						
25 Starts 603.08	INT. ALMA DE CUBA - DAY  (HIGH ANGLE) PAST ORNATE CHANDELIER TO INSCRIPTION - READS:					
	TU ES PETRUS					
	NARRATOR (V.O.): 'Tu Es Petrus' - You're a brick, Pete.	1/38	604.11	611.05	6.11	NARRATOR (V.O.): (ITALICS) 'Tu Es Petrus' - You're a brick, Pete. ( 'TU ES PETRUS': LATIN - 'YOU ARE PETER' - REFERS TO JESUS CHRIST'S WORDS SAID TO THE DISCIPLE PETER) (BRICK: BRITISH COLLOQUIAL - A GENEROUS/LOYAL PERSON) (NOTE: NARRATOR IS DELIBERATELY MISTRANSLATING THE LATIN)
610.10	PETALS FALL IN F.G. (SOFT FOCUS).					
	Here people married.	1/39	614.09	617.15	3.07	NARRATOR (V.O.): (ITALICS) Here people married. (HERE: IE. IN THE CHURCH)
	Here people died and were buried.	1/40	618.14	623.02	4.05	NARRATOR (V.O.): (ITALICS) Here people died and were buried.
DISSOLVE TO						
26 Starts 622.12	DOWN PAST EMPTY ILLUMINATED TABLES L AND R - TRACK R.  (Runs Thru Dissolve)					
	NARRATOR (V.O.): In deconsecrated Catholic churches, now made into restaurants as chic as anything abroad.	1/41	623.07	626.08	3.02	NARRATOR (V.O.): (ITALICS) In deconsecrated Catholic churches ...
		1/42	626.13	633.11	6.15	NARRATOR (V.O.): (ITALICS) ... now made into restaurants as chic as anything abroad. (REFERS TO FACT THAT THE CHURCH HAS BEEN MADE INTO A RESTAURANT - COMPARES IT TO STYLISH FOREIGN RESTAURANTS)

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.26 Cont:	CONTINUE R.	FX: CHATTER (V.O.)				
	NARRATOR (V.O. - Cont): Now the congregation can eat and drink in the sight of God.	1/43 (Runs Thru Dissolve)	635.07	642.09	7.03	NARRATOR (V.O.): (ITALICS) Now the congregation can eat and drink in the sight of God. (SARCASTIC REMARK - COMPARES RESTAURANT'S CUSTOMERS WITH RELIGIOUS CONGREGATIONS)
DISSOLVE TO 27 Starts 641.04	DOWN ACROSS CROWDED BAR - PAN L. NARRATOR (V.O.): Who will no doubt disapprove of cocktails in Babylon.	1/44	643.12	651.11	8.00	NARRATOR (V.O.): (ITALICS) Who will no doubt disapprove of cocktails in Babylon. (BABYLON: ANCIENT CITY/KINGDOM IN MESOPOTAMIA)
	CONTINUE L.  Is this happiness, is this perfection?	1/45 (Runs Thru Dissolve)	654.07	661.06	7.00	NARRATOR (V.O.): (ITALICS) Is this happiness, is this perfection? (THIS: REFERS TO CROWDS DRINKING IN BARS)
DISSOLVE TO 28 Starts 657.04	DOWN ALONG EMPTY BAR - TRACK R.	CHATTER (V.O.):				FADES
DISSOLVE TO 29 Starts 665.08	<u>ARCHIVE FOOTAGE:</u> EXT. STREET - DAY  PEOPLE WALK TOWARDS.	(Runs Thru Dissolve)				
	NARRATOR (V.O.): As you are now, we once were.	1/46	664.10	671.06	6.13	NARRATOR (V.O.): (ITALICS) As you are now, we once were. (FROM BOOK 'ULYSSES' BY JAMES JOYCE)
	James Joyce.	1/47	673.09	676.04	2.12	NARRATOR (V.O.): (ITALICS) James Joyce. (1882-1941 - IRISH POET AND NOVELIST)
	THEY CONTINUE.	MUSIC: FADE IN @ 677.12 'THE PROTECTING VEIL' BY JOHN TAVENER				

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
DISSOLVE						
TO						
30	BLACK AND WHITE PHOTOGRAPH OF					
Starts	MAN STANDING ON TUGBOAT - SLOWLY					
682.04	PAN L OVER IT.					
	NARRATOR (V.O.):	1/48	698.05	702.00	3.12	NARRATOR (V.O.): (ITALICS) They that go down to the sea in ships ... (FROM THE 'OLD TESTAMENT' - SUBTITLE NOs: 1/48 TO 1/50)
	They that go down to the sea in ships and that do business in great waters ...					
		1/49	702.05	705.15	3.11	NARRATOR (V.O.): (ITALICS) ... and that do business in great waters ...
	... these see the works of the Lord and His wonders of the deep.	1/50 (TWO SCENES)	706.04	713.02	6.15	NARRATOR (V.O.): (ITALICS) ... these see the works of the Lord and His wonders of the deep. (WONDERS --: IE. SEA CREATURES) (DIALOGUE ENDS ON CUT)
31	<u>BLACK AND WHITE ARCHIVE FOOTAGE:</u>					
Starts	EXT. DOCKS - DAY					
711.08						
	OVER EDGE OF FERRY AND DOWN	MUSIC: CONTINUES				
	ACROSS SEA - TILT UP AND PAN R					
	AS IT TRAVELS INTO B.G.					
	NARRATOR (V.O.):	1/51	713.07	716.09	3.03	NARRATOR (V.O.): (ITALICS) Anno Domini. (LATIN - IN THE YEAR OF OUR LORD)
	Anno Domini.					
	CONTINUE UP AS IT CONTINUES.					
32	PANNING L AS CROWDED FERRY					
Starts	TRAVELS L.					
723.03						
33	PANNING R OVER CROWDED FERRY.					
Starts						
737.01						

<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>SUBTITLE</u>
34	DOCK WORKER FASTENS FERRY Starts DOCKING ROPE. 740.11					
35	DOWN TO FERRY PASSENGERS - PAN L Starts OVER THEM AS THEY DISEMBARK. 743.03					
36	DOWN TO FERRY PASSENGERS - Starts DISEMBARK, HURRY TOWARDS. 752.09					MUSIC: CONTINUES
37	DOWN TO FERRY PASSENGERS - Starts DISEMBARK, WALK TOWARDS. 759.13					
38	EXT. LIDO - DAY Starts 766.13 DOWN ACROSS BUSY LIDO - PAN L AS PEOPLE SWIM.					
39	MAN DIVES FROM DIVING BOARD. Starts 784.11					
40	ACROSS BUSY LIDO. Starts 786.14					
41	DOWN TO PEOPLE SUNBATHING - PAN Starts R TO REVEAL OTHERS (SEATED). 792.07					
DISSOLVE						
TO						
42	EXT. BEACH BRIGHTON - DAY Starts 804.04 (HIGH ANGLE) ACROSS CROWDED BEACH AND PIER - PAN R.					MUSIC: CONTINUES

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
43 Starts 812.07	DOWN ALONG CROWDED BEACH - PAN R AND TILT UP.					
	NARRATOR (V.O.): Removed from the sight of happier classes, poverty may struggle along as it can.	1/52	817.07	822.05	4.15	NARRATOR (V.O.): (ITALICS) Removed from the sight of happier classes ... (ATTRIBUTED TO FRIEDRICH ENGELS - SEE SUBTITLE NO: 1/54)
		1/53	822.10	826.08	3.15	NARRATOR (V.O.): (ITALICS) ... poverty may struggle along as it can. (ATTRIBUTED TO FRIEDRICH ENGELS - SEE SUBTITLE NO: 1/54)
	Friedrich Engels.	1/54	826.13	829.00*	2.04	NARRATOR (V.O.): (ITALICS) Friedrich Engels. (1820-1895 - GERMAN SOCIAL SCIENTIST AND PHILOSOPHER)
44 Starts 829.03	EXT. DOCKS LIVERPOOL - DAY DOWN TO PASSENGERS - BOARD FERRY.					
45 Starts 835.02	DOWN TO PASSENGERS - BOARD FERRY.					
46 Starts 840.09	DOWN ACROSS CROWDED FERRY - TRAVELS TOWARDS.	MUSIC: CONTINUES				
	ANNOUNCER (V.O.): Preston North End two, Blackpool three.	1/55	841.04	845.03	4.00	ANNOUNCER (V.O.): Preston North End two, Blackpool three. (FOOTBALL TEAMS/SCORES - SEE FOLLOWING SUBTITLES)
	Everton two, West Ham United nil.	1/56	845.08	849.04	3.13	ANNOUNCER (V.O.): Everton two, West Ham United nil.
	Leicester//City nil, Leeds United two.	1/57 (TWO SCENES)	849.09	854.12	5.04	ANNOUNCER (V.O.): Leicester City nil, Leeds United two.

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
47 Starts 850.10	INT. FOOTBALL STADIUM - DAY ACROSS CROWDED STADIUM - FANS WAVE PROGRAMMES.					
	ANNOUNCER Manchester United (V.O.): three ...					MUSIC: FADE OUT @ 855.08 THRU FX: CHEERS/FOLLOWING DIALOGUE
48 Starts 856.09	DOWN TO FANS. NARRATOR (OVER) On slow (V.O.): Saturdays ...	1/58	856.11*	858.13	2.03	NARRATOR (V.O.): (ITALICS) On slow Saturdays ... (IMPLIES DAYS SEEMED TO LAST LONGER BECAUSE THERE WAS LITTLE TO DO)
	... when football like//life was still played in black and white ...	1/59	859.02	864.05 (TWO SCENES)	5.04	NARRATOR (V.O.): (ITALICS) ... when football, like life, was still played in black and white ... (BLACK AND WHITE: IE. ON A BLACK AND WHITE TELEVISION) (IMPLIES LIFE WAS 'COLOURLESS'/ WITHOUT EXCITEMENT)
49 Starts 860.15	PLAYERS WALK F.G. L AND R. NARRATOR ... and in shorts (V.O.): as long as underwear.	1/60	864.10	870.08* (TWO SCENES)	5.15	NARRATOR (V.O.): (ITALICS) ... and in shorts as long as underwear. When it was still not venal ... (-- UNDERWEAR: REFERS TO THE FACT THAT AT THE TIME BOTH SHORTS AND UNDERWEAR WERE WORN LONG) (VENAL: CORRUPT)
50 Starts 867.01	REFEREE WATCHES AS TEAM CAPTAINS SHAKE HANDS. NARRATOR When it was still (V.O.): not venal ...					SUBTITLE NO: 1/60 RUNS THRU
51 Starts 870.11	PLAYERS RUN R AND L. NARRATOR ... when sports men (V.O.): and women knew how to win and lose with grace ...	1/61	871.04	877.03*	6.00	NARRATOR (V.O.): (ITALICS) ... when sports men and women knew how to win and lose with grace ...
52 Starts 877.06	GOALKEEPER LEAPS R, DEFLECTS FOOTBALL.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE	
Sc.52 Cont:	NARRATOR ... and never to (V.O.): punch the air in// victory.	1/62	877.08*	882.03*	4.12	NARRATOR (V.O.): (ITALICS) ... and never to punch the air in victory. (PUNCH --: CELEBRATE ENTHUSIASTICALLY)	
53 Starts 880.09	ACROSS FANS - WAVE THEIR HANDS IN THE AIR.	SUBTITLE NO: 1/62 RUNS THRU					
54 Starts 882.06	GOALKEEPER RUNS L WITH FOOTBALL, KICKS IT OUT L.						
55 Starts 888.11	OPPOSING PLAYERS TACKLE EACH OTHER.						
56 Starts 895.03	<u>LATER</u> - OPPOSING PLAYERS CONGRATULATE EACH OTHER.						
	NARRATOR Match over, pea (V.O.): soup made ...	1/63	897.07	905.06	8.00	NARRATOR (V.O.): (ITALICS) Match over, pea soup made, my mother calling from the kitchen ...	
57 Starts 900.10	WOMAN STANDING AMONGST FANS. NARRATOR ... my mother (V.O.): calling from the// kitchen ...	SUBTITLE NO: 1/63 RUNS THRU					
58 Starts 903.07	FANS APPLAUD. NARRATOR ... my eldest// (V.O.): brother listening to the football results in front// of the Bakelite radio ...	1/64	905.11	909.04	3.10	NARRATOR (V.O.): (ITALICS) ... my eldest brother listening to the football results ...	
59 Starts 906.08	OFFICIALS (SIDE VIEW) SEATED ON BENCH.	1/65	909.09	912.08*	3.00	NARRATOR (V.O.): (ITALICS) ... in front of the Bakelite radio ... (BAKELITE: TRADEMARK - AN EARLY BRITTLE FORM OF PLASTIC MADE FROM FORMALDEHYDE AND PHENOL)	



Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
60 Starts 910.09	(HIGH ANGLE) ACROSS CROWDED STADIUM.					SUBTITLE NO: 1/65 RUNS THRU
61 Starts 912.11	ACROSS FANS. NARRATOR (V.O.): ... marking his// coupon, hoping to win//millions.	1/66	913.05	919.07	6.03	NARRATOR (V.O.): (ITALICS) ... marking his coupon, hoping to win millions. (COUPON: FOOTBALL POOLS COUPON) (MILLIONS: POUNDS STERLING)
62 Starts 914.09	FAN LOOKS F.G. R.					SUBTITLE NO: 1/66 RUNS THRU
63 Starts 917.01	DOWN TO FANS - WAVE.	1/67	919.12	923.13*	4.02	NARRATOR (V.O.): (ITALICS) Accrington Stanley, Sheffield Wednesday ... (FOOTBALL TEAMS - SEE FOLLOWING SUBTITLE)
64 Starts 920.07	ACROSS CROWDED STADIUM. NARRATOR (V.O.): Accrington Stanley, Sheffield Wednesday ...					SUBTITLE NO: 1/67 RUNS THRU
65 Starts 924.00	ACROSS CROWDED STADIUM. NARRATOR (V.O.): ... Hamilton Academicals ...	1/68	924.15	930.14	6.00	NARRATOR (V.O.): (ITALICS) ... Hamilton Academicals, Queen Of The South. (Runs Into Dissolve)
66 Starts 926.09	ACROSS CROWDED STADIUM. NARRATOR (V.O.): ... Queen Of The South.					SUBTITLE NO: 1/68 RUNS THRU
DISSOLVE TO						
67 Starts 931.08	EXT. SEFTON PARK - DAY ACROSS PARK - GROUNDSMAN PASSES L TO R ON TRACTOR.					FX: TRACTOR
	NARRATOR (V.O.): And on even slower //Sundays ...	1/69	935.04	938.01	2.14	NARRATOR (V.O.): (ITALICS) And on even slower Sundays ... (TWO SCENES)

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
68 Starts 937.03	THROUGH BRANCHES AND DOWN ACROSS SEFTON PARK.					
	NARRATOR (V.O.): ... when it felt as if the whole world was listening to the 'Light Programme' ...	1/70	938.06	943.05	5.00	NARRATOR (V.O.): (ITALICS) ... when it seemed like everybody was listening to the 'Light Programme'... (LIGHT PROGRAMME: A BBC RADIO STATION BROADCASTING MAINSTREAM LIGHT ENTERTAINMENT AND MUSIC FROM 1945 TO 1967) (DIALOGUE CHANGED FOR SUBTITLE)
	... Kenneth Horne, promptly at two o'clock ...	1/71	943.10	947.02	3.09	NARRATOR (V.O.): (ITALICS) ... Kenneth Horne, promptly at two o'clock ... (KENNETH HORNE (1907-69) ENGLISH COMEDIAN AND BUSINESSMAN)
	... and long before the repeal of the Sexual Offences Act ...	1/72	947.07	951.15	4.09	NARRATOR (V.O.): (ITALICS) ... and long before the repeal of the Sexual Offences Act ...
	HOLD.					FX: RADIO CHATTER (V.O.)
	... would visit two of his very special friends.	1/73	952.04	957.07*	5.04	NARRATOR (V.O.): (ITALICS) ... would visit two of his very special friends.
	KENNETH HORNE (V.O. - THRU RADIO): (UNDER) ... very// uncomfotable it was.					
69 Starts 957.10	MAN RUNS ALONG PATH TOWARDS.					
	KENNETH HORNE (V.O. - THRU RADIO): And I was, er, recommended to a fashionable firm of solicitors in Lincoln's Inn.	1/74	958.10	963.14	5.05	KENNETH HORNE (V.O. - THRU RADIO): I was recommended to a fashionable solicitors firm in Lincoln's Inn. (LINCOLN'S INN: INN OF COURT IN LONDON) (EXTRACT FROM 'ROUND THE HORNE' - INFLUENTIAL BBC RADIO COMEDY PROGRAMME - POPULAR SKETCH JULIAN AND SANDY FEATURED USE OF GAY SLANG POLARI, AKA PALARE, BY TWO FLAMBOYANTLY CAMP OUT-OF-WORK ACTORS WHO RAN FASHIONABLE ENTERPRISES IN CHELSEA WHICH STARTED WITH THE WORD 'BONA' - IN ONE MEMORABLE EPISODE 'BONA LAW' - SEE FOLLOWING SUBTITLES) (DIALOGUE CHANGED FOR SUBTITLE)

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.69 Cont:	KENNETH HORNE (Cont): The brass plate on the door read 'Bona //Law'.	1/75 (TWO SCENES)	964.03	969.15	5.13	KENNETH HORNE (V.O. - THRU RADIO): The brass plate on the door read 'Bona Law'.
70 Starts 968.08	POSTMAN RIDES BICYCLE TOWARDS.  KENNETH HORNE (V.O. - THRU RADIO): Hello, anybody// there?	FX: LAUGHTER (V.O. - THRU RADIO)  1/76 (TWO SCENES)	970.15	976.05*	5.07	(KENNETH HORNE (V.O. - THRU RADIO): (Hello, anybody there? ( (JULIAN TO KENNETH HORNE (V.O. - THRU (RADIO): (Hello, I'm Julian and this is (my (friend) Sandy.
71 Starts 972.12	MAN TOSSES BOWLING BALL OUT L.  JULIAN TO KENNETH HORNE (V.O. - THRU RADIO): (OVER) Oh, hello, I'm Julian and this is my friend Sandy.	SUBTITLE NO: 1/76 RUNS THRU				
72 Starts 976.08	ACROSS SMOKING BONFIRE.  JULIAN TO KENNETH HORNE (V.O. - THRU RADIO): I've got me articles and he's taken silk ... frequently.	1/77	977.15	983.14	6.00	JULIAN TO KENNETH HORNE (V.O. - THRU RADIO): I've got my articles and he's taken silk ... frequently. (A (ARTICLES: IMPLIES 'AN ARTICLED CLERK' - AN APPRENTICE IN A PROFESSIONAL FIRM, GENERALLY IN THE LEGAL/ACCOUNTANCY PROFESSIONS) (TAKE SILK: BECOME A QUEEN'S OR KING'S COUNSEL)
	GROUNDSMAN APPROACHES, TOSSES LEAVES ON TO BONFIRE.  Well, Mr Horne, how nice to varda your dolly old eek again.	FX: LAUGHTER (V.O. - THRU RADIO)  1/78	984.03	990.13	6.11	JULIAN TO KENNETH HORNE (V.O. - THRU RADIO): Well, Mr Horne, how nice to varda your dolly old eek again. (GAY SLANG POLARI, AKA PALARE)
	Oh, what brings you trolling in here?	1/79 (Runs Thru Dissolve)	991.02	993.11	2.10	JULIAN TO KENNETH HORNE (V.O. - THRU RADIO): What brings you trolling in here? (TROLLING: STROLLING)

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE	
DISSOLVE TO							
73	ACROSS SEFTON PARK LAKE.						
Starts							
991.08	KENNETH HORNE TO JULIAN (V.O. - THRU RADIO):  JULIAN TO KENNETH HORNE (V.O. - THRU RADIO):	(OVER) Oh, can you help me? I've erred.	1/80	994.00	999.05	5.06	(KENNETH HORNE TO JULIAN (V.O. - THRU RADIO): (Can you help me? I've erred. ( (JULIAN TO KENNETH HORNE (V.O. - THRU RADIO): (Yeah, we've all 'eard, ducky. (ERRED: MADE A MISTAKE) ('EARD: PLAY ON WORDS WITH 'ERRED') (DUCKY: BRITISH COLLOQUIAL - TERM OF ENDEARMENT)
	JULIAN TO KENNETH HORNE (V.O. - THRU RADIO):	(OVER) Yeah, we've all 'eard, ducky.					
	HOLD.						FX: LAUGHTER (V.O. - THRU RADIO)
	SANDY TO JULIAN (V.O. - THRU RADIO):	I mean, it's common knowledge, isn't it, Ju?	1/81	999.10	1003.09*	4.00	SANDY TO JULIAN (V.O. - THRU RADIO): I mean, it's common knowledge, isn't it, Ju? (JU: ABBREVIATION OF 'JULIAN')
74	UP THROUGH TREES - PAN L.						
Starts							
1003.12	KENNETH HORNE TO JULIAN (V.O. - THRU RADIO):	Will you take my case?	1/82	1003.14*	1007.02	3.05	(KENNETH HORNE TO JULIAN (V.O. - THRU RADIO): (Will you take my case? ( (JULIAN TO KENNETH HORNE (V.O. - THRU RADIO): (It depends on what it is. (-- CASE: BE PREPARED TO OFFER PROFESSIONAL ADVICE) (JULIAN'S DIALOGUE OMITTED FOR SUBTITLE)
	JULIAN TO KENNETH HORNE (V.O. - THRU RADIO):	Well, it depends on what it is.					
		We've got a criminal practice that takes up most of our time.	1/83	1007.07	1011.15	4.09	JULIAN TO KENNETH HORNE (V.O. - THRU RADIO): We've got a criminal practice that takes up most of our time.

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.74 Cont:	KENNETH HORNE TO JULIAN (V.O. - THRU RADIO):  CONTINUE L.  JULIAN TO SANDY (V.O. - THRU RADIO):  CONTINUE L.	1/84	1012.04	1018.13	6.10	(KENNETH HORNE TO JULIAN (V.O. - THRU RADIO): (Yes, but apart from that. ( (JULIAN TO SANDY (V.O. - THRU RADIO): (Ain't he bold!
						FX: LAUGHTER (V.O. - THRU RADIO)
						Oh, ain't he bold!
	NARRATOR (V.O.):  But the law proscribed and was anything but tolerant, as when ...	1/85	1020.11	1026.10	6.00	NARRATOR (V.O.): (ITALICS) But the law proscribed and was anything but tolerant, as when ... (PROSCRIBE: PUT A PERSON OUTSIDE THE PROTECTION OF THE LAW)
	... contemporaneously, two gay men were arrested and convicted ...	1/86	1026.15	1032.03	5.05	NARRATOR (V.O.): (ITALICS) ... contemporaneously, two gay men were arrested and convicted ... (CONTEMPORANEOUSLY: OCCURRING AT THE SAME TIME)
	HOLD.					
	... and were to be made an example of.	1/87	1032.08	1035.07 (Runs Thru Dissolve)	3.00	NARRATOR (V.O.): (ITALICS) ... and were to be made an example of. (MADE -- OF: JUDGED SEVERELY SO AS TO DISSUADE OTHERS)
DISSOLVE TO						
75 Starts 1034.00	DOWN ACROSS LAKE - SUN SHIMMERS ON SURFACE.					
	NARRATOR (V.O.):  And the judge said to them before he was passing sentence ...	1/88	1035.12	1039.13	4.02	NARRATOR (V.O.): (ITALICS) The judge said to them before passing sentence ... (DIALOGUE OMITTED FOR SUBTITLE)
	... "Not only have you committed an act of gross indecency ...	1/89	1040.02	1044.05	4.04	NARRATOR (V.O.): (ITALICS) ... "Not only have you committed an act of gross indecency ... (ACT --: HOMOSEXUAL ACT)

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.75 Cont:	NARRATOR ... but you did it (V.O. - under one of Cont): London's most beautiful bridges".	1/90	1044.10	1050.09 (Runs Thru Dissolve)	6.00	NARRATOR (V.O.): (ITALICS) ... but you did it under one of London's most beautiful bridges".
	HOLD.	MUSIC:	IN @ 1049.10			
DISSOLVE TO						
76 Starts 1051.00	EXT. THE RITZ THEATRE - EVENING UP TO THE RITZ THEATRE.					
77 Starts 1056.12	INT. THE RITZ THEATRE AUDITORIUM - EVENING LIGHTS ILLUMINATE AUDITORIUM.					
78 Starts 1060.05	EXT - CROWDS GATHERED OUTSIDE - WAVE.	MUSIC:	FADES			
79 Starts 1062.06	CELEBRITIES ARRIVE - WAVE TO CROWDS.					
	NEWSREEL Show-place of the NARRATOR North, The Ritz (V.O.): Theatre, Birkenhead ...	1/91	1062.08*	1066.05	3.14	NEWSREEL NARRATOR (V.O.): Show-place of the North, The Ritz Theatre, Birkenhead ... (BIRKENHEAD: TOWN TO THE WEST OF LIVERPOOL)
	... again, presents a replica//royal film performance.	1/92	1066.10	1070.09* (TWO SCENES)	4.00	NEWSREEL NARRATOR (V.O.): ... again, presents a replica royal film performance. (POSSIBLY LIKENS IT TO THE ROYAL VARIETY PERFORMANCE - A VARIETY SHOW IN THE PRESENCE OF THE QUEEN)
80 Starts 1068.06	YOUNG BOYS LOOK TOWARDS, WAVE - POLICE OFFICER ENTERS L.	SUBTITLE NO:	1/92	RUNS THRU		

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
81 Starts 1070.12	CELEBRITIES ENTER THEATRE, TRIP.	MUSIC: OUT/MUSIC/SONG: IN @ 1071.04 'HOORAY FOR HOLLYWOOD' BY JOHNNY MERCER & RICHARD WHITING				
	SONG: Hooray for Hollywood	1/93	1071.04	1075.13*	4.10	SONG: (ITALICS) Hooray for Hollywood
82 Starts 1076.00	ROLLS ROYCE TURNS, PULLS UP.					
	SONG: That screwy ballyhoey Hollywood	1/94	1076.02*	1080.12 (TWO SCENES)	4.11	SONG: (ITALICS) That screwy ballyhoey Hollywood
83 Starts 1078.13	CELEBRITIES WALK TOWARDS.					
	SONG: Where any office// boy or young// mechanic ...	1/95	1081.01	1084.10 (THREE SCENES)	3.10	SONG: (OPTIONAL - ITALICS) Where any office boy or young mechanic ...
84 Starts 1082.08	POLICE OFFICERS RESTRAIN CROWDS.	SUBTITLE NO: 1/95 RUNS THRU				
85 Starts 1084.02	BOYS CLINGING TO LAMPPPOST.	MUSIC/SONG: CONTINUES				
	NARRATOR (OVER) At seven//I (V.O.): saw Gene Kelly in 'Singin' In The Rain' ...	1/96	1084.15	1089.08 (TWO SCENES)	4.10	NARRATOR (V.O.): (ITALICS) At seven, I saw Gene Kelly in 'Singin' In The Rain' ... (GENE KELLY: AMERICAN ACTOR/DANCER) ( 'SINGIN' IN THE RAIN': 1952 FILM DIRECTED BY GENE KELLY AND STANLEY DONEN)
86 Starts 1086.02	CELEBRITIES APPROACH FROM ROLLS ROYCE.					
	NARRATOR ... and discovered (V.O.): the movies//loved them ...	1/97	1089.13	1093.05* (TWO SCENES)	3.09	NARRATOR (V.O.): (ITALICS) ... and discovered the movies, loved them ...
87 Starts 1091.08	INT. THE RITZ THEATRE FOYER - EVENING					
	MALE CELEBRITY WAVES TO CROWDS.	SUBTITLE NO: 1/97 RUNS THRU				

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
88 Starts 1093.08	CELEBRITIES STEP L. NARRATOR ... and swallowed (V.O.): them whole.	1/98	1093.10*	1096.08*	2.15	NARRATOR (V.O.): (ITALICS) ... and swallowed them whole. (IMPLIES 'ENJOYED THE MOVIES IMMENSELY)
89 Starts 1096.11	EXT - FEMALE CELEBRITY STEPS FROM ROLLS ROYCE, WALKS TOWARDS. SONG: ... can be a top girl  If she pleases//the tired businessman	MUSIC/SONG: CONTINUES  1/99	1097.02	1104.00* (TWO SCENES)	6.15	SONG: (ITALICS) ... can be a top girl If she pleases the tired businessman
90 Starts 1101.12	POLICE OFFICER AMONGST CROWDS - THEY LOOK TOWARDS.	SUBTITLE NO: 1/99 RUNS THRU				
91 Starts 1104.03	FOYER - FEMALE CELEBRITY BLOWS KISSES. NARRATOR And my love was as (V.O.): //muscular as my Catholicism ...	1/100	1104.12	1108.11* (TWO SCENES)	4.00	NARRATOR (V.O.): (ITALICS) And my love was as muscular as my Catholicism ... (MUSCULAR: STRONG)
92 Starts 1106.03	YOUNG GIRL HANDS FLOWERS TO FEMALE CELEBRITY.	SUBTITLE NO: 1/100 RUNS THRU				
93 Starts 1108.14	EXT - FEMALE CELEBRITY WAVES TO CROWDS AS SHE STEPS L. NARRATOR ... but without any (V.O.): of the drawbacks.  Musicals// melodramas, westerns ...	MUSIC/SONG: CONTINUES  1/101	1109.00*	1111.11 (TWO SCENES)	2.12	NARRATOR (V.O.): (ITALICS) ... but without any of the drawbacks. (DRAWBACKS: DISADVANTAGES)
94 Starts 1113.07	FOYER - PANNING L PAST CELEBRITIES AS THEY LOOK TOWARDS.					



Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.94 Cont:	NARRATOR ... nothing was too rich or too poor for my rapacious appetite ... (V.O.):	1/103 (TWO SCENES)	1116.03	1122.03	6.01	NARRATOR (V.O.): (ITALICS) ... nothing was too rich or too poor for my rapacious appetite ...
95 Starts	MALE CELEBRITY TURNS TOWARDS.					
1121.02	NARRATOR ... and I gorged myself with a// frequency that would shame a sinner. (V.O.):	1/104 (TWO SCENES)	1122.08	1129.06	6.15	NARRATOR (V.O.): (ITALICS) ... and I gorged myself with a frequency that would shame a sinner. (GORGE: EAT GREEDILY) (I GORGED -- SINNER: IMPLIES THE NARRATOR WATCHED A LARGE AMOUNT OF FILMS)
96 Starts	AUDITORIUM - MALE AND FEMALE CELEBRITIES SING TO EACH OTHER - SECOND MALE CELEBRITY STEPS TO THEM.	MUSIC/SONG: CONTINUES				
1123.15	SONG: (UNDER) Go out and try your luck, you may be Donald Duck	1/105	1129.11	1133.05*	3.11	SONG: (OPTIONAL - ITALICS) Go out and try your luck, you may be Donald Duck (DONALD DUCK: CARTOON CHARACTER)
97 Starts	MALE CELEBRITY APPLAUDS.					
1133.08	SONG: Hooray for Hollywood  NARRATOR (OVER) But soon// darker pleasures. (V.O.):	1/106 (TWO SCENES)	1135.10	1139.09	4.00	NARRATOR (V.O.): (ITALICS) But soon, darker pleasures. (DARK PLEASURE: A PLEASURE FOR WHICH ONE FEELS GUILTY)
98 Starts	FEMALE AND MALE CELEBRITIES SING.	MUSIC/SONG: CONTINUES				
1136.08	NARRATOR At fifteen, I saw Dirk Bogarde in 'Victim' ... (V.O.):	1/107	1139.14	1144.12*	4.15	NARRATOR (V.O.): (ITALICS) At 15, I saw Dirk Bogarde in 'Victim' ... (DIRK BOGARDE: ENGLISH ACTOR) ( 'VICTIM': 1961 FILM DIRECTED BY BASIL DEARDEN)
	FEMALE CELEBRITY CURTSIES.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
99 Starts 1144.15	AUDIENCE (SEATED).  NARRATOR ... and discovered (V.O.): something entirely different.	1/108	1145.01*	1149.01*	4.01	NARRATOR (V.O.): (ITALICS) ... and discovered something entirely different. (REFERS TO HOMOSEXUAL DESIRE)
100 Starts 1149.04	EXT - UP TO THE RITZ THEATRE - SPOTLIGHTS ILLUMINATE IT.  NARRATOR And when I was not (V.O.): at the movies ...	MUSIC/SONG: CONTINUES  1/109	1154.08	1158.06*	3.15	NARRATOR (V.O.): (ITALICS) When I was not at the movies, on Friday nights ... (DIALOGUE OMITTED FOR SUBTITLE)
101 Starts 1156.10	INT. LIVERPOOL STADIUM - EVENING  DOWN TO CROWD SEATED AROUND WRESTLING RING.  NARRATOR ... on Friday (V.O.): nights//I was at the Liverpool Stadium watching the wrestling.	SUBTITLE NO: 1/109 RUNS THRU MUSIC/SONG: OUT @ 1158.00 THRU FX: BELL/CHATTER/FOLLOWING DIALOGUE				
102 Starts 1158.09	REFEREE AND WRESTLERS IN RING.	1/110	1158.11*	1163.06*	4.12	NARRATOR (V.O.): (ITALICS) ... I was at the Liverpool Stadium watching the wrestling.
103 Starts 1163.09	UP THROUGH ROPES - WRESTLERS FIGHT.  NARRATOR Not for its (V.O.): pantomimic villainy //but for something more illicit ...	FX: CHEERS/WHISTLES  1/111	1165.08	1171.00	5.09	NARRATOR (V.O.): (ITALICS) Not for its pantomimic villainy, but for something more illicit ... (PANTOMIMIC: EXAGGERATED/FEIGNED)
104 Starts 1167.11	REFEREE WATCHES AS WRESTLERS FIGHT.  NARRATOR ... and, in short, (V.O.): I was afraid.	1/112	1171.05	1175.00	3.12	NARRATOR (V.O.): (ITALICS) ... and, in short, I was afraid.

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE	
Sc.104 Cont:	NARRATOR As I//struggled (V.O. - with my adolescent Cont): desires ...	1/113	1175.05	1179.05	4.01	NARRATOR (V.O.): (ITALICS) As I struggled with my adolescent desires ...	
105 Starts 1176.04	THROUGH ROPES UP TO REFEREE - 'COUNTS' WRESTLER.						
	NARRATOR ... as I waited at (V.O.): the//top of the aisle ...	1/114	1179.10	1182.12*	3.03	NARRATOR (V.O.): (ITALICS) ... as I waited at the top of the aisle ... (AISLE: IE. IN THE SPECTATORS STAND)	
106 Starts 1181.01	REFEREE PUSHES WRESTLER AWAY, GESTURES.	SUBTITLE NO: 1/114 RUNS THRU					
107 Starts 1182.15	REFEREE WATCHES AS WRESTLERS FIGHT.						
	NARRATOR ... as the (V.O.): wrestlers swaggered up from the ring ...	1/115	1183.01*	1186.00	3.00	NARRATOR (V.O.): (ITALICS) ... as the wrestlers swaggered up from the ring ... (RING: IE. WRESTLING RING)	
	... their trunks tight across the buttocks.	1/116	1186.05	1189.11	3.07	NARRATOR (V.O.): (ITALICS) ... their trunks tight across the buttocks.	
	I could feel their body heat as I furtively touched a back or a//thigh ...	1/117	1190.00	1196.07 (Runs Thru Jump Cut)	6.08	NARRATOR (V.O.): (ITALICS) I could feel their body heat as I furtively touched a back or a thigh ...	
1195.00	JUMP CUT:  THEY CONTINUE.						
	... choking with schoolboy guilt and trembling//with the fear of the wrath of God.	1/118	1196.12	1204.11 (Runs Thru Jump Cut)	8.00	NARRATOR (V.O.): (ITALICS) ... choking with schoolboy guilt and trembling with the fear of God's wrath. (IE. NARRATOR FEELS GUILTY ABOUT HIS HOMOSEXUAL DESIRE AND WORRIES THAT HE IS COMMITTING A SIN) (DIALOGUE CHANGED FOR SUBTITLE)	
1200.04	JUMP CUT:  THEY CONTINUE.						

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
108 Starts 1205.03	REFEREE WATCHES AS WRESTLERS FIGHT.  NARRATOR (V.O.): Oh, save me from those//dark desires which thrill and compel.	1/119 (TWO SCENES)	1205.12	1212.09*	6.14	NARRATOR (V.O.): (ITALICS) Oh, save me from those dark desires which thrill and compel.
109 Starts 1207.10	REFEREE WATCHES AS WRESTLERS FIGHT.	SUBTITLE NO: 1/119 RUNS THRU				
110 Starts 1212.12	DOWN TO CROWD (SEATED - SIDE VIEW).  NARRATOR (V.O.): The world ...	1/120 (TWO SCENES)	1213.09	1217.14*	4.06	CHEERS/WHISTLES: CONTINUE  NARRATOR (V.O.): (ITALICS) The world, the flesh ...
111 Starts 1214.10	REFEREE STEPS OUT R AS WRESTLERS FIGHT.  NARRATOR (V.O.): ... the flesh ...	SUBTITLE NO: 1/120 RUNS THRU				
112 Starts 1218.01	WRESTLER GLANCES AROUND.  NARRATOR (V.O.): ... and the devil.  HOLD.	1/121	1219.09	1222.03*	2.11	NARRATOR (V.O.): (ITALICS) ... and the devil.  FX: BELL
113 Starts 1222.06	INT. SACRED HEART CHURCH - DAY TRACKING R PAST RELIGIOUS STATIONS.  NARRATOR (V.O.): Caught between canon and the criminal law ...	1/122	1237.00	1241.05	4.06	HYMN: IN @ 1222.06 'BEATA VISCERA' BY ANDREW PICKETT  NARRATOR (V.O.): (ITALICS) Caught between canon and the criminal law ... (CANON: CHURCH DECREE/LAW) (CRIMINAL LAW: <u>NOTE</u> - HOMOSEXUALITY WAS ILLEGAL AT THE TIME)

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.113 Cont:	NARRATOR ... I said goodbye (V.O. - to my girlhood. Cont):	1/123	1241.10	1245.12	4.03	NARRATOR (V.O.): (ITALICS) ... I said goodbye to my girlhood. (GIRLHOOD: HUMOROUS REMARK - NARRATOR EQUATES HIS ADOLESCENCE WITH THOSE OF A GIRL)
	CONTINUE R.					
DISSOLVE TO						
114 Starts	ACROSS PEWS TO ALTAR - TRACK L.					
1248.04	NARRATOR Here I wept, wept (V.O.): and prayed, until my knees bled ...	1/124	1262.04	1268.11	6.08	NARRATOR (V.O.): (ITALICS) Here I wept, wept and prayed, until my knees bled ... (KNEES BLED: NOTE - IN CATHOLIC CHURCHES PRAYER IS CONDUCTED KNEELING)
	... but no succour came, no peace granted.	1/125	1269.00	1274.15	6.00	NARRATOR (V.O.): (ITALICS) ... but no succour came, no peace granted.
	CONTINUE L.					
DISSOLVE TO						
115 Starts	TRACKING R PAST STAINED GLASS WINDOW AND ON TO PAINTING.					
1280.08	NARRATOR Here was my whole (V.O.): world.	1/126	1288.10	1292.09	4.00	NARRATOR (V.O.): (ITALICS) Here was my whole world.
	Home, school, the movies ...	1/127	1292.14	1299.02	6.05	NARRATOR (V.O.): (ITALICS) Home, school, the movies ...
	HOLD.					
	... and God.	1/128	1300.08	1302.07	2.00	NARRATOR (V.O.): (ITALICS) ... and God.
116 Starts	OVER LIT CANDLES TO PAINTING OF CHRIST'S FACE.					
1303.02	NARRATOR You who damn, but (V.O.): give no comfort.	1/129	1304.11	1308.13	4.03	NARRATOR (V.O.): (ITALICS) You who damn, but give no comfort. (YOU: REFERS TO JESUS)
	Why do I plead?	1/130	1309.02	1312.11	3.10	NARRATOR (V.O.): (ITALICS) Why do I plead?

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.116 Cont:	NARRATOR (V.O. - Cont): Why do you not respond, Angel Eyes?	1/131	1313.00	1318.15	6.00	NARRATOR (V.O.): (ITALICS) Why do you not respond, Angel Eyes? (ANGEL EYES: IE. JESUS)
117 Starts	BOY LOOKS TOWARDS.	HYMN: CONTINUES				
1319.13	NARRATOR (V.O.): Jesus mercy//Mary help.	1/132	1321.13	1326.01*	4.05	NARRATOR (V.O.): (ITALICS) Jesus mercy, Mary help.
118 Starts 1323.03	NUN LOOKS TOWARDS.	SUBTITLE NO: 1/132 RUNS THRU				
119 Starts 1326.04	EXT. TOWN/DOCKS - DAY  (HIGH ANGLE) ACROSS HOUSES - DOCKS IN B.G.					
	NARRATOR (V.O.): Lull me to safety.	1/133	1328.00	1331.11	3.12	NARRATOR (V.O.): (ITALICS) Lull me to safety.
	HOLD AS SMOKE RISES FROM CHIMNEYS.					
120 Starts 1340.04	EXT. RAILWAY STATION - DAY  TRAIN TRAVELS TOWARDS, PASSES.	HYMN: CONTINUES THRU FX:				
	NARRATOR (V.O.): Between sleeping and//waking, earth does not revolve,	1/134	1346.03	1352.09	6.07	NARRATOR (V.O.): (ITALICS) Between sleeping and waking, earth does not revolve, (FROM 'UNTITLED' BY TERENCE DAVIES - SUBTITLE NOs: 1/134 TO 1/149)
121 Starts 1348.00	TRAIN TRAVELS INTO B.G.  NARRATOR (V.O.): and slow turns a// life of meagre timbre,	1/135	1352.14	1357.01*	4.04	NARRATOR (V.O.): (ITALICS) and slow turns a life of meagre timbre,
122 Starts 1354.08	INT. TRAIN CARRIAGE - DAY  (TRAVELLING) PASSENGERS (SEATED).	SUBTITLE NO: 1/135 RUNS THRU				



Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
129 Starts	STREET - ACROSS BUSY STREET.					
1389.10	NARRATOR (V.O.): some flights of fancy, some colour,	1/141	1389.12*	1393.11	4.00	NARRATOR (V.O.): (ITALICS) some flights of fancy, some colour,
	(glorious old Hollywood), small comic England (black and white).	1/142	1394.00	1401.09*	7.10	NARRATOR (V.O.): (ITALICS) (glorious old Hollywood), small comic England (black and white).
130 Starts	ALONG BUSY STREET - PEDESTRIANS WALK TOWARDS.					
1401.12	NARRATOR (V.O.): Between loving and hating, the real journey starts,	1/143	1402.10	1408.14 (TWO SCENES)	6.05	NARRATOR (V.O.): (ITALICS) Between loving and hating, the real journey starts,
131 Starts	TRACKING IN ALONG BUSY STREET.					
1407.07	NARRATOR (V.O.): let go the latter, embrace the former,	1/144	1409.03	1413.02	4.00	NARRATOR (V.O.): (ITALICS) let go the latter, embrace the former,
	then fall to heaven on a gentle smile.	1/145	1413.07	1418.10*	5.04	NARRATOR (V.O.): (ITALICS) then fall to heaven on a gentle smile.
132 Starts	ACROSS BUSY STREET.					
1418.13	NARRATOR (V.O.): Between waking and sleeping, the earth resumes its turn,	1/146	1421.06	1427.09*	6.04	NARRATOR (V.O.): (ITALICS) Between waking and sleeping, the earth resumes its turn,
133 Starts	INT. HOTEL CORRIDOR - DAY					
1427.12	HOTEL OWNER WALKS TOWARDS.					
	NARRATOR (V.O.): the soft light fills the room,	1/147	1428.05	1432.06	4.02	NARRATOR (V.O.): (ITALICS) the soft light fills the room,
	HE TURNS, OPENS GLASS CLOCKFACE.					
	the nightly demons //perish from the bed,	1/148	1432.11	1437.10 (TWO SCENES)	5.00	NARRATOR (V.O.): (ITALICS) the nightly demons perish from the bed,



Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
134 Starts 1434.05	HOTEL OWNER ADJUSTS CLOCK HANDS.  NARRATOR and all humanity (V.O.): braves another day.  HE CLOSES GLASS CLOCKFACE.	1/149	1437.15	1443.11*	5.13	NARRATOR (V.O.): (ITALICS) and all humanity braves another day.
135 Starts 1443.14	EXT. STREET/WASH-HOUSE - DAY  TWO WOMEN CARRY BAGS OF WASHING ON THEIR HEADS TOWARDS.  WOMAN We used to help one (V.O.): another out and -- go to wash-house.	FX: NATURAL  1/150	1448.05	1454.09*	6.05	WOMAN (V.O.): We used to help one another out and go to wash-house. (WASH-HOUSE: BUILDING WHERE CLOTHES ARE WASHED)
136 Starts 1454.12	INT. WASH-HOUSE - DAY  WASHERWOMAN AT WORK.  WOMAN Do washin' for (V.O.): anyone//sick or ...	1/151	1456.00	1459.08 (TWO SCENES)	3.09	WOMAN (V.O.): Do washing for anyone sick or ...
137 Starts 1457.12	WASHERWOMEN AT WORK.  WOMAN ... nurse them if (V.O.): they were sick.  WOMAN Those are all (O S.) TO right, but the COLLEAGUES: others smell of// smoke.	1/152  1/153	1459.13	1463.08  1468.11 (TWO SCENES)	3.12  4.04	WOMAN (V.O.): ... nurse them if they were sick.  WOMAN TO COLLEAGUES: Those are all right, but the others smell of smoke. (THOSE: REFERS TO ITEMS OF LAUNDRY)
138 Starts 1467.04	WASHERWOMAN SMILES.  WOMAN And then//of (V.O.): course, me mother died on Christmas Eve ...	WASHERWOMAN: LAUGHS/FX: CHATTER  1/154	1471.08	1477.02 (THREE SCENES)	5.11	WOMAN (V.O.): And then, of course, my mother died on Christmas Eve ...
139 Starts 1472.07	WASHERWOMEN AT WORK.	SUBTITLE NO: 1/154 RUNS THRU				

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
140	WASHERWOMAN AT WORK.					
Starts						
1475.11	WOMAN ... and she left (V.O.): me, fourteen ...	1/155	1477.15	1481.10	3.12	WOMAN (V.O.): ... and she left me, 14 ...
			(TWO SCENES)			
141	EXT. STREET - DAY					
Starts						
1479.12	WOMAN PASSES CARRYING BAG OF WASHING ON HER HEAD - PAN L.	MUSIC:	IN @ 1480.06			
	WOMAN ... a little baby, (V.O.): twelve months old ...	1/156	1481.15	1486.07	4.09	WOMAN (V.O.): ... a little baby, 12 months old ...
	... and another one, er, four.	1/157	1486.12	1490.06	3.11	WOMAN (V.O.): ... and another one, four.
	Me dad stayed with us eight weeks ...	1/158	1490.11	1495.09	4.15	WOMAN (V.O.): My dad stayed with us eight weeks ...
	SHE CONTINUES ALONG STREET INTO B.G.					
	... and then he got a ship ...	1/159	1495.14	1501.00	5.03	WOMAN (V.O.): ... and then he got a ship and went away and left us.
			(TWO SCENES)			
142	EXT. RIVER MERSEY - DAY					
Starts						
1497.12	PANNING R AS TUGBOAT TURNS SHIP.	FX:	SHIP'S HORN			
	WOMAN ... and went away (V.O.): and left us.					
	So, of course, he died after, you know.	1/160	1501.05	1506.00	4.12	WOMAN (V.O.): So, of course, he died after, you know.
	Then I had more trouble//on me plate like.	1/161	1506.05	1510.11	4.07	WOMAN (V.O.): Then I had more trouble on my plate. (ON MY PLATE: TO DEAL WITH) (DIALOGUE OMITTED FOR SUBTITLE)
			(TWO SCENES)			
143	INT. SHIP HOLD - DAY					
Starts						
1508.03	(STATIONARY) WORKER LOADS BANANAS ON TO CONVEYOR BELT.	MUSIC:	CONTINUES THRU FX:			
	WOMAN Me husband never (V.O.): ever got much work ...	1/162	1511.00	1515.01	4.02	WOMAN (V.O.): My husband never ever got much work ...

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.143 Cont:	WOMAN (V.O. ... and I had to - Cont): work all me//life ...	1/163	1515.06	1519.04	3.15	WOMAN (V.O.): ... and I had to work all my life ...
			(TWO SCENES)			
144 Starts	INT. FACTORY - DAY					
1517.07	DOWN ACROSS BUSY WORKSHOP FLOOR.					
			FX:/MUSIC: FADE OUT @ 1520.00 THRU FOLLOWING DIALOGUE			
	WOMAN (V.O.): ... but thank God, God's been very good to me, and His Holy Mother.	1/164	1519.09	1524.13*	5.05	WOMAN (V.O.): ... but thank God, God's been very good to me, and His Holy Mother.
145 Starts	EXT. STREET - EVENING					
1525.00	GRAFFITI ON WALL READS:  GOD BLESS FR MAXWELL					
		1/165	1525.02*	1532.09*	7.08	GRAFFITI ON WALL READS: (ITALICS) GOD BLESS FR MAXWELL
	HOLD.		FX: BELL/MUSIC/SONG: IN @ 1528.06 'DIRTY OLD TOWN' BY THE SPINNERS			
146 Starts	ACROSS TOWN.					
1532.12						
	DISSOLVE TO					
147 Starts	ACROSS ROOFTOPS - PAN R.					
			(Runs Thru Dissolve)			
1542.08	SONG: I found my love ...	1/166	1541.08	1547.15	6.08	SONG: (ITALICS) I found my love ...
	... by the gas works croft	1/167	1548.04	1552.15	4.12	SONG: (ITALICS) ... by the gas works croft
148 Starts	INT. TRAIN ENGINE COMPARTMENT - EVENING					
1554.06	TRAIN DRIVER'S HAND CLUTCHES CONTROL AS TRAIN TRAVELS INTO B.G.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.148 Cont:	SONG: Dreamed a dream ...	1/168	1555.11	1561.03*	5.09	SONG: (ITALICS) Dreamed a dream ...
149 Starts	EXT. RAILWAY STATION - EVENING					
1561.06	TRAIN TRAVELS INTO B.G.	MUSIC/SONG: CONTINUES THRU FX:				
	SONG: ... by the old canal	1/169	1561.11	1566.04	4.10	SONG: (ITALICS) ... by the old canal
150 Starts	STREET - TRAIN PASSES R TO L ON OVERHEAD RAILWAY - LIVER BUILDING IN B.G.					
1568.05	SONG: I kissed my girl ...	1/170	1568.14	1574.10	5.13	SONG: (ITALICS) I kissed my girl ...
	... by the factory wall	1/171	1574.15	1579.05	4.07	SONG: (ITALICS) ... by the factory wall
	HOLD.					
	Dirty old town	1/172	1582.06	1585.09*	3.04	SONG: (ITALICS) Dirty old town
151 Starts	MAN HANDS PIECE OF PAPER TO POLICE OFFICER.					
1585.12	SONG: Dirty old town	1/173	1588.15	1592.04*	3.06	SONG: (ITALICS) Dirty old town
152 Starts	EXT. RIVER MERSEY - EVENING					
1592.07	TRACKING BACK AS TRAWLER TRAVELS TOWARDS.	MUSIC/SONG: CONTINUES THRU FX:				
	SONG: I heard a/siren ...	1/174	1594.13	1601.10 (TWO SCENES)	6.14	SONG: (ITALICS) I heard a siren ...
153 Starts	EXT. DOCKS ENTRANCE - EVENING					
1598.07	DOCK WORKER CLOSES GATE AS CAR PASSES IN F.G.					
	SONG: ... from the dock	1/175	1601.15	1604.14	3.00	SONG: (ITALICS) ... from the dock

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
154 Starts 1608.06	EXT. STREET - EVENING ALONG BUSY STREET.					
	SONG: Saw a train set the night on fire	1/176	1608.10	1616.09	8.00	SONG: (ITALICS) Saw a train set the night on fire
155 Starts 1617.07	EXT. RAILWAY STATION - EVENING UP TO SIGN - READS:  MERSEY RAILWAY  TILT DOWN OVER BUSY ENTRANCE - HOLD.					
	MUSIC/SONG: CONTINUES					
	SONG: Smelled the spring ...	1/177	1621.07	1627.04 (TWO SCENES)	5.14	SONG: (ITALICS) Smelled the spring ...
156 Starts 1624.03	INT. RAILWAY STATION STEPS - EVENING PASSENGERS HURRY DOWN STEPS INTO B.G.					
	SONG: ... on the Salford wind	1/178	1627.09	1631.13*	4.05	SONG: (ITALICS) ... on the Salford wind
157 Starts 1632.00	EXT. RAILWAY STATION PLATFORM - EVENING UP TO NOTICE-BOARD.					
	MUSIC/SONG: CONTINUES					
158 Starts 1634.02	THROUGH TRAIN DOORWAY - DOORS CLOSE.					
	SONG: Dirty old town	1/179	1635.01	1641.04 (TWO SCENES)	6.04	SONG: (ITALICS) Dirty old town
159 Starts 1637.06	ACROSS PLATFORM TO TRAIN - PULLS AWAY, TRAVELS INTO B.G.					
	SONG: Dirty old town	1/180	1641.09	1647.13	6.05	SONG: (ITALICS) Dirty old town

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
160 Starts 1649.08	EXT. STREET - NIGHT ACROSS BUSY STREET TO POLICE OFFICER - DIRECTS TRAFFIC.					
161 Starts 1656.10	DOWN ALONG BUSY STREET - PAN R AS TRAFFIC PASSES - HOLD AS IT ENTERS MERSEY TUNNEL.					
162 Starts 1667.12	CARS TRAVEL INTO B.G. TUNNEL. NARRATOR (V.O.): The year moves towards November.  HOLD.	1/181	1670.01	1674.07*	4.07	NARRATOR (V.O.): (ITALICS) The year moves towards November.  MUSIC/SONG: FADE OUT @ 1672.01 THRU PREVIOUS DIALOGUE
DISSOLVE TO						
163 Starts 1672.04	EXT. FIELD - NIGHT MEN CLUTCHING FLAMING TORCHES - WALK TOWARDS.					SUBTITLE NO: 1/181 RUNS THRU
164 Starts 1674.10	MAN CLUTCHING FLAMING TORCH - MOVES TO LIGHT BONFIRE. NARRATOR (V.O.): Bonfire Night, a penny for the//guy ...	1/182	1675.03	1679.09	4.07	NARRATOR (V.O.): (ITALICS) Bonfire Night, a penny for the guy ... (BONFIRE NIGHT: BRITISH FIREWORKS FESTIVAL HELD ON NOVEMBER 5TH) (PENNY -- GUY: TRADITIONALLY CHILDREN ASK FOR SMALL PAYMENTS FOR BUILDING EFFIGIES KNOWN AS GUYS)
165 Starts 1678.02	DOWN TO CROWDS. NARRATOR (V.O.): ... someone singing //'Keep The Home Fires Burning'.					BONFIRE: CRACKLES  NARRATOR (V.O.): (ITALICS) ... someone singing 'Keep The Home Fires Burning'.

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
166 Starts 1680.08	WOMAN SMILES.					SUBTITLE NO: 1/183 RUNS THRU
167 Starts 1683.00	BONFIRE BLAZES.					FX:
168 Starts 1686.09	CROWDS OF CHILDREN. NARRATOR (V.O.): As Jimmy Preston and me, the only ones left now// roast potatoes on sticks.	1/184	1687.03	1691.07*	4.05	NARRATOR (V.O.): (ITALICS) As Jimmy Preston and me, the only ones left now ...
169 Starts 1691.10	BONFIRE BLAZES.	1/185	1691.12*	1694.14	3.03	NARRATOR (V.O.): (ITALICS) ... roast potatoes on sticks. (IE. POTATOES SKEWERED ON STICKS AND COOKED OVER A FIRE)
170 Starts 1695.07	MAN LIGHTS FIREWORK - LEANS BACK AS IT FLIES OUT ABOVE.					FX:
171 Starts 1698.01	BONFIRE BLAZES. NARRATOR (V.O.): We sit, quiet at the last ...	1/186	1698.03*	1701.02*	3.00	NARRATOR (V.O.): (ITALICS) We sit, quiet at the last ...
172 Starts 1701.05	CHILDREN WATCH O.S. BONFIRE. NARRATOR (V.O.): ... Jimmy Preston, who was a real boy //and whom I envied ...	1/187	1702.06	1707.09* (TWO SCENES)	5.04	NARRATOR (V.O.): (ITALICS) ... Jimmy Preston, who was a real boy, and whom I envied ...
173 Starts 1705.00	CROWD STANDING IN FRONT OF BLAZING BONFIRE.					SUBTITLE NO: 1/187 RUNS THRU

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
174 Starts 1707.12	CROWD STAND AROUND BLAZING BONFIRE.					
	NARRATOR (V.O.): ... Jimmy Preston, who once put his hand on my shoulder //and I didn't want him to remove it.	1/188	1707.14*	1711.08*	3.11	NARRATOR (V.O.): (ITALICS) ... Jimmy Preston, who once put his hand on my shoulder ...
175 Starts 1711.11	TILTING UP OVER BLAZING BONFIRE.					
		1/189	1711.13*	1715.12*	4.00	NARRATOR (V.O.): (ITALICS) ... and I didn't want him to remove it.
176 Starts 1715.15	DOWN TO MEN CLUTCHING FIREWORKS ON STICKS - TILT UP AND PAN R OVER THEM AS THEY TURN.					
	NARRATOR (V.O.): Don't go in just yet.	1/190	1717.07	1720.00*	2.10	NARRATOR (V.O.): (ITALICS) Don't go in just yet. (IN: HOME)
177 Starts 1720.03	OVER CROWDS UP TO BLAZING BONFIRE - TILT UP OVER FLAMES.					
	NARRATOR (V.O.): Please, not just yet.	1/191	1720.13	1725.01*	4.05	NARRATOR (V.O.): (ITALICS) Please, not just yet.
178 Starts 1725.04	ACROSS BURNING EMBERS.					
	NARRATOR (V.O.): But he does.	1/192	1726.07	1728.12*	2.06	NARRATOR (V.O.): (ITALICS) But he does.
179 Starts 1728.15	BLAZING BONFIRE.					
	NARRATOR (V.O.): Twilight and evening bell,	1/193	1729.12	1733.00*	3.05	NARRATOR (V.O.): (ITALICS) Twilight and evening bell, (FROM 'CROSSING THE BAR' BY ALFRED LORD TENNYSON - SUBTITLE NOs: 1/193 TO 1/195)
180 Starts 1733.03	BLAZING BONFIRE - SPILLS TOWARDS.					
	NARRATOR (V.O.): And after that ...	1/194	1734.07	1736.00*	1.10	NARRATOR (V.O.): (ITALICS) And after that ...



Scene No.		Spot				
<u>Foot.</u>	<u>Action/Dialogue</u>	<u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>SUBTITLE</u>
181	PAST GUY TO BLAZING BONFIRE.					
Starts						
1736.03	NARRATOR ... the dark. (V.O.):	1/195	1738.04	1740.11	2.08	NARRATOR (V.O.): (ITALICS) ... the dark.
1739.00	SLOW FADE TO BLACK.					
1742.11	HOLD BLACK SCREEN.					

1744.12 LAST FRAME ACTION REEL 1A/1B

FOOTAGE FROM SUBTITLE NO: 1/195 TO LAST FRAME ACTION : 4.01

FOOTAGE FROM 12 FT START MARK TO LAST FRAME ACTION : 1744.12

FOOTAGE FROM 1st FRAME ACTION TO LAST FRAME ACTION : 1732.12

"OF TIME AND THE CITY"  
REEL 2A/2B

Page: (1)

ZERO is START MARK  
First Frame Action 12.00  
First HARD CUT at 33.05  
Second HARD CUT at Sc.4 - 87.00

<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>SUBTITLE</u>
1 Starts 12.00	BLACK SCREEN.					
13.09	FADE IN:  <u>BLACK AND WHITE ARCHIVE FOOTAGE:</u>  EXT. RESIDENTIAL STREET LIVERPOOL - DAWN  ALONG STEEP STREET DOWN TO TOWN BELOW - PULL BACK.					
2 Starts 33.05	TRACKING BACK ALONG DESERTE STREET.					
	MATCH DISSOLVE TO					
3 Starts 71.08	TRACKING BACK ALONG DESERTE STREET.					
4 Starts 87.00	EXT. PLAYGROUND - DAWN  ACROSS DESERTE PLAYGROUND - SWINGS SWING BACK AND FORTH - PAN R OFF THEM TO REVEAL WOMAN ON FAR SIDE OF RAILINGS - HOLD AS SHE WALKS R ALONG PATH.					
5 Starts 104.07	RESIDENTIAL STREET - MILK BOY RIDES BICYCLE TOWARDS - STOPS, DISMOUNTS - PLACES BOTTLE OF MILK ON TO DOORSTEP.					

<u>Scene No.</u> <u>Foot.</u>	<u>Action/Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>SUBTITLE</u>
6 Starts 121.14	INT. HOUSE FRONT ROOM - MORNING  ELDERLY WOMAN PLACES CRUMPLED NEWSPAPER AND KINDLING INTO FIRE GRATE.					
7 Starts 131.07	ELDERLY WOMAN TURNS, LOOKS DOWN.					
8 Starts 134.14	ELDERLY WOMAN STRIKES MATCH, LIGHTS FIRE.					
9 Starts 144.10	ELDERLY WOMAN LOOKS DOWN AT FIRE.					HYMN: CONTINUES
10 Starts 151.15	ELDERLY WOMAN WARMS HER HANDS AS FIRE BEGINS TO BURN.					
11 Starts 166.08	INT. HOUSE BEDROOM - MORNING  BOY WAKES, CLIMBS FROM BED.					
12 Starts 178.07	BOY WALKS TO B.G. DOOR - OPENS IT.					
13 Starts 187.02	INT. HOUSE MAIN BEDROOM - MORNING  WOMAN BRUSHES HER HAIR IN FRONT OF MIRROR.					
14 Starts 193.04	INT. HOUSE KITCHEN - MORNING  WOMAN STIRS CONTENTS OF SAUCEPAN ON COOKER.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
15 Starts 199.05	INT. HOUSE BATHROOM - MORNING MAN SHAVES.					
						HYMN: CONTINUES
16 Starts 205.15	EXT. STREET - MORNING WOMAN (KNEELING) CLEANS DOORSTEP.					
17 Starts 210.12	WOMAN LOOKS DOWN AS SHE CLEANS O.S. DOORSTEP.					
18 Starts 219.00	WOMAN (BACK TO CAMERA) STANDING ON CHAIR - CLEANS WINDOW.					
19 Starts 229.10	MAN (SIDE VIEW) STANDING ON LADDER - CLEANS PUB WINDOWS.					
20 Starts 234.10	THROUGH DOORWAY TO GIRL CLUTCHING SCHOOL BOOKS - STEPS TOWARDS, CLOSES DOOR - TURNS, WALKS ALONG STREET INTO B.G. - HOLD AS SHE EXITS AROUND CORNER.					
21 Starts 245.13	EXT. SCHOOL PLAYGROUND - MORNING GIRLS PLAY.					
	GIRLS: (SING) Goodbye Betty, while you're away	2/1	245.15*	251.00	5.02	GIRLS: (SING - OPTIONAL) Goodbye Betty, while you're away
	(SING) Send me a letter to tell me that you're better	2/2	251.05	256.04	5.00	GIRLS: (SING - OPTIONAL) Send me a letter to tell me that you're better
	PAN R OVER THEM.					
						HYMN: FADE OUT/HYMN: IN @ 256.08

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE	
Sc.21 Cont:	GIRLS (Cont):  HOLD.	(SING) Goodbye Betty, and while you're away	2/3	256.09	261.03	4.11	GIRLS: (SING - OPTIONAL) Goodbye Betty, and while you're away
		(SING) And don't forget your old pal Anne	2/4	261.08	266.10	5.03	GIRLS: (SING - OPTIONAL) And don't forget your old pal Anne
	PAN R OVER THEM.						
		(SING) Goodbye Anne, while you're away	2/5	266.15	271.10	4.12	GIRLS: (SING - OPTIONAL) Goodbye Anne, while you're away
		(SING) Send me a letter to tell me that you're better	2/6	271.15	276.14	5.00	GIRLS: (SING - OPTIONAL) Send me a letter to tell me that you're better
		(SING) Goodbye Anne, while you're away	2/7	277.03	281.13	4.11	GIRLS: (SING - OPTIONAL) Goodbye Anne, while you're away
		(SING) And don't forget your old pal Pat	2/8	282.02	286.07*	4.06	GIRLS: (SING) And don't forget your old pal Pat
22 Starts 286.10	GROUP OF BOYS - PLAY 'DIP'.						HYMN: CONTINUES THRU BOYS: CHATTER
23 Starts 297.04	INT. WASH-HOUSE - DAY WASHERWOMAN AT WORK.						
24 Starts 299.12	WASHERWOMAN SCRUBS CLOTHES.						
25 Starts 307.01	WASHERWOMAN LAYS CLOTHES ON SCRUBBING BOARD.						



Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
35 Starts 404.04	EXT. PLAYGROUND - DAY ACROSS PLAYGROUND - CHILDREN RUSH IN L AND R, HURRY TO MAYPOLE - SWING AROUND IT.					
36 Starts 416.11	EXT. RESIDENTIAL STREET - DAY ALONG STREET.					
37 Starts 423.11	PLAYGROUND - TRACK BACK AS CHILDREN HURRY TOWARDS - EXIT F.G. L AND R.					
38 Starts 433.00	RESIDENTIAL STREET - BOY SWINGING FROM LAMPPOST.  GIRL (V.O.): (SINGS) He bought me a shawl of red, white and blue	2/9r2+1=s23.02*	437.14*	4.13		GIRL (V.O.): (SINGS) He bought me a shawl of red, white and blue
39 Starts 438.01	FOOTBALL BOUNCES AGAINST WALL. GIRL (V.O.): (SINGS) And when we //got married he tore it in two	2/10 (TWO SCENES)	438.11	443.02*	4.08	GIRL (V.O.): (SINGS) And when we got married he tore it in two
40 Starts 439.15	BOY BOUNCES FOOTBALL AGAINST O.S. WALL.	SUBTITLE NO: 2/10 RUNS THRU				
41 Starts 443.05	CHILDREN PLAY ON GO-KART - PAN R AS THEY PASS.  GIRL (V.O.): (SINGS) Oh gee, I love him, I can't deny it  (SINGS) I'll be with him wherever he goes	2/11  2/12	443.14  449.15	449.10  454.05*	5.13  4.07	GIRL (V.O.): (SINGS) Oh gee, I love him, I can't deny it  GIRL (V.O.): (SINGS) I'll be with him wherever he goes

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
42 Starts 454.08	BOY CLINGING TO SIGN-POST - SIGN READS:  <u>PLAY STREET</u> ALL VEHICLES PROHIBITED BETWEEN 8 A.M. & 10 P.M.	HYMN:	CONTINUES THRU FX:	BELL		
		2/13	454.10*	458.15	4.06	SIGN READS: (OPTIONAL - ITALICS) <u>PLAY STREET</u> - ALL VEHICLES PROHIBITED BETWEEN 8 A.M. & 10 P.M.
	TILT DOWN AS HE SLIDES TO THE GROUND - HOLD AS HE HURRIES L.					
43 Starts 462.03	ACROSS STREET TO TWO WOMEN STANDING BY PRAM - WOMAN R CLUTCHING BABY - PAN R OFF THEM AND PAST MOTHER AND CHILD SEATED ON DOORSTEP - CONTINUE R TO REVEAL BOY SEATED ON DOORSTEP - DRAWS - HOLD AS DOG ENTERS THROUGH DOORWAY - RUNS TOWARDS, EXITS.					
44 Starts 489.00	EXT. HIGH STREET - DAY  TRAFFIC PASSES IN F.G. TO REVEAL ELDERLY LADY - PAN L AS SHE WALKS PAST SHOP WINDOW.	HYMN:	FADE OUT @ 490.08 THRU FOLLOWING DIALOGUE			
	WOMAN (V.O.): I would have liked to have worked on, but they threw me out ...	2/14	489.08	494.15	5.08	WOMAN (V.O.): I would have liked to have worked on, but they threw me out ... (THREW --: DISMISSED)
	... because I was old.	2/15	495.04	497.10	2.07	WOMAN (V.O.): ... because I was old.
	SHE STOPS, LOOKS IN WINDOW.					
	It's a sin to grow old, you know.	2/16	497.15	501.07*	3.09	WOMAN (V.O.): It's a sin to grow old, you know. (NOT LITERALLY - IMPLIES OTHERS SEE YOU AS A NUISANCE WHEN YOU BECOME ELDERLY)
	TRAFFIC PASSES IN F.G.					



Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
45 Starts 501.10	TRACKING BEHIND AS ELDERLY LADY WALKS ALONG STREET INTO B.G.					
	WOMAN (V.O.): We had an old lady here and, um ...	2/17	501.15	507.01	5.03	WOMAN (V.O.): We had an old lady here and ...
	... she, everybody would run and get her a cup of tea, and they'd wait on her, and ...	2/18	507.13	515.12	8.00	WOMAN (V.O.): ... everybody would (run and) get her a cup of tea, and they'd wait on her, and ... (DIALOGUE OMITTED FOR SUBTITLE)
	... do all those little things, but she'd always say "Nobody wants me".	2/19	516.01	521.11	5.11	WOMAN (V.O.): ... do all those little things, but she'd always say "Nobody wants me".
	Well, I mean, if you take that attitude ...	2/20	522.00	525.15	4.00	WOMAN (V.O.): Well, I mean, if you take that attitude ...
	... you can't expect anyone to want you, can you?	2/21	526.04	530.10*	4.07	WOMAN (V.O.): ... you can't expect anyone to want you, can you?
46 Starts 530.13	INT. HOUSE PARLOUR - DAY ELDERLY WOMAN (SEATED) - HER HANDS FOLDED IN HER LAP - TILT UP OVER HER.					
	NARRATOR (V.O.): Oh, watch and pray, watch and pray.	2/22	534.05	540.06	6.02	NARRATOR (V.O.): (ITALICS) Watch and pray, watch and pray.
	HOLD.					
	Do you remember, you who are no longer young ...	2/23	542.15	547.01 (Runs Thru Dissolve)	4.03	NARRATOR (V.O.): (ITALICS) Do you remember, you who are no longer young ...
DISSOLVE TO						
47 Starts 546.00	EXT. PLAYGROUND - DAY GIRL SMILES.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
DISSOLVE TO						
48	GIRL SMILES.					
Starts			(Runs Thru Dissolve)			
547.10	NARRATOR (V.O.): ... and you who still are, do you remember the months of November and// December?	2/24	547.06	549.09	2.04	NARRATOR (V.O.): (ITALICS) ... and you who still are ...
			(Runs Thru Dissolve)			
DISSOLVE TO						
49	GIRL SMILES.					
Starts			(Runs Thru Dissolve)			
550.04		2/25	549.14	555.10	5.13	NARRATOR (V.O.): (ITALICS) ... do you remember the months of November and December?
			(TWO SCENES)			
50	EXT. RESIDENTIAL STREET - DAY					
Starts						
553.12	(HIGH ANGLE) TRACKING BACK AND L AROUND LAMPPPOST.					
	NARRATOR (V.O.): Wet shoes and leaking galoshes, and for the first time ...	2/26	555.15	561.15	6.01	NARRATOR (V.O.): (ITALICS) Wet shoes and leaking galoshes, and for the first time ... (GALOSH: A TYPE OF WATERPROOF SHOE)
	... chilblains, with Christmas in the air.	2/27	562.04	568.12	6.09	NARRATOR (V.O.): (ITALICS) ... chilblains, with Christmas in the air. (CHILBLAIN: A PAINFUL ITCHING SWELLING OF THE SKIN, USUALLY ON THE HANDS AND FEET, CAUSED BY EXPOSURE TO COLD AND BY POOR CIRCULATION) (IN THE AIR: APPROACHING)
			(Runs Thru Dissolve)			
DISSOLVE TO						
51	ALONG DESERTED STREET - TRACK IN.					
Starts						
569.00			(Runs Thru Dissolve)			
	NARRATOR (V.O.): God was in His heaven, and oh, how I believed, oh, how fervent I was.	2/28	570.05	578.04	8.00	NARRATOR (V.O.): (ITALICS) God was in His heaven, and how I believed, how fervent I was.
	And on Christmas Eve, pork roasting in the oven ...	2/29	579.07	584.02	4.12	NARRATOR (V.O.): (ITALICS) And on Christmas Eve, pork roasting in the oven ...

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc. 51 Cont:	NARRATOR (V.O. - Cont): ... the parlour cleaned, with fruit along the sideboard.	2/30 (Runs Thru Dissolve)	584.07	589.10	5.04	NARRATOR (V.O.): (ITALICS) ... the parlour cleaned, with fruit along the sideboard. (PARLOUR: SITTING ROOM)
DISSOLVE TO						
52 Starts	TRACKING IN ALONG STREET. (Runs Thru Dissolve)					
589.00	NARRATOR (V.O.): A pound of apples, tangerines in tissue paper ...	2/31	589.15	594.05	4.07	NARRATOR (V.O.): (ITALICS) A pound of apples, tangerines in tissue paper ...
	... a bowl of nuts and our annual exotic pomegranate.	2/32	594.10	601.15	7.06	NARRATOR (V.O.): (ITALICS) ... a bowl of nuts and our annual exotic pomegranate.
CONTINUE IN.						
	Do you remember?	2/33	602.14	605.15	3.02	NARRATOR (V.O.): (ITALICS) Do you remember?
	Do you?	2/34	606.10	608.13	2.04	NARRATOR (V.O.): (ITALICS) Do you?
CONTINUE IN.						
	Will you ever forget?	2/35	610.03	613.12	3.10	NARRATOR (V.O.): (ITALICS) Will you ever forget?
	WOMAN (V.O.): (CHUCKLES) Happy days.	2/36 (Runs Thru Dissolve)	615.02	617.15	2.14	WOMAN (V.O.): Happy days.
DISSOLVE TO						
53 Starts	WOMAN'S HANDS TOUCH HOLLY LEAVES.					
616.08	NARRATOR (V.O.): My mother//generous with her small nest egg of twenty-five pounds ...	2/37 (TWO SCENES)	619.13	625.14	6.02	NARRATOR (V.O.): (ITALICS) My mother, generous with her small nest egg of 25 pounds ... (NEST EGG: A SUM OF MONEY SAVED FOR THE FUTURE)
54 Starts	EXT. BUTCHER'S SHOP - DAY					
621.03	WOMAN WATCHES AS BUTCHER REMOVES TURKEY HANGING FROM DISPLAY OUTSIDE SHOP.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.54 Cont:	NARRATOR ... borrowed from (V.O.): the 'Leigh And Lend'.	2/38	626.03	630.02	4.00	NARRATOR (V.O.): (ITALICS) ... borrowed from the 'Leigh And Lend'. (DIALOGUE ENDS ON CUT)
55 Starts 628.09	INT. HOUSE LIVING ROOM - DAY CHILDREN SEATED AROUND BOWL OF FRUIT - BOY TAKES HOLD OF BANANA.					
	NARRATOR Love//and (V.O.): cellophane.	2/39	631.03	634.10	3.08	NARRATOR (V.O.): (ITALICS) Love and cellophane.
56 Starts 631.15	YOUNG BOY RUBS HIS NOSE.					
57 Starts 635.13	INT. DEPARTMENT STORE - EVENING CUSTOMERS STUDY DISPLAY CABINET.					
	NARRATOR My brothers with (V.O.): their made-to- measure suits, bought on HP ...	2/40	635.15*	641.08	5.10	NARRATOR (V.O.): (ITALICS) My brothers with their made-to- measure suits, bought on HP ... (HP: HIRE PURCHASE - BRITISH - A SYSTEM BY WHICH SOMEONE PAYS FOR MERCHANDISE IN REGULAR INSTALMENTS WHILE HAVING THE USE OF IT)
	... my sisters and a dab of scent ...	2/41	641.13	647.05	5.09	NARRATOR (V.O.): (ITALICS) ... my sisters and a dab of scent, maybe only 'Evening In Paris' ... (SCENT: PERFUME) ( 'EVENING IN PARIS': TYPE OF PERFUME)
58 Starts 644.03	EXT. DEPARTMENT STORE - EVENING (HIGH ANGLE) DOWN ALONG CHRISTMAS TREE-LINED DEPARTMENT STORE BUILDING - PAN L AND TILT DOWN OVER IT.					
	NARRATOR ... maybe only (V.O.): 'Evening In Paris' ...					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.58 Cont:	NARRATOR ... but making it (V.O. - seem as if the Cont): whole world was drenched in Chanel.	2/42	647.10	654.15*	7.06	NARRATOR (V.O.): (ITALICS) ... but making it seem as if the whole world was drenched in Chanel. (CHANEL: EXPENSIVE AND WORLD RENOWNED PERFUME)
59 Starts 655.02	EXT. HIGH STREET - EVENING  ALONG BUSY HIGH STREET ILLUMINATED WITH CHRISTMAS LIGHTS.					
	NARRATOR Being taken to the (V.O.): pictures and in all those movies, it was always Christmas ...	2/43	657.06	664.05*	7.00	NARRATOR (V.O.): (ITALICS) Being taken to the pictures and in all those movies, it was always Christmas ... (PICTURES: BRITISH COLLOQUIAL - CINEMA)
60 Starts 664.08	ACROSS STREET TO CINEMA BUILDING.					
	NARRATOR ... and it was (V.O.): always perfect.	2/44	664.10*	668.06	3.13	NARRATOR (V.O.): (ITALICS) ... and it was always perfect.
	HOLD.					MUSIC: FADE IN @ 667.00 THRU PREVIOUS DIALOGUE
61 Starts 670.02	CINEMA SIGN - READS:  Scala					
	NARRATOR 'Seven Brides For (V.O.): Seven Brothers' ...	2/45	671.13	676.04*	4.08	NARRATOR (V.O.): (ITALICS) 'Seven Brides For Seven Brothers', 'Young At Heart' ... ( 'SEVEN --': 1954 FILM DIRECTED BY STANLEY DONEN) ( 'YOUNG --': 1954 FILM DIRECTED BY GORDON DOUGLAS)
62 Starts 674.04	CINEMA SIGN - READS:  ODEON					
	NARRATOR ... 'Young At (V.O.): Heart' ...					SUBTITLE NO: 2/45 RUNS THRU

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
63 Starts 676.07	CINEMA SIGN - READS:  GAUMONT					
						MUSIC: CONTINUES
	NARRATOR (V.O.): ... 'All That Heaven Allows' ...	2/46	677.01	680.04	3.04	NARRATOR (V.O.): (ITALICS) ... 'All That Heaven Allows' ... (1955 FILM DIRECTED BY DOUGLAS SIRK)
						(TWO SCENES)
64 Starts 678.13	CINEMA SIGN - READS:  ABC					
						MUSIC: CONTINUES
	NARRATOR (V.O.): ... but all//all are gone.	2/47	680.09	684.04*	3.12	NARRATOR (V.O.): (ITALICS) ... but all, all are gone.
						(TWO SCENES)
65 Starts 681.10	CINEMA SIGN - READS:  Essoid					
						SUBTITLE NO: 2/47 RUNS THRU
66 Starts 684.07	CINEMA SIGN - READS:  CINERAMA					
						MUSIC: CONTINUES
	NARRATOR (V.O.): The old familiar faces.	2/48	685.04	689.05	4.02	NARRATOR (V.O.): (ITALICS) The old familiar faces. (IE. THE FACES OF WELL-KNOWN ACTORS/ ACTRESSES)
DISSOLVE TO 67 Starts 690.00	EXT. SEFTON PARK - DAY  ACROSS SNOW-COVERED PARK - PAN L AND TILT DOWN.					
						MUSIC: CONTINUES
	NARRATOR (V.O.): And yet, time renders ...	2/49	693.13	697.08	3.12	NARRATOR (V.O.): (ITALICS) And yet, time renders ...
						MUSIC: FADE OUT @ 699.00
	CONTINUE L AND DOWN.  ... deceive the eye, deceive the heart.	2/50	699.05	705.02	5.14	NARRATOR (V.O.): (ITALICS) ... deceive the eye, deceive the heart.
						MUSIC: FADE OUT @ 699.00
	CONTINUE L AND DOWN OVER LAKE.  A valediction and an epitaph.	2/51	705.07	709.08*	4.02	NARRATOR (V.O.): (ITALICS) A valediction and an epitaph.

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
68 Starts 709.11	THROUGH SNOW-COVERED BRANCHES.  NARRATOR (V.O.): Now voyager//go forth, to seek//and find.	2/52	711.06	719.04	7.15	NARRATOR (V.O.): (ITALICS) Now voyager, go forth, to seek and find. (VOYAGER: IE. THE VIEWER OF THE FILM) (GO FORTH: SET OUT ON A JOURNEY)
69 Starts 712.06	THROUGH SNOW-COVERED BRANCHES.	SUBTITLE NO: 2/52 RUNS THRU				
70 Starts 715.15	EXT. COUNTRY ROAD - DAY  THROUGH FALLING SNOW AND ALONG SNOW-COVERED ROAD.					
71 Starts 720.14	UP ACROSS SNOW-COVERED TREES.  NARRATOR (V.O.): But my eldest//brother, lying in an army hospital in Leamington Spa ...	2/53	722.06	728.07*	6.02	NARRATOR (V.O.): (ITALICS) But my eldest brother, lying in an army hospital in Leamington Spa ... (LEAMINGTON SPA: TOWN IN THE BRITISH MIDLANDS)
72 Starts 723.13	SEFTON PARK - UP TO SNOW-COVERED PAVILION.	SUBTITLE NO: 2/53 RUNS THRU				
73 Starts 728.10	INT. HOUSE LIVING ROOM - DAY  THROUGH WINDOWS TO SNOW-COVERED TREES.  NARRATOR (V.O.): ... he will not go to war, he will be safe.	2/54	728.12*	734.14	6.03	NARRATOR (V.O.): (ITALICS) ... he will not go to war, he will be safe. (WAR: IE. KOREAN WAR - SEE FOLLOWING SUBTITLES)
74 Starts 736.11	EXT. RESIDENTIAL STREET - DAY  CAR TRAVELS ALONG SNOW-COVERED INTO B.G.  NARRATOR (V.O.): Cometh the hour//cometh the man ...	2/55	739.00	744.11	5.12	NARRATOR (V.O.): (ITALICS) Cometh the hour, cometh the man ...

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
75 Starts 741.06	EXT. SQUARE - DAY MEN CLEAR SNOW-COVERED SQUARE.					
	NARRATOR (V.O.): ... cometh the Korean War.	2/56	745.00	748.05*	3.06	NARRATOR (V.O.): (ITALICS) ... cometh the Korean War. (KOREAN WAR: 1950-53 - CIVIL WAR BETWEEN NORTH AND SOUTH KOREA WITH INTERNATIONAL INTERVENTION)
76 Starts 748.08	EXT. SEA/GUNSHIPS - DUSK FLASH ILLUMINATES SOLDIERS STANDING ON TURRET.					FX: GUNFIRE
77 Starts 749.01	FLASH ILLUMINATES GUNSHIP RAILING - GUNS FIRE.					MUSIC/SONG: IN @ 751.02 'HE AIN'T HEAVY, HE'S MY BROTHER' BY THE HOLLIES
78 Starts 751.10	SOLDIERS REACT AS GUN FIRES.					
79 Starts 752.07	GUNS FIRE.					
80 Starts 753.12	GUNS FIRE.					FX:
81 Starts 754.01	SOLDIER LOOKS R THROUGH BINOCULARS - STEPS BACK AS GUN FIRES.					
82 Starts 755.08	SOLDIER LOOKS L.					
83 Starts 755.10	GUNS FIRE.					MUSIC/SONG: CONTINUES THRU FX:



Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
84 Starts 757.12	(HELICOPTER SHOT) DOWN TO BURNING BUILDINGS BELOW - TRACK IN OVER THEM AS SMOKE RISES.					
85 Starts 763.00	GUNS FIRE.	FX:				
86 Starts 763.13	SOLDIER LOOKS L AS GUNS FIRE IN B.G.					
87 Starts 765.03	GUNS FIRE - ILLUMINATE SKY.					
88 Starts 766.03	EXT. BATTLEFIELD KOREA - DAY SOLDIERS PASS L TO R CLUTCHING PROVISIONS.	MUSIC/SONG: CONTINUES				
	SONG: The road is long	2/57	767.14	774.07	6.10	SONG: (ITALICS) The road is long
			(TWO SCENES)			
89 Starts 773.00	DOWN ACROSS BATTLEFIELD - PAN R OVER SOLDIERS LYING IN SLEEPING BAGS.					
90 Starts 779.01	SOLDIERS LYING IN SLEEPING BAGS - SOLDIER LOOKS TOWARDS.					
	SONG: With many a winding turn	2/58	779.03*	785.03*	6.01	SONG: (ITALICS) With many a winding turn
91 Starts 785.06	SOLDIERS GATHERED AROUND CAMPFIRE - SOLDIER LOOKS TOWARDS.					
92 Starts 787.14	SOLDIER'S INJURED HAND. SONG: That leads us//to ...	2/59	788.00*	791.15	4.00	SONG: (ITALICS) That leads us to ...
			(TWO SCENES)			

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
93 Starts 790.06	SOLDIERS WALK ALONG SNOW-COVERED ROAD TOWARDS.					MUSIC/SONG: CONTINUES
94 Starts 794.01	SOLDIERS WALK ALONG SNOW-COVERED ROAD TOWARDS.					
	SONG: ... who knows where	2/60	794.03*	799.03	5.01	SONG: (ITALICS) ... who knows where
			(TWO SCENES)			
95 Starts 797.12	SOLDIERS (CROUCHING) - GLANCE TOWARDS.					
	SONG: Who knows//when	2/61	799.08	804.01*	4.10	SONG: (ITALICS) Who knows when
			(TWO SCENES)			
96 Starts 801.03	SOLDIERS HELP WOUNDED SOLDIERS TOWARDS.					SUBTITLE NO: 2/61 RUNS THRU
97 Starts 804.04	UP ACROSS SMOULDERING HILLSIDE - SOLDIERS WALK INTO B.G.					
98 Starts 806.05	JEEP SLIPS ON SLOPE.					MUSIC/SONG: CONTINUES
	SONG: But I'm//strong	2/62	809.06	813.11*	4.06	SONG: (ITALICS) But I'm strong
			(TWO SCENES)			
99 Starts 810.06	SMOULDERING TRUCK TYRES.					SUBTITLE NO: 2/62 RUNS THRU
100 Starts 813.14	SOLDIER CLIMBS FROM BOAT.					
101 Starts 817.01	SOLDIERS LOOK R.					
	SONG: Strong enough//to carry him	2/63	817.13	825.12	8.00	SONG: (ITALICS) Strong enough to carry him
			(TWO SCENES)			

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
102 Starts 820.00	EXT. GUNSHIP - DAY  TILT UP AS CRANE LIFTS FLAG- COVERED COFFINS FROM HOLD.					
103 Starts 826.10	EXT. DOCKS LIVERPOOL ENGLAND - DAY  SOLDIERS MARCH F.G. L CLUTCHING RIFLES.					MUSIC/SONG: CONTINUES
104 Starts 829.13	DOWN TO RELATIVES - WAVE.  SONG:           He ain't//heavy ...	2/64	832.05	835.11	3.07	SONG: (ITALICS) He ain't heavy ...
105 Starts 833.04	SOLDIERS MARCH F.G. L.  SONG:           ... he's my// brother	2/65	838.11	842.10*	4.00	SONG: (ITALICS) ... he's my brother
106 Starts 839.13	RELATIVES WAVE HANDKERCHIEFS.					SUBTITLE NO: 2/65 RUNS THRU
107 Starts 842.13	EXT. STREET - DAY  SOLDIERS STAND TO ATTENTION.					
108 Starts 846.09	EXT. BALCONY - DAY  MAYOR STEPS TO MICROPHONE - UNIFORMED OFFICER BEHIND HIM R.					MUSIC/SONG: CONTINUES
	SONG:           So on we go	2/66	846.14	851.06*	4.09	SONG: (ITALICS) So on we go
109 Starts 851.09	STREET - SOLDIERS STAND TO ATTENTION.					
110 Starts 855.06	PANNING R OVER SOLDIERS.  SONG:           His welfare is of my//concern	2/67	856.15	864.04	7.06	SONG: (ITALICS) His welfare is of my concern

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
111 Starts 860.14	SOLDIERS STAND TO ATTENTION.					SUBTITLE NO: 2/67 RUNS THRU
112 Starts 862.13	ACROSS GATHERED CROWDS - PAN L OVER THEM.					MUSIC/SONG: CONTINUES
113 Starts 868.01	CROWDS LOOK TOWARDS.  SONG: No burden is he ...	2/68	868.03*	872.06*	4.04	SONG: (ITALICS) No burden is he ...
			(TWO SCENES)			
114 Starts 870.05	SOLDIERS ADJUST RIFLES AS SERGEANT SALUTES.					SUBTITLE NO: 2/68 RUNS THRU
115 Starts 872.09	(HIGH ANGLE) DOWN TO SOLDIERS IN FORMATION.					
116 Starts 874.07	EXT. DOCKS - DAY  AMMUNITION CRATE - READS:  O.C. 5TH D.G  KOREA  SONG: ... to bear  PAN R AND TILT UP OVER SHIP.  We'll get//there					MUSIC/SONG: CONTINUES
		2/69	874.09*	878.01	3.09	SONG: (ITALICS) ... to bear
		2/70	878.06	883.15*	5.10	SONG: (ITALICS) We'll get there
			(TWO SCENES)			
117 Starts 880.03	SOLDIERS BOARD SHIP.					SUBTITLE NO: 2/70 RUNS THRU
118 Starts 884.02	SOLDIERS CLIMB SHIP STEPS.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
119 Starts 887.14	DOWN TO SOLDIER AND WIFE AMONGST OTHERS - KISS.  SONG: For I//know	MUSIC/SONG: CONTINUES  2/71	888.03	893.12*	5.10	SONG: (ITALICS) For I know
		(THREE SCENES)				
120 Starts 889.12	SOLDIER CLUTCHING YOUNG GIRL - KISSES HER CHEEK.	SUBTITLE NO: 2/71 RUNS THRU				
121 Starts 891.08	SOLDIER AND WIFE - KISS.	SUBTITLE NO: 2/71 RUNS THRU				
122 Starts 893.15	SOLDIER AND WIFE - KISS.					
123 Starts 896.04	PANNING R OVER CROWDS.  SONG: He would//not ...	MUSIC/SONG: CONTINUES  2/72	897.01	900.00*	3.00	SONG: (ITALICS) He would not ...
		(TWO SCENES)				
124 Starts 898.09	SOLDIERS GATHERED ON SHIP - WAVE.	SUBTITLE NO: 2/72 RUNS THRU				
125 Starts 900.03	UP ACROSS SHIP'S BOW - TRACK L AROUND IT.  SONG: ... encumber me	2/73	900.05*	906.15	6.11	SONG: (ITALICS) ... encumber me
126 Starts 908.04	EXT. RAILWAY STATION PLATFORM - DAY  SOLDIERS WALK TOWARDS.					
127 Starts 912.03	INT. AEROPLANE - DAY  (TRAVELLING) BOMBS DROP FROM BOMB BAY.	MUSIC/SONG: CONTINUES				

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.127 Cont:	SONG: He ain't heavy ...	2/74	912.05*	915.04*	3.00	SONG: (ITALICS) He ain't heavy ...
128 Starts 913.09	EXT. BATTLEFIELD KOREA - DAY  (HIGH ANGLE) TILTING DOWN AS BOMBS DROP.					SUBTITLE NO: 2/74 RUNS THRU
129 Starts 915.07	(HIGH ANGLE) TRACKING IN AS BOMB DROPS, EXPLODES.					
130 Starts 917.02	(SLOW MOTION) SOLDIERS WALK TOWARDS, SMILE.  SONG: ... he's my brother	2/75	918.02	922.07*	4.06	SONG: (ITALICS) ... he's my brother
131 Starts 922.10	EXT. SEA - DAY  DOWN TO GUNSHIP - FIRES.					
132 Starts 924.04	<u>ARCHIVE FOOTAGE:</u>  EXT. STREET LIVERPOOL - DAY  FRAMED COLOUR PHOTOGRAPH OF QUEEN ELIZABETH II AND PRINCE PHILIP SEATED IN OPEN TOP CARRIAGE.					MUSIC/SONG: CONTINUES
133 Starts 926.12	<u>BLACK AND WHITE ARCHIVE FOOTAGE:</u>  EXT. SEA KOREA - DAY  GUNSHIP FIRES.					
134 Starts 927.13	<u>ARCHIVE FOOTAGE:</u>  EXT. STREET LIVERPOOL - DAY  TILTING UP OVER FRONT OF BUILDING.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.134 Cont:	SONG: If I'm laden ...  CONTINUE UP OVER BANNERS.  ... at all	2/76	928.02	931.11	3.10	SONG: (ITALICS) If I'm laden ...
		2/77	933.06	936.13	3.08	SONG: (ITALICS) ... at all
135 Starts	<u>BLACK AND WHITE ARCHIVE FOOTAGE:</u>					
938.11	EXT. SEA KOREA - DAY  GUNSHIPS FIRE.					MUSIC/SONG: CONTINUES
	SONG: I'm laden ...	2/78	938.13*	941.12	3.00	SONG: (ITALICS) I'm laden ...
			(TWO SCENES)			
136 Starts	<u>ARCHIVE FOOTAGE:</u>					
940.06	EXT. STREET LIVERPOOL - DAY  ACROSS CROWDED STREET - PAN L AND TILT UP OVER BANNERS.					
	SONG: ... with sadness	2/79	942.11	946.00*	3.06	SONG: (ITALICS) ... with sadness
137 Starts	<u>BLACK AND WHITE ARCHIVE FOOTAGE:</u>					
946.03	EXT. BATTLEFIELD KOREA - DAY  THROUGH SMOKE AND DUST TO SOLDIERS - HURRY INTO B.G. AS SHELLS EXPLODE.					
	SONG: That//everyone's heart	2/80	947.10	955.09	8.00	SONG: (ITALICS) That everyone's heart
			(TWO SCENES)			
138 Starts	<u>ARCHIVE FOOTAGE:</u>					
950.01	EXT. GARDENS LIVERPOOL - DAY  PANNING R AND TILTING DOWN OFF BANNERS TO REVEAL BAND MEMBERS SEATED BENEATH AWNING.					MUSIC/SONG: CONTINUES

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.138 Cont:	SONG: Isn't filled ...	2/81	957.01	964.08*	7.08	SONG: (ITALICS) Isn't filled with the gladness
139 Starts 960.00	<u>BLACK AND WHITE ARCHIVE FOOTAGE:</u> EXT. CEMETERY KOREA - DAY  ACROSS GRAVE MARKERS DOWN TO SOLDIERS.  SONG: ... with the gladness					SUBTITLE NO: 2/81 RUNS THRU
140 Starts 964.11	PANNING L AND TILTING DOWN OVER SOLDIERS (HEADS BOWED).  SONG: Of love ...	2/82	967.06	972.02*	4.13	SONG: (ITALICS) Of love ...
141 Starts 972.05	TILTING UP OVER SOLDIER CLUTCHING BIBLE.  SONG: ... for one another	2/83	975.05	980.00*	4.12	SONG: (ITALICS) ... for one another
142 Starts 980.03	<u>ARCHIVE FOOTAGE:</u> EXT. STREET LIVERPOOL - DAY  BAND MEMBERS PERFORM ON CROWD-LINED STREET.  NARRATOR (V.O.): For Queen, country //and the civil list.					MUSIC/SONG: FADE OUT @ 985.00 THRU FOLLOWING DIALOGUE  NARRATOR (V.O.): (ITALICS) For Queen, country and the civil list. (CIVIL LIST: BRITISH - AN ANNUAL ALLOWANCE VOTED BY PARLIAMENT FOR THE ROYAL FAMILY'S HOUSEHOLD EXPENSES)
143 Starts 986.01	EXT. BUCKINGHAM PALACE LONDON - DAY  CRESTED GATE.					



Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
144 Starts 990.07	<u>BLACK AND WHITE ARCHIVE FOOTAGE:</u> EXT. STREET - DAY					
	NEIGHBOURS SEATED AND STANDING AROUND TABLES - WAVE UNION JACK FLAGS.	FX: APPLAUSE/CHEERS				
	NARRATOR (V.O.): And yet all over the country, street parties were//held ...	2/85	992.15	996.14*	4.00	NARRATOR (V.O.): (ITALICS) Yet all over the country, street parties were held ... (DIALOGUE OMITTED FOR SUBTITLE)
145 Starts 997.01	DOWN TO NEIGHBOURS SEATED AND STANDING AROUND TABLES.					
	NARRATOR (V.O.): ... to celebrate the start of The Betty Windsor Show.	2/86	997.10	1001.15*	4.06	NARRATOR (V.O.): (ITALICS) ... to celebrate the start of The Betty Windsor Show. (BETTY WINDSOR: QUEEN ELIZABETH II - HUMOROUS REMARK - REFERS TO THE PUBLICITY SURROUNDING HER MARRIAGE TO PRINCE PHILIP)
146 Starts 1002.02	YOUNG GIRLS WAVE FLAGS.					
147 Starts 1007.11	INT. COVENT GARDEN - DAY ELDERLY COUPLE DRINK TEA.					
	NARRATOR (V.O.): When the golden couple married//in 1947 ...	2/87	1009.03	1013.13 (TWO SCENES)	4.11	NARRATOR (V.O.): (ITALICS) When the golden couple married in 1947 ... (GOLDEN COUPLE: IMPORTANT OR POPULAR COUPLE - IN THIS INSTANCE QUEEN ELIZABETH II AND PRINCE PHILIP)
148 Starts 1011.11	MAYORESS, VICAR AND OTHERS SEATED AT TABLE.					
	NARRATOR (V.O.): ... the following was lavished//on the ceremony ...	2/88	1014.02	1018.06 (TWO SCENES)	4.05	NARRATOR (V.O.): (ITALICS) ... the following was lavished on the ceremony ... (LAVISHED ON: GIVEN/SPENT IN ABUNDANCE)

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
149 Starts 1015.13	MEN SEATED ALONG TABLE - DRINK TEA.					
	NARRATOR (V.O.): ... jewellery//from other Royals ...	2/89 (TWO SCENES)	1018.11	1021.07	2.13	NARRATOR (V.O.): (ITALICS) ... jewellery from other Royals ... (ROYALS: MEMBERS OF THE ROYAL FAMILY)
150 Starts 1019.09	(HIGH ANGLE) DOWN TO GUESTS SEATED AROUND LONG TABLES.					
	NARRATOR (V.O.): ... a washing machine, a fridge, seventy-six handkerchiefs ...	2/90	1021.12	1027.08*	5.13	NARRATOR (V.O.): (ITALICS) ... a washing machine, a fridge, 76 handkerchiefs ...
151 Starts 1027.11	GUESTS SEATED AROUND TABLES.					
	NARRATOR (V.O.): ... a hundred and forty-eight pairs of stockings, thirty-eight handbags ...	2/91	1027.13*	1032.11	4.15	NARRATOR (V.O.): (ITALICS) ... 148 pairs of stockings, 38 handbags ...
	... sixteen nightgowns//five hundred cases of tinned pineapple ...	2/92 (TWO SCENES)	1033.00	1039.04*	6.05	NARRATOR (V.O.): (ITALICS) ... 16 nightgowns, 500 cases of tinned pineapple ...
152 Starts 1035.03	CROWD OF CHILDREN CLUTCHING PINEAPPLE CHUNKS.					SUBTITLE NO: 2/92 RUNS THRU
153 Starts 1039.07	EXT. STREET - DAY ALONG BUSY, BUNTING-FILLED STREET.					
	NARRATOR (V.O.): ... ten thousand telegrams, two thousand guests ...	2/93	1039.09*	1043.12	4.04	NARRATOR (V.O.): (ITALICS) ... 10,000 telegrams, 2,000 guests ...

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.153 Cont:	NARRATOR ... five Kings// (V.O. - seven Queens ... Cont):	2/94	1044.01	1052.00	8.00	NARRATOR (V.O.): (ITALICS) ... 5 Kings, 7 Queens, 8 Princes and 10 Princesses.
154 Starts 1046.01	ALONG BUSY STREET - TILT DOWN OVER NEIGHBOURS SEATED AROUND TABLES.  NARRATOR ... eight Princes (V.O.): and ten Princesses.  HOLD.  And for the ten thousand pearls sewn on to her wedding dress ...  ... Her Majesty allegedly saved// all her clothing coupons.	2/95	1052.05	1057.04	5.00	NARRATOR (V.O.): (ITALICS) And for the 10,000 pearls sewn on to her wedding dress ...
		2/96	1057.09	1064.11	7.03	NARRATOR (V.O.): (ITALICS) ... Her Majesty allegedly saved all her clothing coupons. (CLOTHING COUPONS WERE ISSUED DURING WORLD WAR II AS A MEANS OF RATIONING)
155 Starts 1060.12	CHILDREN SEATED AROUND TABLE - BLOW PARTY BLOWERS.	FX:				
156 Starts 1066.10	<u>ARCHIVE FOOTAGE:</u> EXT. BUCKINGHAM PALACE - DAY  PAST STATUE AND OVER CROWDS DOWN TO ROYAL CARRIAGE - PAN R AS PROCESSION TRAVELS R.  NARRATOR Even more money was (V.O.): wasted on her coronation ...  ... as yet another fossil monarchy justified its existence by 'tradition' ...	2/97	1067.15	1072.01	4.03	NARRATOR (V.O.): (ITALICS) Even more money was wasted on her coronation ...
		2/98	1072.06	1075.05	3.00	NARRATOR (V.O.): (ITALICS) ... as yet another fossil monarchy ...
		2/99	1075.10	1079.05*	3.12	NARRATOR (V.O.): (ITALICS) ... justified its existence by 'tradition' ...

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
157 Starts 1079.08	TRACKING R PAST CROWDS AS THEY WAVE.  NARRATOR ... and deluded (V.O.): itself with the notion of 'duty' ...	2/100 (TWO SCENES)	1080.00	1085.08	5.09	NARRATOR (V.O.): (ITALICS) ... and deluded itself with the notion of 'duty' ...
158 Starts 1083.14	QUEEN ELIZABETH II AND PRINCE PHILIP SEATED IN ROYAL CARRIAGE - PAN R AS THEY PASS.  NARRATOR ... privileged to (V.O.): the last, whilst in England's green// and pleasant land ...	2/101 (TWO SCENES)	1085.13	1091.07	5.11	NARRATOR (V.O.): (ITALICS) ... privileged to the last, whilst in England's green and pleasant land ... (ENGLAND'S -- LAND: <u>NOTE</u> 'IRONY')
159 Starts 1089.14	TRACKING R OVER CROWDS AS THEY WAVE.  NARRATOR ... the rest of the (V.O.): nation survived//on rationing ...	2/102 (TWO SCENES)	1091.12	1096.00	4.05	NARRATOR (V.O.): (ITALICS) ... the rest of the nation survived on rationing ...
160 Starts 1094.09	QUEEN ELIZABETH II AND PRINCE PHILIP IN ROYAL CARRIAGE - PAN R AS THEY PASS.  NARRATOR ... in some of the (V.O.): worst slums in Europe.  THEY WAVE.	2/103	1096.05	1100.10	4.06	NARRATOR (V.O.): (ITALICS) ... in some of the worst slums in Europe.
161 Starts 1101.02	<u>BLACK AND WHITE ARCHIVE FOOTAGE:</u> EXT. LOCH SCOTLAND - DAY  ACROSS LOCH - FIREMEN PERFORM TWENTY-ONE HOSE SALUTE.  NARRATOR And in bonny (V.O.): Scotland, they gave Her Majesty ...  HOLD.	2/104	1104.01	1108.00*	4.00	NARRATOR (V.O.): (ITALICS) And in bonny Scotland, they gave Her Majesty ... (BONNY: SCOTTISH COLLOQUIAL - ATTRACTIVE/PLEASANT)
			MUSIC: IN @ 1107.08 THRU PREVIOUS DIALOGUE			

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
162 Starts 1108.03	FIREMEN OPERATE HOSES. NARRATOR ... the twenty-one (V.O.): hose salute ...	2/105	1108.05*	1111.14	3.10	NARRATOR (V.O.): (ITALICS) ... the 21 hose salute ... (HUMOROUS REMARK - REFERS TO SCOTTISH FIREMEN'S PARODY OF THE TRADITIONAL 21 GUN SALUTE)
163 Starts 1112.04	ACROSS LOCH - FIREMEN OPERATE HOSES. NARRATOR ... or maybe they (V.O.): were just taking the piss.  HOLD.	2/106	1112.06*	1116.07*	4.02	NARRATOR (V.O.): (ITALICS) ... or maybe they were just taking the piss. (TAKING THE PISS: MOCKING)  MUSIC: OUT @ 1116.09
164 Starts 1116.10	<u>ARCHIVE FOOTAGE:</u> INT. CATHEDRAL - DAY  DOWN TO ROYAL PROCESSION - MOVES INTO B.G.					ORGAN: IN @ 1118.10  ORGAN: OUT/CHOIR: IN @ 1126.10
165 Starts 1128.06	PRINCE CHARLES BETWEEN QUEEN MOTHER L, QUEEN ELIZABETH II R.					
166 Starts 1132.04	DOWN TO CHOIR (SIDE VIEW) WEARING ILLUMINATED CROWNS.					
167 Starts 1136.01	LADIES-IN-WAITING (KNEELING).					
168 Starts 1140.09	QUEEN ELIZABETH II BETWEEN BISHOPS - WALK TOWARDS FOLLOWED BY LADIES-IN-WAITING.					CHOIR: OUT @ 1148.00/ORGAN: IN @ 1149.02
169 Starts 1156.13	EXT. STREET INDIA - DAY TRACKING IN ALONG 'DECORATED' STREET.					ORGAN: OUT/BAND: IN @ 1162.08 THRU FOLLOWING DIALOGUE

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.169 Cont:	NARRATOR (V.O.): After Korea, EOKA and//Mau Mau ...	2/107	1159.09	1164.14	5.06	NARRATOR (V.O.): (ITALICS) After Korea, EOKA and Mau Mau ... (EOKA: ETHNIKI ORGANOSIS KYPRION AGANISTAN - NATIONAL ORGANISATION OF CYPRIOT FIGHTERS - FOUGHT FOR END OF BRITISH RULE IN CYPRUS) (MAU MAU: UPRISING - AN INSURGENCY BY KENYAN REBELS AGAINST BRITISH RULE)
170 Starts 1163.02	DOWN TO MILITARY PERSONNEL - MARCH F.G. R.					
	NARRATOR (V.O.): ... India had gone, soon Africa would go ...	2/108	1165.03	1169.13	4.11	NARRATOR (V.O.): (ITALICS) ... India had gone, soon Africa would go ... (REFERS TO THE DISSOLUTION OF THE BRITISH EMPIRE)
	... then Suez as a last hurrah ...	2/109	1170.02	1173.01*	3.00	NARRATOR (V.O.): (ITALICS) ... then Suez as a last hurrah ... (HURRAH: SIGNIFICANT EVENT - <u>NOTE</u> HUMOROUS TONE)
171 Starts 1173.04	EXT. BUCKINGHAM PALACE LONDON ENGLAND - DAY					
	PANNING R AS ROYAL CARRIAGE TRAVELS F.G. R.	BAND: CONTINUES				
	NARRATOR (V.O.): ... leaving only a fading memory of when most of the globe was red ...	2/110	1173.06*	1179.11	6.06	NARRATOR (V.O.): (ITALICS) ... leaving only a fading memory of when most of the globe was red ... (MOST -- RED: REFERS TO THE SIZE OF THE BRITISH EMPIRE)
	... and Victoria was the first and only ...	2/111	1180.00	1183.11	3.12	NARRATOR (V.O.): (ITALICS) ... and Victoria was the first and only ... (REFERS TO QUEEN VICTORIA (1819-1901))
	... diminutive bourgeois imperatrix.	2/112	1184.00	1189.07	5.08	NARRATOR (V.O.): (ITALICS) ... diminutive bourgeois imperatrix. (IMPERATRIX: NARRATOR'S MADE-UP WORD - A CROSS BETWEEN 'IMPERIAL AND DOMINATRIX')
	CONTINUE R AS IT PASSES, TURNS.	BAND: OUT @ 1198.00 THRU FOLLOWING DIALOGUE				

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.171 Cont:	NARRATOR (V.O. - Cont): Betty and Phil with a thousand flunkies.	2/113	1196.08	1201.13*	5.06	NARRATOR (V.O.): (ITALICS) Betty and Phil with a thousand flunkies. (BETTY AND PHIL: IE. QUEEN ELIZABETH II AND PRINCE PHILIP) (FLUNKY: SERVANT/FOOTMAN)
172 Starts 1202.00	<u>LATER</u> - ROYAL FAMILY GATHERED ON BALCONY.					
	NARRATOR (V.O.): The trouble with being poor is that it takes up all your time.	2/114	1204.14	1210.08	5.11	NARRATOR (V.O.): (ITALICS) The trouble with being poor is that it takes up all your time. (ATTRIBUTED TO WILLEM DE KOONING)
	Willem de Kooning.	2/115	1210.13	1213.12	3.00	NARRATOR (V.O.): (ITALICS) Willem de Kooning. (1904-97 - DUTCH ABSTRACT EXPRESSIONIST PAINTER) (DIALOGUE ENDS ON CUT)
	(TWO SCENES)					
173 Starts 1212.08	(HIGH ANGLE) DOWN ACROSS CROWDS SURROUNDING MONUMENT - THEY HURRY TOWARDS.					
	NARRATOR (V.O.): The trouble with being rich is that it takes up everybody else's.	2/116	1214.07	1220.11	6.05	NARRATOR (V.O.): (ITALICS) The trouble with being rich is that it takes up everybody else's.
	HOLD.					
174 Starts 1221.14	<u>BLACK AND WHITE ARCHIVE FOOTAGE:</u> EXT. BUCKINGHAM PALACE - EVENING					
	QUEEN ELIZABETH II AND PRINCE PHILIP ON BALCONY - SHE WAVES.					
	NARRATOR (V.O.): After farce -- realism.	2/117	1224.04	1229.10	5.07	NARRATOR (V.O.): (ITALICS) After farce -- realism.
	THEY WAVE.					
DISSOLVE TO						
175 Starts 1233.00	BLACK AND WHITE PHOTOGRAPH OF SHAWLIE AND HUSBAND - SLOWLY PULL BACK.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.175 Cont:	NARRATOR (V.O.): The heart that beats beneath the heart is tender, is not savage.	2/118	1238.12	1246.06	7.11	NARRATOR (V.O.): (ITALICS) The heart that beats beneath the heart is tender, is not savage. (FROM 'COCOA' BY TERENCE DAVIES - SUBTITLE NOs: 2/118 TO 2/129)
	It beats, in time though years apart ...	2/119	1246.11	1250.13	4.03	NARRATOR (V.O.): (ITALICS) It beats, in time though years apart ...
	... from struggles silent marriage,	2/120	1251.02	1254.08	3.07	NARRATOR (V.O.): (ITALICS) ... from struggles silent marriage,
	of storm and stress, of quiet love,	2/121	1254.13	1259.08	4.12	NARRATOR (V.O.): (ITALICS) of storm and stress, of quiet love,
	as when the lights begin to fall	2/122	1259.13	1263.00	3.04	NARRATOR (V.O.): (ITALICS) as when the lights begin to fall
CONTINUE BACK.						
	And he just smiles, as she just hums ...	2/123	1263.05	1267.11	4.07	NARRATOR (V.O.): (ITALICS) And he just smiles, as she just hums ...
	... a tune that fitted like a glove,	2/124	1268.00	1271.11	3.12	NARRATOR (V.O.): (ITALICS) ... a tune that fitted like a glove,
	That tapped its rhyme, still and small into their room,	2/125	1272.00	1278.05	6.06	NARRATOR (V.O.): (ITALICS) That tapped its rhyme, still and small into their room,
	When nightfall thrums a kind of peace,	2/126	1278.10	1283.02	4.09	NARRATOR (V.O.): (ITALICS) When nightfall thrums a kind of peace,
CONTINUE BACK.						
	That soothes the heart and lets the years fall from nought and down,	2/127	1283.07	1291.06	8.00	NARRATOR (V.O.): (ITALICS) That soothes the heart and lets the years fall from nought and down,
	As they shuffle off to bed, apart,	2/128	1292.02	1297.04	5.03	NARRATOR (V.O.): (ITALICS) As they shuffle off to bed, apart,
	then meet again beneath the eiderdown.	2/129	1297.09 (Runs Thru Dissolve)	1304.12	7.04	NARRATOR (V.O.): (ITALICS) then meet again beneath the eiderdown.



Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
DISSOLVE TO						
176	<u>BLACK AND WHITE ARCHIVE FOOTAGE:</u>					
Starts						
1304.06	EXT. STREET - DAY					
	TWO WOMEN STAND ON DOORSTEP - LOOK L.					MUSIC/SONG: FADE IN @ 1305.00 'THE FOLKS WHO LIVE ON THE HILL' BY PEGGY LEE
177	WOMAN CLUTCHING WALKING STICKS - Starts TURNS AS YOUNG GIRL STEPS PAST 1306.13 HER.					
178	MAN SEATED ON DOORSTEP - LOOKS Starts DOWN. 1311.00					
DISSOLVE TO						
179	EXT. PARK - DAY					
Starts						
1316.00	FLOWER IN BLOOM.					
DISSOLVE TO						
180	STREET - ELDERLY WOMAN'S HANDS.					
Starts						
1319.12						
181	ELDERLY WOMAN - LOOKS L, TALKS.					MUSIC/SONG: CONTINUES
Starts						
1324.02						
182	SECOND ELDERLY WOMAN - LOOKS L, Starts LOOKS TOWARDS. 1331.06					
183	TWO ELDERLY WOMEN SEATED ON Starts DOORSTEP. 1336.13					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
184 Starts 1341.11	HUSBAND AND WIFE SEATED ON DOORSTEP WITH BABY.					
185 Starts 1346.09	FAMILY SEATED ON DOORSTEP.					
186 Starts 1355.14	WHITE WOMAN CLUTCHING BLACK BABY.	MUSIC/SONG: CONTINUES				
	SONG:           Some day ...	2/130	1358.05	1361.14	3.10	SONG: (ITALICS) Some day ...
	PULL BACK TO REVEAL WOMEN AND CHILDREN STANDING IN STREET AROUND HER.					
	... we'll build a home ...	2/131	1363.02	1367.01	4.00	SONG: (ITALICS) ... we'll build a home ...
	... on a hilltop// high ...	2/132	1367.06	1373.02 (TWO SCENES)	5.13	SONG: (ITALICS) ... on a hilltop high ...
187 Starts 1370.08	WOMAN'S HAND CLUTCHING RAILING.					
188 Starts 1373.15	EXT. WASTEGROUND - DAY YOUNG BOYS STANDING AROUND BONFIRE AND DERELICT CAR.	MUSIC/SONG: CONTINUES				
	SONG:           ... you and I	2/133	1374.15	1378.14	4.00	SONG: (ITALICS) ... you and I
	Shiny and new ...	2/134	1380.00	1384.01*	4.02	SONG: (ITALICS) Shiny and new ...
189 Starts 1384.04	INT. HOUSE FRONT ROOM - DAY YOUNG BOYS SMASH WINDOWS WITH BATONS.					
	SONG:           ... a cottage that two ...	2/135	1385.09	1390.05 (Runs Thru Dissolve)	4.13	SONG: (ITALICS) ... a cottage that two ...
	ZOOM IN AS YOUNG BOY EXITS R.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
DISSOLVE TO						
190	THROUGH BROKEN WINDOWS AND OVER ROOFTOPS.					
Starts 1389.00						
	SONG: ... can//fill	2/136	1390.10	1393.15	3.06	SONG: (ITALICS) ... can fill
			(TWO SCENES)			
191	EXT. STREET - DAY					
Starts 1391.07	UP TO MAN STANDING ON ROOF OF HOUSE - WATCHES AS HOUSE BURNS BEHIND HIM.					
						MUSIC/SONG: CONTINUES
192	SLOWLY PULL BACK AS ROW OF HOUSES ARE DEMOLISHED.					
Starts 1398.11						
	SONG: And we'll be pleased to be called	2/137	1398.13*	1406.12	8.00	SONG: (ITALICS) And we'll be pleased to be called
193	YOUNG BOYS WATCH AS B.G. HOUSES ARE DEMOLISHED.					
Starts 1408.01						
	SONG: "The folks who live ...	2/138	1411.15	1416.00	4.02	SONG: (ITALICS) "The folks who live ...
			(TWO SCENES)			
194	THROUGH CLOUD OF DUST - DEBRIS FALLS.					
Starts 1414.09						
	SONG: ... on the hill"	2/139	1416.05	1419.15	3.11	SONG: (ITALICS) ... on the hill"
			(TWO SCENES)			
195	YOUNG BOY WATCHES B.G. CLOUD OF DUST.					
Starts 1417.10						
						MUSIC/SONG: CONTINUES
DISSOLVE TO						
196	BLACK AND WHITE PHOTOGRAPH OF FLATTENED AND CLEARED STREET - SLOWLY TRACK IN.					
Starts 1423.00						

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.196 Cont:	SONG: Some day ...	2/140	1429.05	1433.15	4.11	SONG: (ITALICS) Some day ...
	... we may be adding ...	2/141	1435.03	1439.07	4.05	SONG: (ITALICS) ... we may be adding ...
	... a wing or two ...	2/142	1440.05	1443.14*	3.10	SONG: (ITALICS) ... a wing or two ...
197 Starts	<u>BLACK AND WHITE ARCHIVE FOOTAGE:</u>					
1444.01	EXT. STREET/HOUSING ESTATE - DAY					
	TRACKING IN ON TOWER BLOCKS AS CAR TRAVELS TOWARDS, EXITS F.G. L.	MUSIC/SONG: CONTINUES				
	SONG: ... a thing or two	2/143	1445.15	1451.03	5.05	SONG: (ITALICS) ... a thing or two
	CONTINUE IN TO REVEAL MORE TOWER BLOCKS IN B.G.					
	We will make changes ...	2/144	1452.08	1458.05	5.14	SONG: (ITALICS) We will make changes ...
	... as any family will	2/145	1459.07	1465.02*	5.12	SONG: (ITALICS) ... as any family will
198 Starts	PANNING R AS VAN TRAVELS PAST TOWER BLOCKS INTO B.G.					
1465.05	SONG: But we will//always be called	2/146	1471.14	1479.13	8.00	SONG: (ITALICS) But we will always be called
			(TWO SCENES)			
199 Starts	(LOW ANGLE) UP ACROSS BALCONIES.					
1474.08	SONG: "The folks who live ...	2/147	1484.05	1487.14	3.10	SONG: (ITALICS) "The folks who live ...
	... on the//hill"	2/148	1488.09	1493.02	4.10	SONG: (ITALICS) ... on the hill"
			(TWO SCENES)			

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
200 Starts 1490.01	(HIGH ANGLE) TILTING DOWN OVER FLAT WINDOWS TO REVEAL WOMAN AT WINDOW - HOLD AS SHE LOOKS TOWARDS.	MUSIC/SONG: CONTINUES				
	SONG: Our verandah will ...	2/149	1501.01	1507.02	6.02	SONG: (ITALICS) Our verandah will ...
	... command a view of meadows green	2/150	1507.07	1515.12*	8.06	SONG: (ITALICS) ... command a view of meadows green
201 Starts 1515.15	UP TO RESIDENT ON WALKWAY.					
	SONG: The sort of view that seems to want ...	2/151	1516.06	1522.13	6.08	SONG: (ITALICS) The sort of view that seems to want ...
	... to be seen	2/152	1523.02	1528.03 (TWO SCENES)	5.02	SONG: (ITALICS) ... to be seen
202 Starts 1525.13	UP TO RESIDENT ON WALKWAY.					
203 Starts 1532.11	PULL BACK AS MAN WALKS TOWARDS - RESIDENTS PASS IN B.G.	MUSIC/SONG: CONTINUES				
	SONG: And when the kids grow up ...	2/153	1533.00	1540.02	7.03	SONG: (ITALICS) And when the kids grow up ...
	CONTINUE BACK AND TILT UP OVER TOWER BLOCK.					
	... and leave us	2/154	1540.07	1544.10	4.04	SONG: (ITALICS) ... and leave us
	We'll sit and look ...	2/155	1548.07	1552.00	3.10	SONG: (ITALICS) We'll sit and look ...
	... at that same// old view	2/156	1552.15	1558.05 (TWO SCENES)	5.07	SONG: (ITALICS) ... at that same old view

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
204 Starts 1555.01	INT. TOWER BLOCK LANDING - DAY ELDERLY WOMAN STANDING IN LIFT - KICKS BOTTLE FROM IT - LIFT DOOR CLOSES.					
	SONG: Just we two ...	2/157	1559.09	1564.02*	4.10	SONG: (ITALICS) Just we two ...
205 Starts 1564.05	EXT - TILTING UP OVER TOWER BLOCK.	MUSIC/SONG:	CONTINUES			
	SONG: ... baby and Joe	2/158	1565.03	1570.02	5.00	SONG: (ITALICS)
	... who used to be ...	2/159	1570.11	1575.10	5.00	SONG: (ITALICS) ... who used to be ...
	... Jack and Jill	2/160	1575.15	1580.02	4.04	SONG: (ITALICS) ... Jack and Jill
	CONTINUE UP.					
206 Starts 1583.04	(HIGH ANGLE) TOWER BLOCK.					
	SONG: The folks who like to be called	2/161	1584.01	1592.00	8.00	SONG: (ITALICS) The folks who like to be called
207 Starts 1594.02	(HIGH ANGLE) TOWER BLOCK - PAN L OVER THEM.					
	SONG: What they have always been called	2/162	1596.00	1603.15	8.00	SONG: (ITALICS) What they have always been called
	CONTINUE L ACROSS HOUSING ESTATE BELOW.	MUSIC/SONG:	CONTINUES			
	"The folks who live ..."	2/163	1608.00	1614.11	6.12	SONG: (ITALICS) "The folks who live ...
	CONTINUE L PAST TOWER BLOCK.					
	... on the hill"	2/164	1615.11	1621.10	6.00	SONG: (ITALICS) ... on the hill"
	CONTINUE L TO REVEAL TOWER BLOCK IN B.G.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE	
DISSOLVE TO							
208	EXT. HOUSING ESTATE - NIGHT						
Starts							
1626.12	(HIGH ANGLE) PANNING L ACROSS ILLUMINATED HOUSING ESTATE.						
DISSOLVE TO							
209	(HIGH ANGLE) TOWER BLOCK.					MUSIC/SONG: FADE OUT @ 1643.00	
Starts							
1634.00							
DISSOLVE TO							
210	EXT. SEASIDE RESORT - DAY						
Starts							
1643.00	ACROSS RAILINGS - ROUGH SEA CRASHES OVER SEA WALL.						
						FX:	
	NARRATOR (V.O.):	By the waters of Babylon, there//we sat down	2/165	1646.05	1651.08	5.04	NARRATOR (V.O.): (ITALICS) By the waters of Babylon, there we sat down
				(TWO SCENES)			
211	OVER RAILINGS AND OUT ACROSS ROUGH SEA.						
Starts							
1649.14							
	NARRATOR (V.O.):	Yea we wept when we remembered Zion	2/166	1651.13	1656.12*	5.00	NARRATOR (V.O.): (ITALICS) Yea we wept when we remembered Zion (ZION: A HILL IN JERUSALEM ON WHICH THE CITY OF KING DAVID WAS BUILT, AND WHICH BECAME THE CENTRE OF JEWISH LIFE AND WORSHIP)
212	TWO MEN PASS L TO R AS WAVES CRASH AGAINST SEA WALL.						
Starts							
1656.15							
	NARRATOR (V.O.):	And they that carried us away captive Required of us a song, saying	2/167	1657.12	1660.15	3.04	NARRATOR (V.O.): (ITALICS) And they that carried us away captive
			2/168	1661.04	1664.13	3.10	NARRATOR (V.O.): (ITALICS) Required of us a song, saying
		Sing us one of//the songs of Zion	2/169	1665.02	1668.10	3.09	NARRATOR (V.O.): (ITALICS) Sing us one of the songs of Zion
				(TWO SCENES)			

Scene No.		Spot					
<u>Foot.</u>	<u>Action/Dialogue</u>	<u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>		<u>SUBTITLE</u>
213	ACROSS ROUGH SEA - CRASHES						
Starts	AGAINST SEA WALL.						
1666.07							
	NARRATOR	2/170	1670.06	1676.11*	6.06	NARRATOR (V.O.): (ITALICS)	
	(V.O.):					But how shall we sing in a strange	
						land?	
	HOLD.						

1676.15 LAST FRAME ACTION REEL 2A/2B

FOOTAGE FROM SUBTITLE NO: 2/170 TO LAST FRAME ACTION : 0.04

FOOTAGE FROM 12 FT START MARK TO LAST FRAME ACTION : 1676.15

FOOTAGE FROM 1st FRAME ACTION TO LAST FRAME ACTION : 1664.15



"OF TIME AND THE CITY"  
REEL 3A/3B

Page: (1)

ZERO is START MARK  
 First Frame Action 12.00  
 First HARD CUT at 16.11  
Second HARD CUT at 18.04

Scene No.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
1	<u>BLACK AND WHITE ARCHIVE FOOTAGE:</u> Starts 12.00 INT. CONCERT HALL STAGE - EVENING  PAUL MCCARTNEY AND GEORGE HARRISON ON STAGE - PLAY GUITARS, SING.					
	NARRATOR (V.O.): Yeah, yeah, yeah, yeah.	3/1	12.04*	16.08*	4.05	NARRATOR (V.O.): (ITALICS) Yeah, yeah, yeah, yeah.
2	ACROSS CROWDED CONCERT HALL - Starts 16.11 FANS LOOK R, REACT.					
	SONG: For//goodness sake	3/2	17.00	21.13	4.14	SONG: (ITALICS) For goodness sake
			(THREE SCENES)			
3	FANS LOOK R - REACT. Starts 18.04					SUBTITLE NO: 3/2 RUNS THRU
4	ACROSS CONCERT HALL - PAN R AS Starts 20.06 FANS WAVE.					SCREAMS/CHEERS: CONTINUE
	SONG: I got the hippy hippy shakes	3/3	22.02	26.12	4.11	SONG: (ITALICS) I got the hippy hippy shakes
			(TWO SCENES)			
5	FEMALE FANS LOOK R - SMILE, Starts 25.05 EMBRACE.					
6	ACROSS CONCERT HALL - FANS Starts 27.07 REACT.					MUSIC/SONG: CONTINUES
	SONG: Yeah, I got the shakes	3/4	27.09*	31.05	3.13	SONG: (ITALICS) Yeah, I got the shakes
			(TWO SCENES)			

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
7 Starts 29.13	FEMALE FAN LOOKS R - SMILES.  SONG: I got//the hippy hippy shakes	3/5  (TWO SCENES)	31.10	35.15*	4.06	SONG: (ITALICS) I got the hippy hippy shakes
8 Starts 32.09	FEMALE FAN LOOKS TOWARDS - MOUTHS SONG LYRICS.	SUBTITLE NO: 3/5 RUNS THRU				
9 Starts 36.02	EXT. STREET - DAY  THE BEATLES RUN TOWARDS AS FANS REACT IN B.G.	SCREAMS/CHEERS: CONTINUE				
	SONG: Oh, I can't sit// still	3/6  (TWO SCENES)	36.13	40.14	4.02	SONG: (ITALICS) Oh, I can't sit still
10 Starts 38.15	DOWN TO POLICEMAN AND FANS CROWDED AROUND CAR - STRUGGLE.	MUSIC/SONG: FADES				
	NARRATOR (V.O.): And in an era when pop music was still demure ...	3/7	41.03	45.06	4.04	NARRATOR (V.O.): (ITALICS) And in an era when pop music was still demure ... (DEMURE: RESTRAINED/RESERVED)
	... before Presley, before The Beatles - John, Paul// George and Ringo ...	3/8  (TWO SCENES)	45.11	52.11	7.01	NARRATOR (V.O.): (ITALICS) ... before Presley, before The Beatles - John, Paul, George and Ringo ... (PRESLEY: ELVIS AARON PRESLEY (1935-77) AMERICAN SINGER, MUSICIAN AND ACTOR) (THE BEATLES: LIVERPOOL BASED POP GROUP POPULAR IN 1960'S)
	HOLD.	MUSIC/SONG: FADE OUT @ 50.12 THRU PREVIOUS DIALOGUE				
11 Starts 51.02	CAR TRAVELS ALONG ROAD TOWARDS.  NARRATOR (V.O.): ... not so much a musical phenomenon, more like a firm of provincial solicitors.	3/9	53.00	55.12	2.13	NARRATOR (V.O.): (ITALICS) ... not so much a musical phenomenon ...
		3/10  (TWO SCENES)	56.01	60.06	4.06	NARRATOR (V.O.): (ITALICS) ... more like a firm of provincial solicitors.
	PAN R AS IT PASSES TO REVEAL THE BEATLES WAVING IN REAR.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
12 Starts 58.15	POLICEMEN STRUGGLE WITH FANS.	FANS:		SHOUT/CHEER		
13 Starts 62.15	THE BEATLES WALK TOWARDS - WAVE AT FANS.					
	NARRATOR (V.O.): When they are given the Freedom of the City, Teddy Johnson and//Pearl Carr ...	3/11	66.01	72.02	6.02	NARRATOR (V.O.): (ITALICS) When they are given the Freedom of the City, Teddy Johnson and Pearl Carr ...
	POLICEMAN USHERS THEM R.					
14 Starts 70.11	UP TO THE BEATLES ON BALCONY - WAVE.					
	NARRATOR (V.O.): ... Dicky Valentine, Lita Rosa, Alma//Cogan ...	3/12	72.07	75.13*	3.07	NARRATOR (V.O.): (ITALICS) ... Dicky Valentine, Lita Rosa, Alma Cogan ...
15 Starts 76.00	MEDICAL OFFICERS LIFT GIRL ON STRETCHER.					
	NARRATOR (V.O.): ... sedate British pop//was screamed away//on a tide of Merseybeat.	3/13	76.14	84.07	7.10	NARRATOR (V.O.): (ITALICS) ... sedate British pop was screamed away on a tide of Merseybeat. (SCREAMED -- OF: FORGOTTEN ABOUT BY FANS DUE TO THE POPULARITY OF) (MERSEYBEAT: GENRE OF MUSIC THAT ORIGINATED IN AND AROUND LIVERPOOL)
16 Starts 79.08	POLICE OFFICERS HOLD BACK FANS.					SUBTITLE NO: 3/13 RUNS THRU
17 Starts 81.06	POLICE OFFICERS HOLD BACK FANS.					
	NARRATOR (V.O.): And the witty lyric, and//the well-crafted love song ...	3/14	84.12	88.11	4.00	NARRATOR (V.O.): (ITALICS) And the witty lyric, and the well-crafted love song ...

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
18 Starts 86.10	MEDICAL OFFICERS CARRY GIRL THROUGH CROWD TOWARDS.					
	NARRATOR (V.O.): ... seeming as antiquated as antimacassars or curling tongs.	3/15	89.00	95.12*	6.13	NARRATOR (V.O.): (ITALICS) ... seeming as antiquated as antimacassars or curling tongs. (ANTIMACASSAR: A PROTECTIVE COVERING PUT OVER FURNITURE) (CURLING TONGS: A HEATED DEVICE FOR CURLING HAIR)
	PAN R AS THEY PASS.					
19 Starts 95.15	THE BEATLES WAVE ON BALCONY.					MUSIC: IN @ 98.14 'ELIZABETHAN SERENADE' BY RONALD BINGE
20 Starts 101.04	EXT. CAVERN CLUB - EVENING FEMALE FANS QUEUE OUTSIDE CAVERN CLUB - GLANCE AROUND, SMILE.					
	NARRATOR (V.O.): After the rise//of rock and roll, my interest in// popular music waned ...	3/16	103.12	109.13	6.02	NARRATOR (V.O.): (ITALICS) After the rise of rock and roll, my interest in popular music waned ...
21 Starts 104.11	FANS QUEUE - SMILE, WAVE.					SUBTITLE NO: 3/16 RUNS THRU
22 Starts 107.11	FEMALE FANS SMILE. NARRATOR (V.O.): ... and as it// declined, my love of classical music increased.	3/17	110.02	115.03*	5.02	NARRATOR (V.O.): (ITALICS) ... and as it declined, my love of classical music increased.
23 Starts 111.01	INT. CAVERN CLUB - EVENING BAND PLAYS TO B.G. CROWD.					SUBTITLE NO: 3/17 RUNS THRU

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
24 Starts 115.06	ACROSS CROWDED DANCEFLOOR.  NARRATOR Sibelius// (V.O.): Shostakovich, and my//beloved Bruckner.	MUSIC: CONTINUES  3/18	116.06	122.14*	6.09	NARRATOR (V.O.): (ITALICS) Sibelius, Shostakovich, and my beloved Bruckner.
25 Starts 118.02	ACROSS CROWDED DANCEFLOOR - TILT UP.	SUBTITLE NO: 3/18 RUNS THRU				
26 Starts 120.09	WOMAN (CHEST DOWN) SEATED AMONGST CROWD - TAPS HER HAND.	SUBTITLE NO: 3/18 RUNS THRU				
27 Starts 123.01	CROWD LOOKS L - CLAPS.  NARRATOR Then, in my (V.O.): overwrought// adolescent state of mind, I discovered //Mahler ...	3/19	124.09	130.11*	6.03	NARRATOR (V.O.): (ITALICS) Then, in my overwrought, adolescent state, I discovered Mahler ... (MAHLER: GUSTAV MAHLER (1860-1911) AUSTRIAN MUSICIAN) (DIALOGUE OMITTED FOR SUBTITLE)
28 Starts 126.12	DOWN TO CROWDED DANCEFLOOR.	SUBTITLE NO: 3/19 RUNS THRU				
29 Starts 130.14	BAND PLAYS ON STAGE.  NARRATOR ... and responded// (V.O.): completely to his every//overwrought note.	MUSIC: CONTINUES  3/20	132.03	139.02	7.00	NARRATOR (V.O.): (ITALICS) ... and responded completely to his every overwrought note.
30 Starts 133.08	THROUGH ARCHWAY TO CROWDED DANCEFLOOR.	SUBTITLE NO: 3/20 RUNS THRU				
31 Starts 135.14	ACROSS CROWD TO BAND - PLAY.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
32 Starts 140.07	THROUGH ARCHWAY TO CROWDED DANCEFLOOR.					
	NARRATOR (V.O.): And in classical music, they had such wonderful foreign names.	3/21	140.09*	144.13*	4.05	NARRATOR (V.O.): (ITALICS) And in classical music, they had such wonderful foreign names.
33 Starts 145.00	ACROSS CROWDED DANCEFLOOR TO FEMALE SINGER ON STAGE.					
	NARRATOR (V.O.): Amy//Shuard, Otto//Klemperer ...	3/22	146.00	148.10*	2.11	NARRATOR (V.O.): (ITALICS) Amy Shuard, Otto Klemperer ...
34 Starts 146.15	ACROSS CROWDED DANCEFLOOR.					SUBTITLE NO: 3/22 RUNS THRU
35 Starts 148.13	DOWN TO CROWDED DANCEFLOOR.					
	NARRATOR (V.O.): ... Elizabeth Schwarzkopf//Annalisa Rottenberger.	3/23	149.13	153.08*	3.12	NARRATOR (V.O.): (ITALICS) ... Elizabeth Schwarzkopf, Annalisa Rottenberger.
36 Starts 151.02	ACROSS CROWDED DANCEFLOOR - BAND PLAYS ON STAGE.					SUBTITLE NO: 3/23 RUNS THRU
37 Starts 153.11	DOWN TO CROWDED DANCEFLOOR.					
	NARRATOR (V.O.): Furtwangler and Munch//Knapperts Busch and Gauk ...	3/24	154.11	159.03*	4.09	NARRATOR (V.O.): (ITALICS) Furtwangler and Munch, Knapperts Busch and Gauk ...
38 Starts 156.11	ACROSS CROWDED DANCEFLOOR.					SUBTITLE NO: 3/24 RUNS THRU
39 Starts 159.06	DOWN TO CROWDED DANCEFLOOR.					
	NARRATOR (V.O.): ... Robert Merrill and Jussi Bjorling // "The Pearl Fishers".	3/25	160.12	168.08	7.13	NARRATOR (V.O.): (ITALICS) ... Robert Merrill and Jussi Bjorling, "The Pearl Fishers".

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
40 Starts 163.04	WOMAN DANCES AMONGST CROWD - TILT DOWN OVER HER.					SUBTITLE NO: 3/25 RUNS THRU
41 Starts 166.05	GIRLS DANCE AMONGST CROWD.					
42 Starts 168.15	ACROSS CROWDED DANCEFLOOR.					
43 Starts 171.13	GIRL DANCES.					
44 Starts 174.03	ACROSS CROWDED DANCEFLOOR.					
45 Starts 177.02	INT. BALLROOM - EVENING DOWN TO BALLROOM DANCERS - TILT DOWN AS THEY DANCE TOWARDS.					MUSIC: CONTINUES
	NARRATOR (V.O.): But there was still ballroom dancing, as staid as a funeral parlour ...	3/26	182.00	187.15	6.00	NARRATOR (V.O.): (ITALICS) But there was still ballroom dancing, as staid as a funeral parlour ...
	HOLD.					
	... hectares of tulle, Brylcreem, and the fish-tail.	3/27	188.04	193.02	4.15	NARRATOR (V.O.): (ITALICS) ... ... hectares of tulle, Brylcreem, and the fish-tail. (TULLE: A SOFT, FINE NET MATERIAL USED FOR MAKING DRESSES, ETC) (BRYLCREEM: TRADEMARK - A CREAM USED ON MEN'S HAIR TO GIVE A SMOOTH, SHINY APPEARANCE) (FISH-TAIL: STYLE OF DRESS)
	Accompanied//by Victor Sylvester and his famous orchestral whine ...	3/28 (TWO SCENES)	193.07	199.15	6.09	NARRATOR (V.O.): (ITALICS) Accompanied by Victor Sylvester and his famous orchestral whine ...

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
46 Starts 194.06	BALLROOM DANCERS DANCE.  NARRATOR ... as thin as a (V.O.): two-step, as quick as a foxtrot.	MUSIC: CONTINUES  3/29	200.04	206.09	6.06	NARRATOR (V.O.): (ITALICS) ... as thin as a two-step, as quick as a foxtrot. (TWO-STEP: A ROUND DANCE WITH A SLIDING STEP IN MARCH OR POLKA TIME) (FOXTROT: A BALLROOM DANCE HAVING AN UNEVEN RHYTHM)
	THEY CONTINUE.					
47 Starts 214.15	DOWN TO BALLROOM DANCERS - DANCE - BOW AND CURTSEY.	MUSIC: FADE OUT @ 226.15				
48 Starts 227.00	EXT. PLAYGROUND - DAY  GIRL DANCES - GIRLS CLAP IN B.G.	GIRLS: SING/CLAP				
49 Starts 240.10	INT. CLASSROOM - DAY  CHILDREN LOOK L, CLAP.	FX:				
50 Starts 243.12	EXT. FOOTBALL STADIUM - DAY  ACROSS CROWD TO FOOTBALL TEAM - CAPTAIN CLUTCHES TROPHY AS TEAM MEMBERS GLANCE AROUND, SMILE.	CROWD: APPLAUDS/CHANTS				
51 Starts 246.02	DOWN TO CROWD - TRACK IN.	MUSIC: FADE IN @ 249.08				
52 Starts 252.01	EXT. AINTREE RACECOURSE - DAY  SPECTATORS CLUTCHING UMBRELLAS QUEUE AT RACECOURSE.					



Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
53 Starts 254.11	DOWN ACROSS CROWDED RACECOURSE. ANNOUNCER (V.O.): A thousand throng Aintree//Racecourse for the biggest event of the steeple-chasing world, The Grand National.	3/30 (TWO SCENES)	255.07	259.00	3.10	ANNOUNCER (V.O.): A thousand throng Aintree Racecourse for the biggest event ...
54 Starts 257.03	PAST CROWD R DOWN TO RACECOURSE - JOCKEYS RIDE HORSES L. ANNOUNCER (V.O.): Even umbrella// weather won't stop the crowds coming to this//almost legendary racing classic.	MUSIC: CONTINUES 3/31 (TWO SCENES)	259.05	262.12 266.08*	3.08 3.08	ANNOUNCER (V.O.): ... of the steeple-chasing world, The Grand National. ANNOUNCER (V.O.): Even umbrella weather won't stop the crowds coming ... (UMBRELLA WEATHER: IMPLIES 'HEAVY RAIN')
55 Starts 264.03	ACROSS CROWDED STANDS - SPECTATORS LOOK R.	SUBTITLE NO: 3/32 RUNS THRU				
56 Starts 266.11	ACROSS RACECOURSE TO JOCKEYS LINED UP ON HORSES BEHIND STARTING LINE - JOSTLE FOR POSITION. NARRATOR (V.O.): All of Britain listened to The Grand National//on radios as small and brown as Hovis ...	3/33 (TWO SCENES)	266.13*	269.05	2.09	ANNOUNCER (V.O.): ... to this almost legendary racing classic.
	HOLD.	3/34 (TWO SCENES)	269.10	277.08	7.15	NARRATOR (V.O.): (ITALICS) All of Britain listened on radios as small and brown as Hovis ... (HOVIS: TRADEMARK - LOAF OF BREAD MADE WITH WHEATGERM FLOUR) (DIALOGUE OMITTED FOR SUBTITLE)
57 Starts 272.05	ACROSS RACECOURSE TO JOCKEYS ON HORSES - STARTING LINE RISES - PAN R AS THEY RACE R.	MUSIC: FADE OUT @ 272.04 FX:				

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.57 Cont:	NARRATOR (V.O.): ... made bets, off- course and absolutely illegal ...  ... but it was only once a year and a shilling win, so where was the harm?	3/35	277.13	282.09	4.13	NARRATOR (V.O.): (ITALICS) ... made bets, off-course and absolutely illegal ...
		3/36	282.14	290.13*	8.00	NARRATOR (V.O.): (ITALICS) ... but it was only once a year and a shilling win, so where was the harm? (SHILLING: PRE-DECIMAL CURRENCY - EQUIVALENT TO FIVE DECIMAL PENCE)
58 Starts 288.15	SPECTATORS LOOK R THROUGH BINOCULARS.	SUBTITLE NO: 3/36 RUNS THRU				
59 Starts 291.00	(SLOW MOTION) JOCKEYS RIDE HORSES R OVER HURDLE.					
	NARRATOR (V.O.): Sundew, ESB, Early Mist.	3/37	291.02*	294.15	3.14	NARRATOR (V.O.): (ITALICS) Sundew, ESB, Early Mist. (NAMES OF RACE HORSES)
	Even mum opened her purse for her annual little flutter, and said:	3/38	295.04	301.06	6.03	NARRATOR (V.O.): (ITALICS) Even mum opened her purse for her annual little flutter, and said: (FLUTTER: A SMALL BET)
	HORSE FALLS AS IT JUMPS OVER HURDLE.					
	... "I really fancy Quare' Times //each way".	3/39	301.11	307.05*	5.11	NARRATOR (V.O.): (ITALICS) ... "I really fancy Quare' Times, each way".
60 Starts 304.10	HORSES GALLOP INTO B.G. AS JOCKEY STRUGGLES ON FALLEN HORSE.	SUBTITLE NO: 3/39 RUNS THRU MUSIC: FADE IN @ 307.02 THRU FX:				
61 Starts 307.08	PAN WITH AS JOCKEYS RIDE HORSES AROUND CORNER TOWARDS.					
	ANNOUNCER (V.O.): (Nattuvu) has a slight lead from Sundew as they turn away from the stands ...	3/40	308.08	313.12	5.05	ANNOUNCER (V.O.): Nattuvu leads Sundew as they turn away from the stands ... (DIALOGUE CHANGED FOR SUBTITLE)

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.61 Cont:	PAN R AS THEY RIDE R.					
	ANNOUNCER ... and back (V.O. - towards the Cont): fourteen jumps they have to tackle again.	3/41	314.01	318.00	4.00	ANNOUNCER (V.O.): ... back towards the 14 jumps they have to tackle again. (DIALOGUE OMITTED FOR SUBTITLE)
	CONTINUE R.	MUSIC:	FADE OUT @ 318.04			
	NARRATOR Bob Danvers-Walker, (V.O.): the voice of British Pathe ...	3/42	318.05	323.00*	4.12	NARRATOR (V.O.): (ITALICS) Bob Danvers-Walker, the voice of British Pathe ...
62 Starts 323.03	SPECTATORS LOOK THROUGH BINOCULARS TOWARDS.					
	NARRATOR ... Michael (V.O.): O'Hehir, Peter// O'Sullivan, the voices of racing ...	3/43	323.05*	329.00	5.12	NARRATOR (V.O.): (ITALICS) ... Michael O'Hehir, Peter O'Sullivan, the voices of racing ...
63 Starts 325.05	PAN R AS JOCKEYS RIDE HORSES R.					
328.12	(SLOW MOTION) CONTINUE R AS THEY JUMP HURDLE R.					
	NARRATOR ... listening to (V.O.): their controlled excitement pouring through the wireless.	3/44	329.05	335.14*	6.10	NARRATOR (V.O.): (ITALICS) ... listening to their controlled excitement through the wireless. (DIALOGUE OMITTED FOR SUBTITLE)
	HOLD.	CROWDS:	CHEER			
64 Starts 336.01	SPECTATORS LOOK L.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
65 Starts 338.09	DOWN TO JOCKEY.  ANNOUNCER (V.O.): And Quare' Times, who cost his owner only three hundred guineas, has won The National.	3/45 (TWO SCENES)	338.11*	346.01	7.07	ANNOUNCER (V.O.): And Quare' Times, who cost his owner only 300 guineas, has won The National. (DIALOGUE ENDS ON CUT)
	PAN R AS HE RIDES HORSE R OVER FINISHING LINE.					
66 Starts 344.06	EXT. AINTREE RACECOURSE FORECOURT - DAY  ACROSS FORECOURT - JOCKEY RIDES HORSE THROUGH CROWD TOWARDS FLANKED BY MOUNTED POLICEMEN.	CROWD: CHEERS				
	ANNOUNCER (V.O.): A twelve length victory ...					
	NARRATOR (V.O.): (OVER) Mum, smiling //at her small win ...	3/46 (TWO SCENES)	346.06	349.11	3.06	NARRATOR (V.O.): (ITALICS) Mum, smiling at her small win ...
67 Starts 348.00	PAN R AS JOCKEY RIDES HORSE R THROUGH CROWD.  NARRATOR (V.O.): ... and those who've lost think// "Well, there's always next//year".	3/47 (THREE SCENES)	350.00	355.15	6.00	NARRATOR (V.O.): (ITALICS) ... and those who have lost think, "Well, there's always next year".
68 Starts 351.14	MAN (WAIST DOWN) CLUTCHING TICKET STUB.	SUBTITLE NO: 3/47 RUNS THRU				
69 Starts 354.09	GROUP OF MEN LOOK R - GESTURE.  NARRATOR (V.O.): God willing.	3/48 (TWO SCENES)	356.04	358.15	2.12	NARRATOR (V.O.): (ITALICS) God willing. (DIALOGUE ENDS ON CUT)

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
70 Starts 357.07	EXT. STREET - DAY  ORANGE DAY PARADE MARCHING BAND - WALK L.					
						BAND: IN @ 357.07
71 Starts 359.15	MARCHING BAND WALKS R PAST B.G. CROWD.  NARRATOR (V.O.): The 12th//of July and the Orange Day Parade through the city ...					
72 Starts 363.03	PAN R AS CHILDREN MARCH L.   NARRATOR (V.O.): ... winding their way towards Exchange Station and//Southport ...					
		3/49	363.05*	368.06	5.02	NARRATOR (V.O.): (ITALICS) The 12th of July and the Orange Day Parade through the city ...
		3/50	368.11	373.13	5.03	NARRATOR (V.O.): (ITALICS) ... winding their way towards Exchange Station and Southport ...
	HOLD AS PARADE MARCHES TOWARDS.					
73 Starts 372.06	PAN L AS CHILDREN IN FANCY DRESS MARCH L.  NARRATOR (V.O.): ... to toast King Billy in a perruque, and say:					
						BAND: CONTINUES
		3/51	374.02	377.03	3.02	NARRATOR (V.O.): (ITALICS) ... to toast King Billy in a perruque, and say: (KING BILLY: WILLIAM OF ORANGE/ WILLIAM III OF ENGLAND) (PERRUQUE: A 17TH CENTURY WIG)
		3/52	377.08	382.00	4.09	NARRATOR (V.O.): (ITALICS) ... "Fuck the Pope and all those Fenian bastards" ... (FENIAN: 19TH CENTURY ANTI-BRITISH REVOLUTIONARY MOVEMENT IN IRELAND)
74 Starts 378.09	PAN R AS SCOTTISH MARCHING BAND WALKS R.  NARRATOR (V.O.): ... whatever, whoever they were.					
		3/53	382.05	386.05*	4.01	NARRATOR (V.O.): (ITALICS) ... whatever, whoever they were.

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
75 Starts 386.08	DOWN TO PARADE - WALKS F.G. L.  NARRATOR (V.O.): And on the train coming home// slightly the worse for wear ...	BAND: CONTINUES  3/54 (TWO SCENES)	388.09	393.09	5.01	NARRATOR (V.O.): (ITALICS) And on the train coming home, slightly the worse for wear ... (WORSE FOR WEAR: IMPLIES DRUNK)
76 Starts 390.09	DOWN TO FEMALE PARADE MEMBERS - PAN L AS THEY WALK L.  NARRATOR (V.O.): ... howling//at the papist moon.	3/55 (TWO SCENES)	393.14	398.13	5.00	NARRATOR (V.O.): (ITALICS) ... howling at the papist moon. (PAPIST: OFTEN DEROGATORY - A ROMAN CATHOLIC)
77 Starts 394.14	PAST CROWD DOWN TO FEMALE PARADE MEMBERS - WALK INTO B.G.					
78 Starts 400.00	EXT. RESIDENTIAL STREET - DAY  ALONG BUSY STREET - CHILDREN PLAY.  NARRATOR (V.O.): But no religious divide in my street ...  ... just quiet acceptance that Catholics did everything in mysterious Latin ...  ... while Protestants sang "Jesus wants me for a sunbeam" ...  ... in plain, no-nonsense English.	BAND: FADE OUT @ 401.10 THRU FX: CHATTER  3/56  3/57  3/58  3/59	403.02	408.04 413.03 417.15 423.00*	5.03  4.11  4.08  4.13	NARRATOR (V.O.): (ITALICS) But no religious divide in my street, just quiet acceptance ...  NARRATOR (V.O.): (ITALICS) ... that Catholics did everything in mysterious Latin ...  NARRATOR (V.O.): (ITALICS) ... while Protestants sang "Jesus wants me for a sunbeam" ... (LINES FROM A CHILDREN'S HYMN)  NARRATOR (V.O.): (ITALICS) ... in plain, no-nonsense English. (NO-NONSENSE: DIRECT/STRAIGHT-FORWARD)

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
79 Starts 423.03	UP ACROSS ROOFTOPS - METROPOLITAN CATHEDRAL UNDER CONSTRUCTION IN B.G.					
	NARRATOR (V.O.): Although sometimes //it felt as if one's entire world ...	3/60 (TWO SCENES)	424.12	429.09	4.14	NARRATOR (V.O.): (ITALICS) Although sometimes, it felt as if one's entire world ... (ENTIRE WORLD: LIFE/SURROUNDINGS)
80 Starts 425.15	PAN L AS GIRL STEPS FROM DOORWAY, SKIPS L.					
	NARRATOR (V.O.): ... was one long Sunday afternoon.	3/61	429.14	433.09	3.12	NARRATOR (V.O.): (ITALICS) ... was one long Sunday afternoon.
	HOLD AS SHE STOPS.					
	Nothing to//do, nowhere to go.	3/62 (TWO SCENES)	433.14	438.06*	4.09	NARRATOR (V.O.): (ITALICS) Nothing to do, nowhere to go.
81 Starts 434.13	BOYS LOOK R - CHEW.					SUBTITLE NO: 3/62 RUNS THRU
82 Starts 438.09	CHILDREN PLAY IN PUDDLES.					FX: CHATTER
	NARRATOR (V.O.): Then mum or one of my sisters would say, "Let's have a day out next week".	3/63	439.14	446.05*	6.08	NARRATOR (V.O.): (ITALICS) Then mum or one of my sisters would say, "Let's have a day out next week".
83 Starts 446.08	DOWN TO CHILDREN - PLAY.					
	NARRATOR (V.O.): And the ensuing seven days were streaked and gilded.	3/64	447.04	454.07*	7.04	NARRATOR (V.O.): (ITALICS) And the ensuing seven days were streaked and gilded. (STREAKED --: HAPPY/FULL OF ANTICIPATION)
84 Starts 454.10	MEN SEATED ON DOORSTEP.					
	NARRATOR (V.O.): But you still had to wait.	3/65 (TWO SCENES)	457.00	460.01	3.02	NARRATOR (V.O.): (ITALICS) But you still had to wait.

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
85 Starts 458.10	EXT. PARK STONEYCROFT - DAY CROWDS QUEUE AT ENTRANCE TO FETE.					
						FX: CHATTER
	NARRATOR (V.O.): Those days, queueing was de rigneur ...	3/66	461.00	464.05*	3.06	NARRATOR (V.O.): (ITALICS) Those days, queueing was de rigneur ... (DE RIGEUR: REQUIRED BY ETIQUETTE OR CURRENT FASHION)
86 Starts 464.08	CROWDS FILE TOWARDS PAST TICKET-SELLER.					
	NARRATOR (V.O.): ... queueing modestly for modest entertainment at the local//fete ...	3/67	465.09	471.11 (TWO SCENES)	6.03	NARRATOR (V.O.): (ITALICS) ... queueing modestly for modest entertainment at the local fete ...
87 Starts 470.04	DOWN TO WOMEN IN QUEUE - PAN R AS THEY FILE L.					
	NARRATOR (V.O.): ... in posh parts of the city, like Stoneycroft ...	3/68	472.00	475.13	3.14	NARRATOR (V.O.): (ITALICS) ... in posh parts of the city, like Stoneycroft ...
	NARRATOR (V.O.): ... where they sounded their//H's and knew what sculleries were.	3/69	476.02	483.05 (TWO SCENES)	7.04	NARRATOR (V.O.): (ITALICS) ... where they sounded their 'H's and knew what sculleries were. (SOUNDED --: IMPLIES 'WELL-SPOKEN') (SCULLERY: A SMALL KITCHEN OR ROOM AT THE BACK OF A HOUSE FOR WASHING DISHES)
88 Starts 477.10	WOMEN SEATED IN REAR OF CAR - PAN L AS IT TRAVELS L - THEY WAVE TO B.G. CROWD.					
89 Starts 483.15	WOMEN RUMMAGE THROUGH PILE OF CLOTHES ON TABLE.					FX: CHATTER
90 Starts 487.07	WOMEN RUMMAGE THROUGH CLOTHES. NARRATOR (V.O.): A jumble sale//a fancy dress parade ...	3/70	487.09*	491.09* (TWO SCENES)	4.01	NARRATOR (V.O.): (ITALICS) A jumble sale, a fancy dress parade ...



Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
91 Starts 489.02	BOYS IN FANCY DRESS - LOOK L.					SUBTITLE NO: 3/70 RUNS THRU
92 Starts 491.12	PAN R AS ATHLETES RUN R.  NARRATOR (V.O.): ... a foot-race, with someone collapsing//of heat stroke ...	3/71 (TWO SCENES)	492.01	496.08	4.08	NARRATOR (V.O.): (ITALICS) ... a foot-race, with someone collapsing of heat stroke ...
93 Starts 495.01	SUITED MEN SIT UNCONSCIOUS MAN ON GROUND.  NARRATOR (V.O.): ... because the temperature rose a //couple of degrees above freezing.	3/72 (TWO SCENES)	496.13	502.13*	6.01	NARRATOR (V.O.): (ITALICS) ... because the temperature rose a couple of degrees above freezing. (NOT LITERALLY - IMPLIES THE WEATHER WAS UNUSUALLY WARM)
94 Starts 499.00	SUITED MEN CROWD AROUND UNCONSCIOUS MAN LYING ON GROUND - TEND TO HIM.					SUBTITLE NO: 3/72 RUNS THRU
95 Starts 503.00	CROWS SEATED BEHIND ROPE - LOOK TOWARDS, SMILE.					
96 Starts 505.15	CHILDREN IN FANCY DRESS CLUTCHING CARDS - LOOK R, SMILE.	FX:				APPLAUSE
97 Starts 508.08	MAN AMONGST CROWD -- THROWS DART TOWARDS.  NARRATOR (V.O.): The Scouts, darts// and a May Queen crowned.	3/73 (TWO SCENES)	509.00	515.05	6.06	NARRATOR (V.O.): (ITALICS) The Scouts, darts and a May Queen crowned. (MAY QUEEN: A GIRL CHOSEN TO PRESIDE OVER CELEBRATIONS ON MAY DAY)

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
98 Starts 511.07	JUDGE KISSES MAY QUEEN'S CHEEK - PLACES CROWN ON HER HEAD.					
99 Starts 515.14	BOY RUNS UP STEPS INTO B.G.  NARRATOR (V.O.): A nation deprived of luxury relishing these small delights.	3/74	516.00*	523.10	7.11	NARRATOR (V.O.): (ITALICS) A nation deprived of luxury relishing these small delights.
	HE TURNS - WALKS R, SHAKES HANDS WITH JUDGE - SHE HANDS ROSETTE TO HIM.					
100 Starts 524.10	GIRLS CLUTCHING DECORATED PRAMS AND BICYCLES.  NARRATOR (V.O.): Decorated prams and bicycles ...	3/75	525.00	528.11*	3.12	NARRATOR (V.O.): (ITALICS) Decorated prams and bicycles ...
101 Starts 528.14	WOMEN SMILE, GLANCE AROUND.  NARRATOR (V.O.): ... a smattering of applause, all the fun of the fair.	3/76	529.00*	536.04 (Runs Into Dissolve)	7.05	NARRATOR (V.O.): (ITALICS) ... a smattering of applause, all the fun of the fair. (SMATTERING: LIGHT)
DISSOLVE TO						
102 Starts 536.08	EXT. FERRY/HARBOUR - DAY  PASSENGERS DISEMBARK - TURN, WALK R WATCHED BY B.G. CROWDS.  NARRATOR (V.O.): So, to New Brighton ...	3/77	543.09	546.10*	3.02	NARRATOR (V.O.): (ITALICS) So, to New Brighton ... (NEW BRIGHTON: TOWN TO THE WEST OF LIVERPOOL SEPARATED BY THE RIVER MERSEY)
103 Starts 546.13	PASSENGERS WALK R AS B.G. CROWD FILES TOWARDS.  NARRATOR (V.O.): ... only a ferry ride away, but happiness on a budget.	3/78	546.15*	553.05	6.07	NARRATOR (V.O.): (ITALICS) ... only a ferry ride away, but happiness on a budget.

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.103 Cont:	NARRATOR (V.O. - Cont): They board in black and white, then disembark in colour ...	3/79	556.01	562.04* (Runs Thru Dissolve)	6.04	NARRATOR (V.O.): (ITALICS) They board in black and white, then disembark in colour ... (THEY: IE. FERRY PASSENGERS) (BLACK -- COLOUR: <u>NOTE</u> - ARCHIVE FOOTAGE CHANGES FROM BLACK AND WHITE TO COLOUR)
DISSOLVE TO						
104 Starts 558.06	ARCHIVE FOOTAGE: EXT. FERRY/HARBOUR NEW BRIGHTON - DAY					
	FERRY PASSENGERS WALK TOWARDS.					SUBTITLE NO: 3/79 RUNS THRU
105 Starts 562.07	TILT UP AS FERRY PASSENGERS DISEMBARK ALONG GANGPLANK INTO B.G.					
	NARRATOR (V.O.): ... for things were changing.	3/80	562.09*	565.09*	3.01	NARRATOR (V.O.): (ITALICS) ... for things were changing.
106 Starts 565.12	ACROSS HARBOUR TO FERRY PASSENGERS - WALK R.					
	NARRATOR (V.O.): World War Two was over, peacetime// and hardship eased.	3/81	566.01	573.00* (TWO SCENES)	7.00	NARRATOR (V.O.): (ITALICS) World War Two was over, peacetime and hardship eased.
107 Starts 569.11	FERRY PASSENGERS WALK TOWARDS.					SUBTITLE NO: 3/81 RUNS THRU
108 Starts 573.03	EXT. PROMENADE/BEACH - DAY PAN R AS MAN CLUTCHING CHILD WALKS TOWARDS.					FX: SEA
109 Starts 575.13	DECKCHAIR ATTENDANT HANDS DECKCHAIR TO BOY.					
	NARRATOR (V.O.): And all day on the beach, completely unsupervised ...	3/82	578.02	582.14	4.13	NARRATOR (V.O.): (ITALICS) And all day on the beach, completely unsupervised ...

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.109 Cont:	BOY TURNS, CARRIES DECKCHAIR TOWARDS.					
	NARRATOR (V.O. - Cont): ... with no factor two hundred sunblock, and safe as houses//little baby Joyce.	3/83	583.03	590.06*	7.04	NARRATOR (V.O.): (ITALICS) ... with no factor 200 sunblock, and safe as houses little baby Joyce. (FACTOR --: SUNCREAM USED TO PROTECT AGAINST THE SUN'S RAYS) (200: USED FOR EMPHASIS) (SAFE AS HOUSES: ENTIRELY SAFE)
110 Starts 587.12	TODDLER THROWS BALL TO DOG R.	SUBTITLE NO: 3/83 RUNS THRU				
111 Starts 590.09	PAN R AS BOY RIDES DONKEY R. NARRATOR (V.O.): Tarquin and Gemma being, as//yet, unknown.	3/84	591.08	597.05	5.14	NARRATOR (V.O.): (ITALICS) Tarquin and Gemma being, as yet, unknown.
112 Starts 594.09	GIRLS IN SWIMMING COSTUMES - LOOK TOWARDS, WAVE.					
113 Starts 597.11	ACROSS OPEN AIR STAGE TO CHILDREN CLUTCHING CARDS. NARRATOR (V.O.): Stiff at joy time// with Auntie Lil.	3/85	599.07	605.02*	5.12	NARRATOR (V.O.): (ITALICS) Stiff at joy time with Auntie Lil. (LIL: SHORT FOR LILIAN)
114 Starts 601.12	FAMILY SEATED ON DECKCHAIRS - LOOK R.	SUBTITLE NO: 3/85 RUNS THRU				
115 Starts 605.05	DOWN TO WOMEN SUNBATHING.					
116 Starts 609.03	BATHING BEAUTY CONTESTANTS WALK TOWARDS - SMILE. NARRATOR (V.O.): Bathing beauty competitions, in their day harmless ...	3/86	609.05*	613.00*	3.12	NARRATOR (V.O.): (ITALICS) Bathing beauty competitions, in their day harmless ...

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
117 Starts 613.03	BATHING BEAUTY CONTESTANT WALKS F.G. R.  NARRATOR ... now as quaint (V.O.): as the bustle ...	3/87	613.13	616.08*	2.12	NARRATOR (V.O.): (ITALICS) ... now as quaint as the bustle ... (BUSTLE: A PAD OR FRAME WORN UNDER THE SKIRT IN THE 18TH CENTURY)
118 Starts 616.11	TILT DOWN AND PAN L AS BATHING BEAUTY CONTESTANT WALKS L DOWN STEPS.  NARRATOR ... now as (V.O.): unacceptable as Chinese foot- binding.  SHE TURNS TOWARDS, SMILES.	FX: APPLAUSE  3/88	616.13*	623.01	6.05	NARRATOR (V.O.): (ITALICS) ... now as unacceptable as Chinese foot-binding. (FOOT-BINDING: THE PRACTICE OF BINDING YOUNG WOMEN'S FEET TO STOP THEM GROWING FOR AESTHETIC REASONS)
119 Starts 621.01	BATHING BEAUTY CONTESTANTS - LOOK TOWARDS, SMILE.					
120 Starts 623.11	BATHING BEAUTY CONTESTANT TURNS TO LORD MAYOR R - SHAKES HIS HAND.  NARRATOR Pretty young women (V.O.): being kissed by the Lord Mayor ...  HE HANDS TROPHY TO HER.  ... given a//sash, a trophy, and some small modest fame ...	3/89	626.00	630.05	4.06	NARRATOR (V.O.): (ITALICS) Pretty young women being kissed by the Lord Mayor ... (LORD MAYOR: TITLE OF THE MAYOR IN LONDON AND SOME OTHER LARGE CITIES)
		3/90	630.10	636.09*	6.00	NARRATOR (V.O.): (ITALICS) ... given a sash, a trophy, and some small modest fame ...
121 Starts 631.07	EXT. PARK - DAY  BATHING BEAUTY CONTESTANT SEATED BY FLOWER-BED - LIFTS TROPHY - TURNS TOWARDS, SMILES.					SUBTITLE NO: 3/90 RUNS THRU

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
122 Starts 636.12	PROMENADE/BEACH - GIRLS SEATED ON DECKCHAIRS - LOOK L, INFLATE BEACH BALL.	FX: LAUGHTER				
	NARRATOR (V.O.): ... and, oh, how we laughed.	3/91	637.15	642.04*	4.06	NARRATOR (V.O.): (ITALICS) ... and how we laughed.
123 Starts 642.07	INT. CAR - DAY  (TRAVELLING) THROUGH WINDOW TO CROWDS ON PROMENADE - CAR TRAVELS R.					
	NARRATOR (V.O.): A stroll along the prom//deckchairs and the Floral Clock.	3/92	644.14	651.07* (TWO SCENES)	6.10	NARRATOR (V.O.): (ITALICS) A stroll along the prom, deckchairs and the Floral Clock. (PROM: SHORT FOR PROMENADE)
124 Starts 646.10	PROMENADE/BEACH - PANNING R ACROSS CROWDS SEATED IN DECKCHAIRS.					
						SUBTITLE NO: 3/92 RUNS THRU FX: SEAGULL
125 Starts 651.10	CROWDS WALK F.G. R ACROSS BRIDGE.					
	NARRATOR (V.O.): Sand in the egg sandwiches.	3/93	652.03	655.14*	3.12	NARRATOR (V.O.): (ITALICS) Sand in the egg sandwiches.
126 Starts 656.01	FAMILY MEMBERS ON TERRACE - LOOK DOWN AT SEA.					
	NARRATOR (V.O.): Tea at three//then a snooze.	3/94	656.07	661.04 (TWO SCENES)	4.14	NARRATOR (V.O.): (ITALICS) Tea at three, then a snooze. (SNOOZE: LIGHT SLEEP)
127 Starts 658.02	CROWD SEATED IN DECKCHAIRS - SUNBATHE.					
128 Starts 661.11	EXT. FAIRGROUND - DAY  CHILDREN RIDE CAROUSEL L.					
						MUSIC (THRU TANNOY): IN @ 661.11

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.128 Cont:	NARRATOR (V.O.): New Brighton rock as sweet as sick ...	3/95	663.05	666.09	3.05	NARRATOR (V.O.): (ITALICS) New Brighton rock as sweet as sick ... (ROCK: A LONG HARD CYLINDRICAL SWEET)
	... and gobstoppers //that would last until your middle age.	3/96 (TWO SCENES)	666.14	672.05*	5.08	NARRATOR (V.O.): (ITALICS) ... and gobstoppers that would last until your middle age. (GOBSTOPPER: A LARGE, HARD SPHERICAL SWEET) (-- MIDDLE AGE: USED TO EMPHASISE THE FACT THAT GOBSTOPPERS LAST A LONG TIME)
129 Starts 668.01	ACROSS BUSY FAIRGROUND - MEMBERS OF CROWD SMILE, LOOK TOWARDS.	SUBTITLE NO: 3/96 RUNS THRU				
130 Starts 672.08	MAN AND CHILD RIDE CAROUSEL.					
131 Starts 676.08	ACROSS BUSY FAIRGROUND - FAIRGROUND RIDE ROTATES.	MUSIC (THRU TANNOY): CONTINUES				
	NARRATOR (V.O.): A ride or two//then the miniature railway.	3/97 (TWO SCENES)	678.11	683.12	5.02	NARRATOR (V.O.): (ITALICS) A ride or two, then the miniature railway. (RIDE: IE. FUNFAIR RIDE)
132 Starts 679.12	DOWN TO MINIATURE RAILWAY - MINIATURE TRAIN TRAVELS L PAST CROWDS.	FX: WHISTLE				
	NARRATOR (V.O.): Then maybe to the dance//maybe a jive ...	3/98 (TWO SCENES)	685.08	689.11	4.04	NARRATOR (V.O.): (ITALICS) Then maybe to the dance, maybe a jive ... (JIVE: LIVELY DANCE STYLE POPULAR IN THE 1950'S)
133 Starts 688.02	ACROSS BUSY FAIRGROUND.  NARRATOR (V.O.): ... maybe a gin and orange//and maybe love.	3/99 (TWO SCENES)	690.00	696.00*	6.01	NARRATOR (V.O.): (ITALICS) ... maybe a gin and orange, and maybe love.

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
134 Starts 692.00	ACROSS CROWDED FAIRGROUND.					SUBTITLE NO: 3/99 RUNS THRU
135 Starts 696.03	PROMENADE/BEACH - TRACKING IN ALONG BUSY PROMENADE.					MUSIC (THRU TANNOY): CONTINUES
	NARRATOR Kiss me quick and (V.O.): roll//me over ...	3/100	699.12	707.08	7.13	NARRATOR (V.O.): (ITALICS) Kiss me quick and roll me over, announce an engagement, plan a wedding ...
136 Starts 701.08	TRACKING L ACROSS BUSY PROMENADE - PIER IN B.G.					SUBTITLE NO: 3/100 RUNS THRU
	NARRATOR ... announce an (V.O.): engagement, plan a wedding ...					
137 Starts 706.02	DOWN TO BUSY PROMENADE.					
	NARRATOR ... taffeta skirts (V.O.): and//blue serge ...	3/101	707.13	711.05	3.09	NARRATOR (V.O.): (ITALICS) ... taffeta skirts and blue serge ... (SERGE: DURABLE TWILLED WOOLLEN OR WORSTED MATERIAL)
138 Starts 709.14	FAIRGROUND - ACROSS BUSY FAIRGROUND - TRACK L AS FERRIS WHEEL TURNS IN B.G.					
	NARRATOR ... youth that (V.O.): cannot end, hopes as high as Blackpool Tower ...	3/102	711.10	717.01	5.08	NARRATOR (V.O.): (ITALICS) ... youth that cannot end, hopes as high as Blackpool Tower ...
	HOLD.					MUSIC (THRU TANNOY): OUT/MUSIC: IN @ 714.10
715.05	OPTICAL: FADE IN  UP TO FAIRGROUND LIGHTS.					
	NARRATOR ... when all the (V.O.): world was young and knew no bounds.	3/103	717.06	724.11	7.06	NARRATOR (V.O.): (ITALICS) ... when all the world was young and knew no bounds. (BOUNDS: LIMITATIONS)



Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
DISSOLVE TO						
139 Starts 736.08	PROMENADE/BEACH - PEOPLE WALK R ACROSS BEACH AS SUN SETS IN B.G.	MUSIC: FADE OUT @ 741.00 THRU FOLLOWING DIALOGUE/FX: SEA				
737.12	OPTICAL: FADE OUT					
	NARRATOR (V.O.): Then the journey home - tired, cocoa and toast ...	3/104	740.04	743.06	3.03	NARRATOR (V.O.): (ITALICS) Then the journey home ...
		3/105	743.11	748.12	5.02	NARRATOR (V.O.): (ITALICS) ... tired, cocoa and toast ...
	... and happiness unlimited.	3/106	749.01	752.13	3.13	NARRATOR (V.O.): (ITALICS) ... and happiness unlimited.
DISSOLVE TO						
140 Starts 754.02	(SPEEDED UP) ACROSS SEA - SUN SETS IN B.G.					
	NARRATOR (V.O.): The golden moments pass and leave no trace.	3/107	762.00	769.03	7.04	NARRATOR (V.O.): (ITALICS) The golden moments pass and leave no trace.
						(Runs Thru Fade To Black)
763.08	FADE TO BLACK.					
769.08	HOLD BLACK SCREEN.					
	Chekhov.	3/108	769.10	771.05	1.12	NARRATOR (V.O.): (ITALICS) Chekhov. (ANTON PAVLOVICH CHEKHOV (1860-1904) RUSSIAN DRAMATIST AND NOVELIST)
						(Runs Over Black)
141 Starts 771.08	FADE IN: EXT. RESIDENTIAL STREETS LIVERPOOL - DAY					
	TRACKING R PAST TERRACED HOUSES.	MUSIC: IN @ 772.06 'CONCERTINO FOR GUITAR AND ORCHESTRA IN 'A' MINOR OPUS 72 BY SALVADOR BACARISSE				
142 Starts 791.11	ACROSS ROOFTOPS - PULL BACK TO REVEAL WASHING BLOWING IN WIND - HOLD.					

<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>SUBTITLE</u>
143	ACROSS STREET - MOTHER CARRIES Starts CHILD DOWN STEPS. 800.13					
144	ACROSS STREET - CAR PASSES AS Starts CHILDREN PLAY IN B.G. - PAN R AS 809.09 THEY CONTINUE - HOLD.					
145	ACROSS STREET - CHILDREN PLAY. Starts 836.12					
146	ALONG STREET - CHILDREN RUN Starts TOWARDS. 848.03					MUSIC: CONTINUES
147	GIRL WALKS L - BOUNCES BALL. Starts 858.05					
148	WASHING HANGING ON LINE - PULL Starts BACK TO REVEAL TERRACED HOUSES L 862.13 AND R - HOLD.					
149	MAN STANDING IN DOORWAY - WOMAN Starts SEATED ON DOORSTEP - THEY LOOK 875.06 TOWARDS.					
150	ELDERLY WOMAN CLUTCHING WALKING Starts STICK - WALKS TOWARDS. 882.08					
151	DOGS PLAY. Starts 891.02					MUSIC: CONTINUES
152	ELDERLY WOMAN HOBBLER INTO B.G. Starts FOLLOWED BY MAN AND BOY. 896.04					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
153 Starts 909.15	CHILDREN WALK ALONG ALLEYWAY TOWARDS.					
154 Starts 920.09	ALONG EMPTY ALLEYWAY - LORRY PASSES IN B.G.					
155 Starts 925.12	ACROSS ROOFTOPS.					
156 Starts 927.14	ALONG EMPTY ALLEYWAY - TERRACED HOUSES L AND R.					
157 Starts 934.08	EXT. PARK - DAY ACROSS PARK TO TOWER BLOCKS.					MUSIC: FADE OUT @ 936.08
	NARRATOR (V.O.): We had hoped for paradise.	3/109	937.00	940.14	3.15	NARRATOR (V.O.): (ITALICS) We had hoped for paradise.
158 Starts 939.00	EXT. HOUSING ESTATE - DAY CHILDREN PLAY ON FALLEN TREE.					FX: CHATTER/LAUGHTER
	NARRATOR (V.O.): We got//the Annus Mundi.	3/110	942.03	945.11*	3.09	NARRATOR (V.O.): (ITALICS) We got the Annus Mundi. (ANNUS MUNDI: LATIN - YEAR OF THE WORLD - SARCASTIC COMMENT)
159 Starts 943.02	THROUGH TREES UP TO TOWER BLOCK.					SUBTITLE NO: 3/110 RUNS THRU
160 Starts 945.14	ACROSS WASTELAND TO CATHEDRAL.					MUSIC: IN @ 946.10 SYMPHONY NO. 2 IN 'C' MINOR 'RESURRECTION' BY GUSTAV MAHLER
161 Starts 952.05	THROUGH FENCE TO TOWER BLOCKS - PAN L - HOLD.					

<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>SUBTITLE</u>
162	CHILD PLAYS ON SWING - TILT UP					
Starts	OVER TOWER BLOCK - HOLD ON					
974.01	WASHING AIRING ON RAILINGS.					
163	PAN R AS CHILDREN WALK R PAST					
Starts	GRAFFITI DAUBED WALL.					
991.05						
164	THROUGH FENCE TO BOY - PAN L AS					
Starts	HE RIDES BICYCLE L.					
1007.06						
165	THROUGH GATEWAY TO WOMEN - WALK					
Starts	TOWARDS - WOMAN L PUSHES BUGGY					
1016.11	AS CAR PASSES F.G. L TO R.					
166	UP TO TOWER BLOCK - SUN GLINTS	MUSIC: CONTINUES				
Starts	OFF WINDOW.					
1021.01						
167	UP TO HOUSING ESTATE WALKWAY -					
Starts	MAN WALKS ALONG IT INTO B.G. -					
1027.05	PULL BACK AND HOLD.					
168	CHILDREN WALK TO B.G. HOUSING					
Starts	BLOCK.					
1052.13						
169	PAN R AS CHILDREN WHEEL PRAM R -					
Starts	TRACK BACK AS THEY TURN - HOLD					
1059.11	AS THEY WHEEL IT INTO B.G.					
170	LORRY EXITS TO REVEAL TERRACED					
Starts	HOUSES - TOWER BLOCKS IN B.G. -					
1071.11	PAN L.					
171	PAN R AS CHILDREN RIDE GO-KART R	MUSIC: CONTINUES				
Starts	- CONTINUE R AS THEY TURN, RIDE					
1085.13	DOWN SLOPE INTO B.G.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
172 Starts 1094.02	PAN R ACROSS WALL - GRAFFITI READS:  THIS IS ROUGHWOOD NO GO AREA ENTER AT OWN RISK					
		3/111	1094.04*	1102.01	7.14	GRAFFITI ON WALL READS: (ITALICS) THIS IS ROUGHWOOD NO GO AREA
		3/112	1102.06	1108.04*	5.15	GRAFFITI ON WALL READS: (ITALICS) ENTER AT OWN RISK
	HOLD.					
173 Starts 1108.07	THROUGH WINDOW TO GROCERY STORE - GRAFFITI DAUBED ON FACADE.					
174 Starts 1110.13	PAST GROCERY STORE AND DOGS R TO WOMAN - LOOKS DOWN.					
175 Starts 1113.02	TRACK BACK AND PULL FOCUS ON GROCERY STORE - WOMAN WALKS ALONG PAVEMENT INTO B.G.					
176 Starts 1121.09	PANNING R ACROSS DILAPIDATED SHOP FRONTS.	MUSIC:	CONTINUES			
177 Starts 1130.05	TRACKING IN ON DILAPIDATED TOWER BLOCK ENTRANCE.					
1136.08	INT. TOWER BLOCK - DAY  CONTINUE IN AND TILT UP AND DOWN ACROSS DILAPIDATED INTERIOR - TRACK R AND PAN R PAST LITTER- STREWN ALCOVES - TILT UP AND DOWN AND TRACK IN THROUGH INTERIOR.					
1169.10	EXT - CONTINUE IN THROUGH DOORWAY TO REVEAL RUBBLE-STREWN GARDEN.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
178 Starts 1173.06	CHILD RUNS INTO B.G. - WOMAN FOLLOWS PUSHING BUGGY - PULL BACK AND PAN R TO REVEAL TOWER BLOCKS AND RUNDOWN HOUSES.					
179 Starts 1204.08	THROUGH RAILINGS UP TO WOMEN ON BALCONY - WOMAN SWEEPS FLOOR - PULL BACK TO REVEAL GRAFFITI DAUBED TOWER BLOCK FACADE.	MUSIC: CONTINUES				
180 Starts 1215.08	PAST POST BOX L TO GRAFFITI DAUBED SHOP FRONT.					
181 Starts 1217.13	THROUGH HOUSING BLOCK ARCHWAY TO MAN - WALKS L.					
182 Starts 1227.04	MAN CLUTCHING BAG AND PACKAGE - WALKS THROUGH SNOW TOWARDS - PULL BACK AS HE CONTINUES.					
183 Starts 1242.09	PAN L AS WOMAN WALKS L THROUGH SNOW.					
184 Starts 1248.11	THROUGH ARCHWAY - CHILDREN PLAY ON SWINGS.					
185 Starts 1252.00	CHILDREN PLAY WITH NOOSE-LIKE SWING - GIRL LIFTS GLOVE FROM GROUND, PLACES IT ON TO BOY'S HAND - HELPS HIM INTO SWING, PUSHES HIM BACK AND FORTH.	MUSIC: CONTINUES				
186 Starts 1300.14	GRAFFITI ON WALL - READS:  GOD BLESS OUR POPE					
		3/113	1301.08	1307.07	6.00	GRAFFITI ON WALL READS: (ITALICS) GOD BLESS OUR POPE

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.186 Cont:	PULL BACK, PAN R AND TILT UP OVER TOWER BLOCKS TO REVEAL METROPOLITAN CATHEDRAL IN B.G. - HOLD.					
DISSOLVE TO						
187 Starts 1331.04	PAST HOUSING BLOCKS L AND R TO METROPOLITAN CATHEDRAL.					
188 Starts 1339.05	HOARDING ON SHACK - READS:  LIGHT IS LIFE  We let it in ROY. 9/94					
		3/114	1339.07*	1344.08*	5.02	HOARDING READS: (OPTIONAL - ITALICS) LIGHT IS LIFE We let it in (TEXT OMITTED FOR SUBTITLE)
189 Starts 1344.11	PAST HOUSING BLOCKS L AND R TO METROPOLITAN CATHEDRAL SPIRE.					MUSIC: CONTINUES
190 Starts 1351.11	EXT. HOUSING ESTATE/ METROPOLITAN CATHEDRAL - DAY  CARDINAL HEENAN AND AIDES WALK F.G. L ACROSS CATHEDRAL FORECOURT.					
191 Starts 1356.11	CARDINAL HEENAN AND AIDES WALK ACROSS CATHEDRAL FORECOURT AND THROUGH B.G. DOORWAY.					
192 Starts 1361.03	INT. METROPOLITAN CATHEDRAL - DAY  PAN L AS AIDES WALK L THROUGH CONGREGATION.					
	NARRATOR Rise, oh rise//oh (V.O.): surely thou shalt rise.	3/115	1362.14	1369.12	6.15	NARRATOR (V.O.): (ITALICS) Rise, oh rise, oh surely thou shalt rise.

Scene No.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
193	CARDINAL HEENAN STEPS TOWARDS - Starts TURNS TO B.G. AIDES AND 1365.09 CONGREGATION.					MUSIC: FADE OUT @ 1369.08
194	CATHOLIC PRIESTS AROUND ALTAR - Starts NUNS AND CHOIR BEHIND THEM L AND 1370.03 R.					
	NARRATOR (V.O.): But not before the opening of the Metropolitan Cathedral of Christ the King ...	3/116	1370.05*	1372.08	2.04	NARRATOR (V.O.): (ITALICS) But not before the opening ...
		3/117	1372.13	1376.03	3.07	NARRATOR (V.O.): (ITALICS) ... of the Metropolitan Cathedral of Christ the King ...
	... inaugurated//by Cardinal Heenan in his brand new// frock.	3/118	1376.08	1382.10 (THREE SCENES)	6.03	NARRATOR (V.O.): (ITALICS) ... inaugurated by Cardinal Heenan in his brand new frock. (FROCK: CEREMONIAL ROBE)
195	CARDINAL HEENAN SEATED AMONGST Starts AIDES - LOOKS R, SMILES. 1377.09					SUBTITLE NO: 3/118 RUNS THRU
196	DOWN TO CHOIR. Starts					
1381.03	NARRATOR (V.O.): The Vatican's response//to Schiaparelli.	3/119	1382.15	1387.02* (TWO SCENES)	4.04	NARRATOR (V.O.): (ITALICS) The Vatican's response to Schiaparelli.
197	CATHOLIC PRIEST AT LECTERN Starts CLUTCHING BOOK - LOOKS F.G. L - 1384.07 CONGREGATION AND AIDES BEHIND HIM L AND R.					SUBTITLE NO: 3/119 RUNS THRU
198	DOWN TO CATHOLIC PRIESTS AT Starts ALTAR. 1387.05					
	NARRATOR (V.O.): I had lived my spiritual and religious life under Popes Pious the Twelfth ...	3/120	1388.09	1392.00	3.08	NARRATOR (V.O.): (ITALICS) I had lived my spiritual and religious life ...
		3/121	1392.05	1394.13	2.09	NARRATOR (V.O.): (ITALICS) ... under Popes Pious the XII ...



Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.198 Cont:	NARRATOR ... John the (V.O. - Twenty-Third//and Cont): Clitoris the Umpteenth ...	3/122	1395.02	1399.09*	4.08	NARRATOR (V.O.): (ITALICS) ... John the XXIII and Clitoris the Umpteenth ... (CLITORIS THE UMPTEENTH: PORTRAYS NARRATOR'S CONTEMPT FOR RELIGION)
199 Starts 1396.15	NUNS AMONGST CONGREGATION - LOOK R.	SUBTITLE NO: 3/122 RUNS THRU				
200 Starts 1399.12	PAN L AS CATHOLIC PRIEST AND AIDES STEP L FROM ALTAR - PRIEST SWINGS CENSER.					
	NARRATOR ... which is enough (V.O.): to turn anyone pagan.	3/123	1399.14*	1403.01*	3.04	NARRATOR (V.O.): (ITALICS) ... which is enough to turn anyone pagan.
201 Starts 1403.04	DOWN TO CHOIR. NARRATOR As far as I knew, (V.O.): Holy//Mother Church still wanted me ...	3/124	1403.13	1409.01	5.05	NARRATOR (V.O.): (ITALICS) As far as I knew, Holy Mother Church still wanted me ...
202 Starts 1406.06	CATHOLIC PRIEST BETWEEN AIDES - STEPS R AROUND ALTAR, SWINGS CENSER - TURNS INTO B.G.					
	NARRATOR ... but I no longer (V.O.): wanted her ...	3/125	1409.06	1413.02	3.13	NARRATOR (V.O.): (ITALICS) ... but I no longer wanted her ...
	... for I was now a very//happy, very contented, born again atheist.	3/126	1413.07	1420.06*	7.00	NARRATOR (V.O.): (ITALICS) ... for I was now a very happy, very contented, born again atheist.
203 Starts 1415.11	UP TO STAINED GLASS WINDOWS IN CATHEDRAL SPIRE.	SUBTITLE NO: 3/126 RUNS THRU				
204 Starts 1420.09	DOWN TO CATHOLIC PRIEST - LIES PRONE ON ALTAR STEPS SURROUNDED BY AIDES.					
	NARRATOR Thank God ... (V.O.):	3/127	1421.06	1423.09*	2.04	NARRATOR (V.O.): (ITALICS) Thank God ...

Scene No.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
205	CATHOLIC PRIEST AT ALTAR					
Starts	SURROUNDED BY AIDES - LIFTS					
1423.12	CHALICE.					
	NARRATOR (V.O.):	3/128	1425.01	1431.04*	6.04	NARRATOR (V.O.): (ITALICS) ... O Come All Ye Faithful, have another plateful. (-- FAITHFUL: LYRICS TO A FAMOUS CHRISTIAN HYMN)
	... O Come All Ye Faithful//have another plateful.		(TWO SCENES)			
206	DOWN TO CONGREGATION AND PRIESTS					
Starts	SURROUNDING ALTAR.					
1426.14						

1431.08 LAST FRAME ACTION REEL 3A/3B

FOOTAGE FROM SUBTITLE NO: 3/128 TO LAST FRAME ACTION : 0.04

FOOTAGE FROM 12 FT START MARK TO LAST FRAME ACTION : 1431.08

FOOTAGE FROM 1st FRAME ACTION TO LAST FRAME ACTION : 1419.08

"OF TIME AND THE CITY"  
REEL 4A/4B

Page: (1)

ZERO is START MARK  
First Frame Action 12.00  
First HARD CUT at 24.08  
Second HARD CUT at 32.09

<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>SUBTITLE</u>
1	<u>ARCHIVE FOOTAGE:</u> Starts 12.00 EXT. STREET/SQUARE - DAY					
	(HIGH ANGLE) DOWN TO BUSY STREET.					MUSIC/HYMN: FADE IN @ 13.06 'WIEGENLIED' BY BRAHMS/JENNIFER JOHN
2	WOMAN GESTURES TO CROWD, GLANCES AROUND. Starts 24.08					
3	TRAMP (BENT OVER) RUMMAGES THROUGH BIN. Starts 32.09					
4	ELDERLY COUPLE SEATED ON BENCH - WATCH B.G. CROWDS. Starts 36.14					
5	ELDERLY PEOPLE SEATED ON BENCH - CROWDS PASS IN B.G. Starts 42.13					
6	WOMEN GESTURE TO MAN L, SMILE. Starts 46.15					
7	ACROSS BUSY STREET. Starts 52.07					MUSIC/HYMN: CONTINUES
8	MARKET VENDOR HANDS BAG OF GROCERIES TO MAN L - PAN L AS MAN TURNS. Starts 58.12					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
9 Starts 65.05	ELDERLY MAN STANDS BY RAILING - LOOKS L.					
10 Starts 68.04	MAN CLUTCHING ACCORDION AMONGST CROWD - TRACK BACK - HOLD.					
11 Starts 75.09	CONDUCTOR LOOKS R - WAVES BATON.					
DISSOLVE TO						
12 Starts 84.00	BAND MEMBERS (SEATED) PLAY INSTRUMENTS.	MUSIC/HYMN:	CONTINUES			
13 Starts 90.11	CHILD SLEEPS IN PUSHCHAIR.					
DISSOLVE TO						
14 Starts 93.04	BILLBOARD READS:  Now the world is yours British airways					
		4/1	94.01	98.07*	4.07	BILLBOARD READS: (ITALICS) Now the world is yours British airways
15 Starts 98.10	PAN R AS FAMILY WALKS PAST SHOP FRONTS - MOTHER PUSHES PUSHCHAIR - FATHER CARRIES CASES.					
16 Starts 115.13	INT. HOUSE HALLWAY - DAY  UP THROUGH DOORWAY - SUN GLIMMERS THROUGH B.G. WINDOW.	MUSIC/HYMN:	CONTINUES			
17 Starts 120.13	ALONG EMPTY HALLWAY.					

<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>SUBTITLE</u>
18 Starts 124.00	EXT. RESIDENTIAL STREETS - DAY (HIGH ANGLE) ALONG STREET - ROOFTOPS SLOPE INTO B.G.					
19 Starts 131.00	ALONG STREET - FAMILIES STAND IN DOORWAYS R, LOOK TOWARDS.					
20 Starts 135.09	PAN R AS BLACK WOMEN PUSH PRAM R.					
21 Starts 143.15	THROUGH RAILING UP TO BLACK BOY SEATED ON BALCONY - LOOKS L.					
22 Starts 149.11	PULL BACK AND PAN R AS CHILDREN WALK R UP SLOPING STREET.					
23 Starts 154.08	ALONG ALLEYWAY - CHILDREN WALK TOWARDS.					MUSIC/HYMN: CONTINUES
24 Starts 160.13	WOMAN LOOKS TOWARDS AS CHILDREN APPROACH ON BICYCLE IN B.G. - SHE TURNS TO THEM.					
25 Starts 165.09	WOMEN LOOK TOWARDS AS DOG CLEANS ITSELF R - WOMAN L LIFTS CHILD FROM PUSHCHAIR.					
26 Starts 171.08	TRACKING IN ACROSS STREET AS COAL TRUCK PASSES L TO R - HOLD AS MAN AND WOMAN STEP TO DOORWAY - CONTINUE IN.					
27 Starts 185.08	EXT. DOCKS - DAY UP TO LIVER BUILDINGS CLOCK TOWER - PULL BACK AND PAN R ALONG WATERFRONT - HOLD.					MUSIC/HYMN: CONTINUES

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
28 Starts 210.03	ACROSS WATER - CONTAINER FERRY TRAVELS TOWARDS.					
29 Starts 240.05	ELDERLY MAN WITH WALKING STICK WALKS L ALONG WATERFRONT.					
30 Starts 250.04	STREET - (LOW ANGLE) ALONG RAIN- SOAKED STREET - ELDERLY WOMAN (KNEES DOWN) WITH WALKING STICK, WALKS AMONGST CROWDS INTO B.G.					
31 Starts 263.08	ELDERLY MAN RIDES UP ESCALATOR FOLLOWED BY WOMEN WITH UMBRELLAS.					
32 Starts 278.00	INT. TEA ROOM - DAY WAITRESS ARRANGES CUTLERY - PAN WITH AS SHE WALKS L - TURNS, WALKS R.				MUSIC/HYMN: CONTINUES	
33 Starts 290.13	ELDERLY WOMAN SEATED AT TABLE - PLACES NAPKIN ON HER LAP, REACHES ACROSS TABLE AS WAITRESS CLEARS TABLE F.G. L - ELDERLY WOMAN SPRINKLES SALT ON PLATE AS WAITRESS EXITS L.					
34 Starts 309.00	EXT. CONSTRUCTION SITE - DAY (SLOW MOTION) DEMOLITION WEIGHT SWINGS INTO B.G. - DEMOLISHES BUILDING.					
35 Starts 318.07	DIGGER LOADS RUBBLE INTO TRUCK.					
36 Starts 323.00	STREET - WOMAN WALKS L PAST DILAPIDATED SHOP FRONTS.				MUSIC/HYMN: CONTINUES	



Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
46 Starts 466.13	TWO YOUTHS SEATED AGAINST WALL - YOUTH ONE L COVERS HIS FACE.					
47 Starts 480.12	CAR WITH SMASHED WINDSCREEN.					
48 Starts 489.03	EXT. HOUSING ESTATE - DAY UP TO BROKEN STREET LAMP.					MUSIC/HYMN: CONTINUES
49 Starts 500.03	MAN WALKS F.G. R ALONG PATH - HOUSING BLOCK IN B.G.					
50 Starts 508.07	PAN L AS MAN PUSHES CHILD IN PUSHCHAIR L, GLANCES TOWARDS.					
51 Starts 524.13	ACROSS EMPTY HOUSING ESTATE. NARRATOR (V.O.): Municipal architecture -- dispiriting at the best of times ...	4/3	528.14	533.14*	5.01	NARRATOR (V.O.): (ITALICS) Municipal architecture -- dispiriting at the best of times ...
52 Starts 534.01	PAST ARCHWAY R AND ACROSS EMPTY HOUSING ESTATE. NARRATOR (V.O.): ... but when combined with the British genius for creating the dismal ...	4/4	534.03*	540.06 (TWO SCENES)	6.04	NARRATOR (V.O.): (ITALICS) ... but when combined with the British genius for creating the dismal ...
53 Starts 539.09	UP TO SKY TOWER. NARRATOR (V.O.): ... makes for a cityscape that is anything but Elysian.	4/5	540.11	547.02	6.08	NARRATOR (V.O.): (ITALICS) ... makes for a cityscape that is anything but Elysian. (ELYSIAN: A PLACE OR STATE OF IDEAL HAPPINESS)



<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>SUBTITLE</u>
54	EXT. DOCKS - DAY					
Starts						
550.14	REFLECTIONS OF CRANES RIPPLE ON SURFACE OF DIRTY WATER.	MUSIC/HYMN:	FADE OUT/IN @			
		551.14				
55	DOCK CRANES AGAINST CLOUDY SKY.					
Starts						
554.00						
56	DOWN TO MOORING ROPES OVER SURFACE OF WATER.					
Starts						
557.04						
57	REFLECTIONS OF SUNLIT WATER RIPPLE OVER DOCK MACHINERY.					
Starts						
561.06						
58	INT. INDUSTRIAL LOT - DAY					
Starts						
565.03	THROUGH EMPTY INDUSTRIAL LOT.					
59	ACROSS EMPTY ROOM - SUN SHINES THROUGH WINDOW.					
Starts						
573.04						
60	ACROSS EMPTY INDUSTRIAL LOT - SHADOWS FALL ACROSS FLOOR.					
Starts						
577.10						
61	ACROSS EMPTY ROOM.	MUSIC/HYMN:	CONTINUES			
Starts						
581.13						
62	ACROSS EMPTY INDUSTRIAL LOT TO DEFUNCT DOCK MACHINERY.					
Starts						
586.05						
63	ACROSS EMPTY ROOM.					
Starts						
591.06						

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
64 Starts 596.00	EXT - THROUGH PILLARED ARCHWAY AND ACROSS EMPTY DOCK.					
65 Starts 601.14	ACROSS DOCK TO INDUSTRIAL LOT FACADE.					
66 Starts 606.04	THROUGH PILLARED ARCHWAY AND ACROSS EMPTY DOCK.					
67 Starts 610.13	ACROSS DOCK TO BRIDGE - INDUSTRIAL LOT IN B.G.					
68 Starts 615.15	PANNING L ACROSS DOCK - HOLD.					
69 Starts 636.01	ACROSS EMPTY DOCK.  NARRATOR (V.O.): Out to sea the dawn wind wrinkles and slides,	MUSIC: FADE OUT @ 636.06  4/6	638.04	645.07*	7.04	NARRATOR (V.O.): (ITALICS) Out to sea the dawn wind wrinkles and slides, (FROM POEM 'FOUR QUARTETS - EAST COKER' BY T S ELIOT - SUBTITLE NOs: 4/6 TO 4/8)
70 Starts 645.10	ACROSS EMPTY DOCK TO SEA.  NARRATOR (V.O.): I am here or elsewhere,	4/7	647.02	651.09*	4.08	NARRATOR (V.O.): (ITALICS) I am here or elsewhere,
71 Starts 651.12	ACROSS EMPTY DOCKS TO DILAPIDATED BUILDINGS.  NARRATOR (V.O.): in my end is my beginning.	4/8  (Runs Thru Dissolve)	654.02	659.13	5.12	NARRATOR (V.O.): (ITALICS) in my end is my beginning.

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
DISSOLVE TO						
72	BLACK AND WHITE PHOTOGRAPH OF DOCK WORKERS.					
Starts 659.00						
	NARRATOR (V.O.): We meet our destiny on the road we take to avoid it.	4/9	663.01	669.13	6.13	NARRATOR (V.O.): (ITALICS) We meet our destiny on the road we take to avoid it. (ATTRIBUTED TO CARL JUNG)
	Carl Jung.	4/10	670.07	672.12	2.06	NARRATOR (V.O.): (ITALICS) Carl Jung. (CARL GUSTAV JUNG (1875-1961) SWISS PSYCHOLOGIST)
DISSOLVE TO						
73	<u>PRESENT:</u>					
Starts 675.00	EXT. DOCKS - EVENING					
	TRACKING R PAST FOLIAGE AND ACROSS WATER TO M.L.S. GENTRIFIED DOCK BUILDINGS.					
	NARRATOR (V.O.): I said to my soul be still,	4/11	677.12	682.11	5.00	NARRATOR (V.O.): (ITALICS) I said to my soul be still, (FROM POEM 'FOUR QUARTETS' - EXCERPTS BY T S ELIOT - SEE SUBTITLE NOS: 4/11 TO 4/28)
	and let the dark come upon you	4/12	683.00	690.06	7.07	NARRATOR (V.O.): (ITALICS) and let the dark come upon you Which shall be the darkness of God,
	Which shall be the darkness of God,					
	I said to my soul, be still, and wait without hope,	4/13	690.11	697.08	6.14	NARRATOR (V.O.): (ITALICS) I said to my soul, be still, and wait without hope,
	For hope would be hope for the wrong thing; wait without love,	4/14	697.13	703.10 (Runs Thru Dissolve)	5.14	NARRATOR (V.O.): (ITALICS) For hope would be hope for the wrong thing; wait without love,

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
DISSOLVE TO						
74	TRACKING R ACROSS EMPTY STREET Starts TO M.L.S. DOCK BUILDINGS. 699.00					
	NARRATOR (V.O.): For love would be love of the wrong thing: there is yet faith	4/15	703.15	710.07	6.09	NARRATOR (V.O.): (ITALICS) For love would be love of the wrong thing: there is yet faith
	CONTINUE R AND PAN L.					
	but the faith, the love and the hope are all in the waiting.	4/16	710.12	716.08	5.13	NARRATOR (V.O.): (ITALICS) but the faith, the love and the hope are all in the waiting.
	The rest is not our business.	4/17	716.13	721.01	4.05	NARRATOR (V.O.): (ITALICS) The rest is not our business.
	CONTINUE R AND TILT UP.					
	At the still point of the turning world.	4/18	721.10	725.09	4.00	NARRATOR (V.O.): (ITALICS) At the still point of the turning world.
	Suspended in time between pole and tropic.	4/19	725.14	731.11 (Runs Thru Dissolve)	5.14	NARRATOR (V.O.): (ITALICS) Suspended in time between pole and tropic.
DISSOLVE TO						
75	EXT. STREETS - EVENING Starts TRACKING R ALONG EMPTY STREETS. 729.00					
	NARRATOR (V.O.): And all is always now.	4/20	732.00	736.07	4.08	NARRATOR (V.O.): (ITALICS) And all is always now.
	Home is where one starts from, as we grow older	4/21	737.01	742.07	5.07	NARRATOR (V.O.): (ITALICS) Home is where one starts from, as we grow older
	the world becomes stranger, the pattern more complicated	4/22	742.12	747.14	5.03	NARRATOR (V.O.): (ITALICS) the world becomes stranger, the pattern more complicated
	CONTINUE R BENEATH PEDESTRIAN FOOTBRIDGE.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.75 Cont:	NARRATOR (V.O. - Cont): Of dead and living.	4/23	748.03	751.01	2.15	NARRATOR (V.O.): (ITALICS) Of dead and living.
	There is a time for the evening under starlight,	4/24	751.06	755.05	4.00	NARRATOR (V.O.): (ITALICS) There is a time for the evening under starlight,
	A time for the evening under lamplight,	4/25	755.10	758.14	3.05	NARRATOR (V.O.): (ITALICS) A time for the evening under lamplight,
	(The evening with the photograph album).	4/26	759.03	763.03	4.01	NARRATOR (V.O.): (ITALICS) (The evening with the photograph album).
	Love is most nearly itself	4/27	763.08	766.07	3.00	NARRATOR (V.O.): (ITALICS) Love is most nearly itself
	When here and now cease to matter.	4/28	766.12	771.14	5.03	NARRATOR (V.O.): (ITALICS) When here and now cease to matter.
	I said to my soul be still ... (Runs Thru Dissolve)	4/29	772.03	777.14	5.12	NARRATOR (V.O.): (ITALICS) I said to my soul be still ...

DISSOLVE  
TO

76 TRACKING R ACROSS MODERN OFFICE  
Starts BLOCK.  
773.08

NARRATOR (V.O.):	... and accept this, my chanson d'amour, for all that has passed.	4/30	778.03	785.05	7.03	NARRATOR (V.O.): (ITALICS) ... and accept this, my chanson d'amour, for all that has passed. (CHANSON D'AMOUR: FRENCH FOR 'LOVE SONG')
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CONTINUE R PAST B.G. DOCKS TO REVEAL MULTI-STOREY CAR PARK IN M.S.

	But where, oh where are you, the Liverpool I knew and loved?	4/31	785.10	791.07	5.14	NARRATOR (V.O.): (ITALICS) But where are you, the Liverpool I knew and loved? (DIALOGUE OMITTED FOR SUBTITLE)
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	Where have you gone without me?	4/32	791.12	795.08	3.13	NARRATOR (V.O.): (ITALICS) Where have you gone without me?
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SIGN ON CAR PARK - READS:

CONTRACT PARKING

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.76 Cont:	NARRATOR (V.O. - Cont): And now I'm an alien in my own land.	4/33	795.13 (Runs Thru Dissolve)	801.15	6.03	NARRATOR (V.O.): (ITALICS) And now I'm an alien in my own land. (MY OWN LAND: IE. LIVERPOOL)
DISSOLVE TO						
77 Starts	EXT. DOCKS - EVENING TRACKING R PAST POWER STATION LIT AGAINST DARKNESS - STEAM RISES FROM IT.					
798.00						
	NARRATOR (V.O.): Oh, Tempora. Oh, Mores.	4/34	802.08	807.12	5.05	NARRATOR (V.O.): (ITALICS) Oh, Tempora. Oh, Mores. (LATIN - SEE FOLLOWING SUBTITLE)
	Oh, the times. Oh, the fashions.	4/35	808.01 (Runs Into Dissolve)	814.00	6.00	NARRATOR (V.O.): (ITALICS) Oh, the times. Oh, the fashions.
DISSOLVE TO						
78 Starts	TRACKING R PAST FACTORY. (Runs Thru Dissolve)					
815.10	NARRATOR (V.O.): Tread gently, stranger, as you softly turn the key ...	4/36	815.03	820.13	5.11	NARRATOR (V.O.): (ITALICS) Tread gently, stranger, as you softly turn the key ... (TREAD GENTLY: BE WARY)
	... to unlock time and cause the years to fall towards their end.	4/37	821.02	829.01	8.00	NARRATOR (V.O.): (ITALICS) ... to unlock time and cause the years to fall towards their end. (THE YEARS -- END: IMPLIES 'DEATH')
CONTINUE R AND PAN L.						
	Speak low, love, but speak wisely ...	4/38	829.09 (Runs Thru Dissolve)	834.06	4.14	NARRATOR (V.O.): (ITALICS) Speak low, love, but speak wisely ...
DISSOLVE TO						
79 Starts	TRACKING R AND PANNING L PAST DOCK CRANES.					
833.12	NARRATOR (V.O.): ... for frail time hangs by a thread above the world ...	4/39	834.11	839.13	5.03	NARRATOR (V.O.): (ITALICS) ... for frail time hangs by a thread above the world ... (IMPLIES TIME PASSES QUICKLY)

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.79 Cont:	NARRATOR ... with only hope (V.O. - to keep us safe. Cont):	4/40	840.02	844.10	4.09	NARRATOR (V.O.): (ITALICS) ... with only hope to keep us safe.
	CONTINUE R AND L ACROSS RIVER - CITY LIGHTS REFLECTED IN IT.					
	Tap lightly at the door, then close it with a silent shock ...	4/41	844.15	852.05	7.07	NARRATOR (V.O.): (ITALICS) Tap lightly at the door, then close it with a silent shock ... (IE. DON'T DWELL ON DEATH)
	... but never ever yield to the night.	4/42	852.10	859.07 (Runs Thru Dissolve)	6.14	NARRATOR (V.O.): (ITALICS) ... but never ever yield to the night.
DISSOLVE						
TO						
80	EXT. DOCKS - DAY					
Starts						
859.00	PAST F.G. FACTORY AND ACROSS SEA TO L.S. WIND TURBINES.					PIANO: IN @ 860.00 'DOLLY SUITE, OP. 56-I. BERCEUSE' BY FAURE
81	EXT. HIGH STREET - DAY					
Starts						
865.11	M.S. YOUNG GIRL SEATED IN PUSHCHAIR - LOOKS L AS MAN PASSES IN F.G.					
82	PAST MAN IN F.G. (SOFT FOCUS) TO M.S. YOUNG BOYS IN TWIN PUSHCHAIR - PULL BACK AS THEY ARE PUSHED TOWARDS BY WOMAN (CHEST DOWN).					
Starts						
870.04						
83	THROUGH FOUNTAIN TO M.S. WOMAN L (SIDE VIEW - CHEST DOWN) HOLDING CHILD'S HAND, WOMAN R (SIDE VIEW - CHEST DOWN) PUSHING PUSHCHAIR - PAN L AS THEY WALK L AMONGST CROWD.					
Starts						
880.07						

<u>Scene No.</u>		<u>Spot</u>				
<u>Foot.</u>	<u>Action/Dialogue</u>	<u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>SUBTITLE</u>
84	M.S. YOUNG GIRL IN PUSHCHAIR -	PIANO: CONTINUES				
Starts	TILT DOWN AND PAN R AS SHE IS					
892.03	PUSHED F.G. R BY WOMAN (CHEST					
	DOWN).					
85	THROUGH FOUNTAIN AND ACROSS BUSY					
Starts	STREET TO M.L.S. YOUNG GIRL L					
897.11	(BACK TO CAMERA), WOMAN R (BACK					
	TO CAMERA - WAIST DOWN) PUSHING					
	PUSHCHAIR - PAN L AS THEY WALK					
	INTO B.G.					
86	M.L.S. YOUNG BOY SEATED IN					
Starts	PUSHCHAIR - TILT DOWN AND PAN L					
911.08	AS WOMAN (WAIST DOWN) PUSHES HIM					
	TOWARDS - HE GLANCES AROUND.					
87	M.S. YOUNG GIRL - TILT DOWN AND					
Starts	PAN R AS SHE WALKS TOWARDS					
920.07	FOLLOWED BY WOMAN L (WAIST					
	DOWN).					
88	M.S. WOMAN - PAN R AND TILT DOWN					
Starts	AS SHE PUSHES PUSHCHAIR F.G. R					
931.10	TO REVEAL YOUNG BOY IN M.S. - HE					
	REACTS, STEPS BACK R AS PIGEONS					
	TAKE FLIGHT AROUND HIM - HOLD AS					
	HE STEPS TO WOMAN R (SIDE VIEW -					
	CHEST DOWN), GESTURES.					
89	ACROSS BUSY STREET TO M.L.S.	PIANO: CONTINUES				
Starts	YOUNG GIRL - TILT DOWN AND PAN L					
940.03	AS SHE WALKS TOWARDS - HOLD AS					
	SHE STOPS, GLANCES AROUND - PAN					
	R AND TILT UP AS SHE TURNS, RUNS					
	INTO B.G.					
90	SCREEN CLEARS TO REVEAL TWO					
Starts	ELDERLY WOMEN SEATED ON BENCH -					
981.05	PULL FOCUS AS THEY SMOKE AND					
	EAT.					



Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
91 Starts 996.06	SCREEN CLEARS TO REVEAL ELDERLY WOMAN L, ELDERLY MAN R IN M.C.U. - PAN L AS THEY WALK F.G. L - CONTINUE L AND TILT DOWN TO REVEAL THEIR LINKED ARMS.					
92 Starts 1013.14	THROUGH FOUNTAIN AND ACROSS BUSY STREET TO M. WAIST SHOT ELDERLY MAN (SIDE VIEW) - BUYS GROCERIES FROM MARKET VENDOR R - TURNS, WALKS R.					
	NARRATOR (V.O.): We shall return with hope to the good earth.	4/43	1024.11	1029.13*	5.03	NARRATOR (V.O.): (ITALICS) We shall return with hope to the good earth.
93 Starts 1030.00	THROUGH PUB WINDOW TO M. WAIST SHOT ELDERLY MAN (SIDE VIEW) SEATED AT TABLE - DRINKS PINT OF BEER.	PIANO: CONTINUES				
	NARRATOR (V.O.): And you, my dear children ...	4/44	1030.14	1035.10	4.13	NARRATOR (V.O.): (ITALICS) And you, my dear children ...
	... you are the earth.	4/45	1036.07	1039.08*	3.02	NARRATOR (V.O.): (ITALICS) ... you are the earth. (IMPLIES CHILDREN ARE THE FUTURE)
94 Starts 1039.11	SCREEN CLEARS TO REVEAL ELDERLY MAN THROUGH PUB WINDOW IN C.U. (SIDE VIEW) - LEANS BACK R AS HE SMILES.	PIANO: FADE OUT/MUSIC: IN @ 1043.08				
95 Starts 1046.00	EXT. SEFTON PARK - DAY THROUGH ARCHWAY TO M.S. STATUE - GLASSHOUSE FACADE BY IT R.					
	NARRATOR (V.O.): But ...	4/46	1052.02	1053.09*	1.08	NARRATOR (V.O.): (ITALICS) But ...
96 Starts 1053.12	INT. GLASSHOUSE - DAY DOWN TO SHADOWS ON FLOOR.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.96 Cont:	NARRATOR (V.O.): I reason, Earth is short,	4/47	1054.13	1058.07	3.11	NARRATOR (V.O.): (ITALICS) I reason, Earth is short, (FROM POEM 'I REASON, EARTH IS SHORT' BY EMILY DICKINSON - SUBTITLE NOs: 4/47 TO 4/56)
	And Anguish absolute,	4/48 (TWO SCENES)	1058.12	1062.01	3.06	NARRATOR (V.O.): (ITALICS) And Anguish absolute,
97 Starts 1060.08	UP TO M.S. PALM FRONDS - SPIRAL STAIRCASE IN B.G.					
	NARRATOR (V.O.): And many hurt,	4/49	1062.06	1065.05	3.00	NARRATOR (V.O.): (ITALICS) And many hurt,
	HOLD.	MUSIC:	BUILDS			
	But, what of that?	4/50	1066.07	1069.00*	2.10	NARRATOR (V.O.): (ITALICS) But, what of that?
98 Starts 1069.03	UP TO DOMED GLASS ROOF - PAN L.					
	NARRATOR (V.O.): I reason we could die,	4/51	1073.00	1077.04	4.05	NARRATOR (V.O.): (ITALICS) I reason we could die,
	The best Vitality Cannot excel Decay,	4/52	1077.09	1083.13	6.05	NARRATOR (V.O.): (ITALICS) The best Vitality Cannot excel Decay,
	But, what of that?	4/53	1084.15	1087.14	3.00	NARRATOR (V.O.): (ITALICS) But, what of that?
	CONTINUE L.					
	I reason, that in Heaven Somehow, it will be even,	4/54	1090.01	1095.13	5.13	NARRATOR (V.O.): (ITALICS) I reason, that in Heaven Somehow, it will be even,
	HOLD.					
	Some new Equation// given,	4/55 (TWO SCENES)	1096.02	1100.07	4.06	NARRATOR (V.O.): (ITALICS) Some new Equation given,

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
99 Starts 1098.01	EXT - UP TO M.S. GLASSHOUSE DOMED ROOF.  NARRATOR (V.O.): But, what of that?	MUSIC: CONTINUES  4/56	1103.00	1106.03	3.04	NARRATOR (V.O.): (ITALICS) But, what of that?
100 Starts 1108.09	C.U. PLAQUE MOUNTED ON BENCH - READS:  Olive and Bob Dryhurst If wishes could be granted and dreams really could come true... XX	4/57	1108.11*	1110.10	2.00	PLAQUE READS: (OPTIONAL - ITALICS) Olive and Bob Dryhurst
		4/58	1110.15	1118.09	7.11	PLAQUE READS: (ITALICS) If wishes could be granted and dreams really could come true... XX
101 Starts 1119.01	M.S. BRONZE STATUE - TILT UP OVER IT.	BELL: CHIMES				
DISSOLVE TO						
102 Starts 1150.06	EXT. METROPOLITAN CATHEDRAL - DAY  M.S. CATHEDRAL FACADE - TILT UP OVER IT - CONTINUE UP PAST SPIRE AND OVER BLUE SKY.	MUSIC/BELLS: CONTINUE				
DISSOLVE TO						
103 Starts 1178.00	EXT. DOCKS - DAY  (HELICOPTER SHOT) DOWN TO M.L.S. WATERFRONT BUILDINGS - TRACK IN OVER THEM.					
	NARRATOR (V.O.): We shall not cease from exploration,	4/59	1182.15	1186.12	3.14	NARRATOR (V.O.): (ITALICS) We shall not cease from exploration, (FROM POEM 'LITTLE GIDDING' (NO. 4 OF 'FOUR QUARTETS' BY T S ELIOT - SUBTITLE NOs: 4/59 TO 4/67)
	CONTINUE IN OVER LIVER BUILDING IN M.L.S.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.103 Cont:	NARRATOR (V.O. - Cont): and the end of all our exploring will be to arrive where we started	4/60	1187.01	1193.05*	6.05	NARRATOR (V.O.): (ITALICS) and the end of all our exploring will be to arrive where we started
104 Starts 1193.08	(HELICOPTER SHOT) M.L.S. LIVER BUILDING CLOCK TOWERS - TRACK R AROUND THEM.	MUSIC: CONTINUES				
	NARRATOR (V.O.): and to know the place for the first time,	4/61	1193.10*	1198.01	4.08	NARRATOR (V.O.): (ITALICS) and to know the place for the first time,
	through the unknown remembered gate,	4/62	1198.06	1201.06	3.01	NARRATOR (V.O.): (ITALICS) through the unknown remembered gate,
	when the last of Earth left to discover is that which was the beginning	4/63	1201.11	1204.13	3.03	NARRATOR (V.O.): (ITALICS) when the last of Earth left to discover
		4/64	1205.02	1208.12 (TWO SCENES)	3.11	NARRATOR (V.O.): (ITALICS) is that which was the beginning
105 Starts 1206.11	(HELICOPTER SHOT) TRACKING R AROUND LIVER BIRD STATUE IN M.L.S. MOUNTED ON CLOCK TOWER.					
	NARRATOR (V.O.): a condition of complete simplicity (costing not less than everything),	4/65	1209.01	1216.08	7.08	NARRATOR (V.O.): (ITALICS) a condition of complete simplicity (costing not less than everything),
106 Starts 1217.15	EXT. SEA - DAY (HELICOPTER SHOT) TRACKING IN OVER SEA.	MUSIC: CONTINUES				
	NARRATOR (V.O.): and all shall be well,	4/66	1218.07	1221.14	3.08	NARRATOR (V.O.): (ITALICS) and all shall be well,
	and all manner of thing shall be well ...	4/67	1222.06	1229.07	7.02	NARRATOR (V.O.): (ITALICS) and all manner of thing shall be well ...
	CONTINUE IN AND TILT UP.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
DISSOLVE TO						
107	EXT. HIGH STREET - EVENING					
Starts						
1239.08	ALONG BUSY STREET - GIRL HANDS TICKET TO BOY AS HE STEPS TO HER.	FX: CHATTER				
		(Runs Thru Dissolve)				
	NARRATOR (V.O.): If all the world and love were young,	4/68	1240.03	1243.05*	3.03	NARRATOR (V.O.): (ITALICS) If all the world and love were young, (FROM POEM 'REPLY TO MARLOWE' BY SIR WALTER RALEIGH - SUBTITLE NOs: 4/68 TO 4/90)
108	ALONG BUSY STREET - YOUTHS WALK TOWARDS IN M.S.					
Starts						
1243.08						
	NARRATOR (V.O.): and truth in every shepherd's tongue,	4/69	1244.00	1247.09*	3.10	NARRATOR (V.O.): (ITALICS) and truth in every shepherd's tongue,
	HOLD.	MUSIC: FADE OUT @ 1246.00 THRU CHATTER: CONTINUES				
109	SCREEN CLEARS TO REVEAL THREE GIRLS IN M.S. - WALK TOWARDS ARM-IN-ARM.					
Starts						
1247.12						
	NARRATOR (V.O.): these pretty pleasures might me move	4/70	1248.03	1251.15	3.13	NARRATOR (V.O.): (ITALICS) these pretty pleasures might me move
	THEY CONTINUE TOWARDS - GIRL R TURNS, GLANCES AT MAN AS HE PASSES IN B.G.					
	To live with thee and be thy love.	4/71	1252.04	1256.00*	3.13	NARRATOR (V.O.): (ITALICS) To live with thee and be thy love.
110	ALONG BUSY STREET.					
Starts						
1256.03	NARRATOR (V.O.): But time drives flocks from field to fold,	4/72	1257.09	1262.02*	4.10	NARRATOR (V.O.): (ITALICS) But time drives flocks from field to fold,

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
111 Starts 1262.05	M.S. YOUTHS AMONGST CROWD - GESTURE, SMILE.					
	NARRATOR when rivers rage, (V.O.): and rocks grow cold	4/73	1263.03	1267.04*	4.02	NARRATOR (V.O.): (ITALICS) when rivers rage, and rocks grow cold
112 Starts 1267.07	M. WAIST SHOT GIRL L, BOY R (SIDE VIEW) AMONGST CROWD - PAN L AS HE STEPS TO HER, GESTURES - POLICE OFFICERS IN B.G.					
	NARRATOR and Philomel (V.O.): becometh dumb:	4/74	1267.14	1270.13*	3.00	NARRATOR (V.O.): (ITALICS) and Philomel becometh dumb:
113 Starts 1271.00	PAST BOY L (BACK TO CAMERA) WEARING HAT TO M.C.U. GIRL - LOOKS F.G. R, TALKS AS HE STEPS L.					
	NARRATOR the rest complains (V.O.): of cares to come.	4/75	1271.10	1276.02*	4.09	NARRATOR (V.O.): (ITALICS) the rest complains of cares to come.
114 Starts 1276.05	ACROSS BUSY STREET TO M.S. GIRLS (SIDE VIEW) IN QUEUE - TRACK IN AND PAN L AS THEY STEP L.					
	NARRATOR The flowers do (V.O.): fade, and wanton fields	4/76	1276.15	1281.00	4.02	NARRATOR (V.O.): (ITALICS) The flowers do fade, and wanton fields
	to wayward winter reckoning yields:	4/77	1281.05	1285.02*	3.14	NARRATOR (V.O.): (ITALICS) to wayward winter reckoning yields:
115 Starts 1285.05	M. WAIST SHOT GIRL AMONGST CROWD - PAN L AS SHE STEPS L - GESTURES, SMILES.					
	NARRATOR A honey tongue//a (V.O.): heart of gall,	4/78	1286.11	1290.02 (TWO SCENES)	3.08	NARRATOR (V.O.): (ITALICS) A honey tongue, a heart of gall,
116 Starts 1288.05	M.C.U. DOORMAN L, GIRL R (SIDE VIEW) - TRACK BACK AS SHE GESTURES TO HIM.					
	NARRATOR Is fancy's spring, (V.O.): but sorrows' fall.	4/79	1290.07	1296.04 (TWO SCENES)	5.14	NARRATOR (V.O.): (ITALICS) Is fancy's spring, but sorrows' fall.

Scene No.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.116	HOLD AS SHE STEPS PAST HIM Cont: THROUGH DOORWAY L - HE REACTS, TURNS TOWARDS - LEANS AGAINST WALL - SIGN ON DOORWAY READS:					
	Quarry Quarter <u>STRICTLY</u> NO HOODED TOPS TRACK SUITS OR COMBAT PANTS					
117	ALONG BUSY STREET TO M. WAIST Starts SHOT GIRLS IN FANCY DRESS - 1295.01 LAUGH, SMOKE.					
	NARRATOR Thy gowns//thy (V.O.): shoes, thy beds of roses,	4/80	1296.09	1301.08*	5.00	NARRATOR (V.O.): (ITALICS) Thy gowns, thy shoes, thy beds of roses,
118	M.S. GIRLS (BACKS TO CAMERA - Starts KNEES DOWN) - WALK INTO B.G. 1297.12					SUBTITLE NO: 4/80 RUNS THRU
119	M. WAIST SHOT GIRLS IN FANCY Starts DRESS - SMOKE AS THEY CHAT. 1301.11					
	NARRATOR thy cap, thy (V.O.): kirtle, and thy posies,	4/81	1302.04	1306.11*	4.08	NARRATOR (V.O.): (ITALICS) thy cap, thy kirtle, and thy posies, (KIRTLE: A WOMAN'S GOWN OR OUTER PETTICOAT)
120	ALONG BUSY STREET. Starts					
1306.14	NARRATOR Soon break, soon (V.O.): wither, soon forgotten,	4/82	1307.04	1313.10	6.07	NARRATOR (V.O.): (ITALICS) Soon break, soon wither, soon forgotten,
	in folly ripe, in reason rotten.	4/83	1313.15	1319.14	6.00	NARRATOR (V.O.): (ITALICS) in folly ripe, in reason rotten.
121	M. WAIST SHOT GIRL (SIDE VIEW) Starts IN FANCY DRESS AMONGST CROWD - 1318.07 TURNS TOWARDS, SMOKES THROUGH PLASTIC CIGARETTE HOLDER.					

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
Sc.121 Cont:	NARRATOR Thy belt of straw (V.O.): and ivy buds, thy coral clasps and amber studs,	4/84	1320.03	1327.06*	7.04	NARRATOR (V.O.): (ITALICS) Thy belt of straw and ivy buds, thy coral clasps and amber studs,
122 Starts 1327.09	ACROSS BUSY STREET TO M.L.S. GIRLS - WALK INTO B.G., COWBOY HATS AROUND THEIR NECKS.					
	NARRATOR all those in me, no (V.O.): means can move,	4/85	1328.15	1333.15	5.01	NARRATOR (V.O.): (ITALICS) all those in me, no means can move,
	PAN L AS THEY CONTINUE INTO B.G.					
	to come to thee, and be thy love.	4/86	1334.04	1339.03 (TWO SCENES)	5.00	NARRATOR (V.O.): (ITALICS) to come to thee, and be thy love.
123 Starts 1337.13	ACROSS BUSY STREET TO M.C.U. GIRL (SIDE VIEW) CLUTCHING MOBILE PHONE - PAN L AS SHE STEPS L - HOLD AS SHE STOPS, TURNS TOWARDS - STUDIES MOBILE PHONE.					
	NARRATOR But could youth (V.O.): last and love still breed	4/87	1339.08	1344.07	5.00	NARRATOR (V.O.): (ITALICS) But could youth last and love still breed
	had joys no date, nor age//no need,	4/88	1344.12	1350.00 (TWO SCENES)	5.05	NARRATOR (V.O.): (ITALICS) had joys no date, nor age no need,
124 Starts 1348.01	PANNING R ACROSS CROWDED STREET - HOLD AND PULL FOCUS ON MAN IN C.U. (SIDE VIEW) - LOOKS L.					
	NARRATOR then those delights (V.O.): my mind might move	4/89	1350.05	1356.01	5.13	NARRATOR (V.O.): (ITALICS) then those delights my mind might move
	To live with thee and be thy love.	4/90	1356.06	1363.02 (Runs Thru Dissolve)	6.13	NARRATOR (V.O.): (ITALICS) To live with thee and be thy love.



Scene No.		Spot				
<u>Foot.</u>	<u>Action/Dialogue</u>	<u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>SUBTITLE</u>

DISSOLVE  
TO

125 ARCHIVE FOOTAGE:

Starts

1359.12 EXT. RESIDENTIAL STREET - DAY

MOTHER AND CHILDREN LEANING      FX: WATER  
AGAINST WALL.

1368.00 LAST FRAME ACTION REEL 4A/4B

FOOTAGE FROM SUBTITLE NO: 4/90 TO LAST FRAME ACTION : 4.14

FOOTAGE FROM 12 FT START MARK TO LAST FRAME ACTION : 1368.00

FOOTAGE FROM 1st FRAME ACTION TO LAST FRAME ACTION : 1356.00

"OF TIME AND THE CITY"  
REEL 5A

Page: (1)

ZERO is START MARK  
 First Frame Action 12.00  
 First HARD CUT at 18.10  
Second HARD CUT at 24.09

Scene No.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
1	<u>ARCHIVE FOOTAGE:</u>					
Starts						
12.00	EXT. DOCKS LIVERPOOL - DUSK					
	ACROSS RIVER TO DOCK BUILDINGS.	FX: WATER				
	NARRATOR (V.O.): We are being gathered in ...	5/1	15.08	18.07*	3.00	NARRATOR (V.O.): (ITALICS) We are being gathered in ...
2	OVER MOORING JETTY AND ACROSS RIVER TO DOCK BUILDINGS.					
Starts						
18.10						
	NARRATOR (V.O.): ... at gloaming.	5/2	20.07	23.09	3.03	NARRATOR (V.O.): (ITALICS) ... at gloaming. (GLOAMING: DUSK)
3	EXT. SEFTON PARK - DUSK					
Starts						
24.09	UP ACROSS GLASSHOUSE DOMED ROOF.					
4	SETTING SUN GLIMMERS THROUGH TREES.					
Starts						
30.12						
	NARRATOR (V.O.): Is it sleep ...	5/3	36.03	38.12	2.10	NARRATOR (V.O.): (ITALICS) Is it sleep ...
			(Runs Into Dissolve)			
DISSOLVE TO						
5	SETTING SUN GLIMMERS THROUGH TREES.					
Starts						
39.12						
	NARRATOR (V.O.): ... or is it death?	5/4	39.15	43.02	3.04	NARRATOR (V.O.): (ITALICS) ... or is it death?
	HOLD.					
		MUSIC/HYMN: FADE IN @ 42.10				
		SYMPHONY NO. 2 IN 'C' MINOR				
		'RESURRECTION' BY GUSTAV MAHLER				

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
DISSOLVE TO 6	<u>BLACK AND WHITE ARCHIVE FOOTAGE:</u>					
Starts 49.08	EXT. HIGH STREET - DAY  PAST BILLBOARD OF SMILING GIRL R AND ALONG STREET - BOY AND WOMAN IN DOORWAY R, LOOK INTO B.G.					
7	EXT. RESIDENTIAL STREET - DAY					
Starts 53.08	UP SLOPING STREET - TERRACED HOUSES L AND R, CHURCH IN B.G. - PAN R - HOLD ON B.G. TOWER BLOCKS.					
8	EXT. HOUSING ESTATE - DAY					
Starts 69.15	ALONG ROW OF TOWER BLOCKS.	MUSIC/HYMN:	CONTINUES			
9	ACROSS WASTELAND TO TOWER BLOCKS.					
Starts 73.05						
10	SIGN ON WALL READS:					
Starts 78.04	BINGO					
		5/5	78.06*	82.03*	3.14	SIGN ON WALL: (OPTIONAL - ITALICS) BINGO
	TOWER BLOCKS IN B.G.					
11	HIGH STREET - ALONG ALLEYWAY AND ACROSS STREET TO CINEMA -					
Starts 82.06	PEOPLE PASS L AND R.					
12	CINEMA FACADE - SIGN ON WALL READS:					
Starts 85.11	EMPIRE CLOSED FOR A PERIOD DURING SUMMER HOLIDAY SEASON					
		5/6	85.13*	88.10*	2.14	SIGN ON WALL: (OPTIONAL - ITALICS) EMPIRE CLOSED FOR A PERIOD DURING SUMMER HOLIDAY SEASON

<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>SUBTITLE</u>
13 Starts 88.13	EXT. ST GEORGE'S HALL - DAY STATUE OF SOLDIER CLUTCHING SWORD - HIS (L) ARM RAISED.	MUSIC/HYMN: CONTINUES				
14 Starts 92.14	UP STEPS TO PORTICO.					
15 Starts 99.12	ACROSS TO PORTICO.					
16 Starts 103.13	UP TO STATUE OF MOUNTED SOLDIER - PORTICO IN B.G.					
17 Starts 109.04	UP TO STATUE OF WOMAN CLUTCHING BOOK.					
18 Starts 114.01	STATUE OF MAN ON PORTICO STEPS.					
19 Starts 117.03	EXT. DOCKS - DAY FERRY PASSENGERS FILE R.	MUSIC/HYMN: CONTINUES				
20 Starts 122.12	PAN R AS DOCK WORKER SLIDES GATE R.					
21 Starts 125.15	DOWN TO DOCK WORKER - TIES MOORING ROPES.					
22 Starts 129.06	DOWN TO TUGBOATS - STEAM RISING FROM THEIR FUNNELS.					

<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>SUBTITLE</u>
23	ACROSS GANGPLANK AND THROUGH ARCHWAY TO LIVER BUILDING CLOCK TOWER - MAN WALKS INTO B.G. AS GANGPLANK RISES.					
Starts						
135.04						
24	<u>ARCHIVE FOOTAGE:</u>					
Starts						
141.04	DOWN TO TUGBOATS - PAN R AND TILT UP ACROSS MOORING ROPES TO REVEAL FERRY - HOLD - LIVER BUILDING IN B.G.	MUSIC/HYMN:	CONTINUES			
25	DOWN TO TUGBOAT - TRAVELS L.					
Starts						
150.09						
26	FERRY ATTACHED TO O.S. TUGBOAT - TRAVELS L.					
Starts						
155.08						
27	ACROSS RIVER TO MEN ON TUGBOAT - ADJUST ROPE.					
Starts						
160.12						
28	TILTING DOWN OVER FERRY BOW AS IT TRAVELS L - ROPE SPLASHES INTO WATER.					
Starts						
163.04						
29	FERRY TRAVELS INTO B.G.					
Starts						
165.04						
30	EXT. ST GEORGE'S HALL - DAY					
Starts						
175.06	UP TO STATUE OF MAN CLUTCHING SWORD.	MUSIC/HYMN:	CONTINUES			
31	UP TO STATUE OF SOLDIER CLUTCHING SWORD.					
Starts						
179.12						

<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>SUBTITLE</u>
32	UP TO STATUE OF MOUNTED SOLDIER.					
Starts						
182.15						
33	<u>PRESENT:</u>					
Starts						
185.14	EXT. ST GEORGE'S HALL - DAY					
	UP TO M.S. PORTICO.					
34	PAST LAMPPPOST R TO M.S. PORTICO.					
Starts						
190.02						
35	M.S. STATUE OF MAN CLUTCHING					
Starts	CHILD.					
195.11						
36	PAST TREES R AND ACROSS					
Starts	FORECOURT TO M.L.S. STATUE OF					
200.10	MOUNTED SOLDIER - CLASSICAL					
	BUILDINGS AND MONUMENT IN B.G.					
37	PAST TREES L AND R TO M.S.					
Starts	PORTICO.	MUSIC/HYMN: CONTINUES				
206.06						
38	UP TO M.S. PORTICO.					
Starts						
210.12						
39	M.C.U. STATUE - WATER CASCADES					
Starts	OVER IT.					
214.02						
40	UP TO M.S. HALL FACADE.					
Starts						
218.06						
41	UP TO M.L.S. STATUE CLUTCHING					
Starts	GARLAND.					
221.10						

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
42 Starts 225.15	UP TO M.S. DOMED ROOF.					
43 Starts 229.03	EXT. DOCKS - DAY UP TO M.S. LIVER BUILDING CLOCK TOWERS.					MUSIC/HYMN: CONTINUES
44 Starts 232.08	PAST GLOBE R UP TO M.S. LIVER BUILDING CLOCK TOWER.					
45 Starts 235.09	PAST STATUE R UP TO M.L.S. LIVER BIRD MOUNTED ON SPIRE.					
46 Starts 239.01	THROUGH ARCHWAY AND PAST TREES L TO M.L.S. ST GEORGE'S HALL - LIVER BUILDING BEHIND IT R.					
47 Starts 245.06	ACROSS WATER TO M.L.S. WATERFRONT BUILDINGS - RAINBOW ABOVE THEM R.					MUSIC/HYMN: FADE OUT @ 253.00
DISSOLVE TO						
48 Starts 257.06	EXT. DOCKS - EVENING ACROSS WATER TO M.L.S. WATERFRONT BUILDINGS - FIREWORKS RISE FROM THEM.					FX:
	NARRATOR Goodnight ladies, (V.O.):	5/7	259.14	262.05*	2.08	NARRATOR (V.O.): (ITALICS) Goodnight ladies, (EXCERPTS FROM POEM 'J ALFRED PRUFROCK' BY T S ELIOT - SEE SUBTITLE NOs: 5/7 TO 5/10)
49 Starts 262.08	UP TO M.L.S. DOMED ROOF R, LIVER BUILDING CLOCK TOWER L - FIREWORKS RISE INTO SKY.					
	NARRATOR goodnight sweet (V.O.): ladies,	5/8	263.15	268.06	4.08	NARRATOR (V.O.): (ITALICS) goodnight sweet ladies,

Scene No. Foot.	Action/Dialogue	Spot No.	Start	End	Total	SUBTITLE
50	ACROSS WATER TO M.L.S.					
Starts	WATERFRONT BUILDINGS - FIREWORKS					
269.13	FLARE IN SKY.					
269.13	SLOW FADE TO BLACK.					
	NARRATOR goodnight,	5/9	269.15*	274.10	4.12	NARRATOR (V.O.): (ITALICS)
	(V.O.): goodnight ...		(Runs Thru Fade To Black)			goodnight, goodnight ...
	... goodnight.	5/10	275.14	278.02	2.05	NARRATOR (V.O.): (ITALICS)
			(Runs Thru Fade To Black)			... goodnight.
278.02	HOLD BLACK SCREEN.					
						MUSIC: IN @ 280.10 'CONSOLATION NO.3 IN D FLAT MAJOR' BY FRANZ LISZT

ET 1 TITLE: FADE IN  
Starts  
283.08 WRITTEN & DIRECTED BY TERENCE DAVIES

304.05 ET 1: SCROLLS

ET 2 ROLLER TITLES: IN  
Starts  
304.05

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Christopher Moll & Lisa Marie Russo

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Liza Ryan-Carter

Archive Producer  
Jim Anderson

Music Supervisor  
Ian Neil (for DNA Music Ltd and Quantum Noise)

Director of Photography  
Tim Pollard

Production Manager  
Karen Radford

Continued:



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Consolation No.3 In D Flat Major  
(Franz Liszt)  
Performed by Helen Krizos

Continued:

ET 2: CONTINUED

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ET 2: CONTINUED

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Brahms Lullaby  
Performed by Jennifer John (courtesy of Sense of Sound)

Dolly Suite, Op. 56-1. Berceuse  
(Faure)  
Performed by Helen Krizos and Matthew Kam

Locations

St George's Hall  
Liverpool Philharmonic Hall  
Alma De Cuba

With Thanks To

Maisie & George Roughley  
John Taylor, Director's PA  
Nigel Palmer  
Francesca Anderson  
Paul McAllister  
Nada Cirjanic  
Liz Cooper  
Darren Hill  
Nik Powell  
Hemant Sharda  
Nicola Cowee  
John Carino  
Katrina Stokes  
Michael Anderson  
Camilla Young  
Ros Tsang  
Susan Montague  
Kirsty Dobson  
Barry Florin  
Anne Seymour

Continued:

ET 2: CONTINUED

Matthew Fox  
Barbara Heavens  
Marc Hoferlin  
Jim Wood  
Eric Knowles  
George Gregory  
Andrew Eaton  
Tim Cagney  
Martin Jenkins  
Ross Pelling  
Lynden Campbell  
Marc Robinson  
Greg Turner  
Amanda Street  
Keith Holden  
Sarina Papadopoulos  
Lyn Papadopoulos  
Helen Boulter  
Agnes Poirier  
Dr Richard Koeck and Dr Les Roberts at the City In Film project  
Paul Gallagher, National Museums and Galleries, Liverpool  
Guy Worsick at BBC Worldwide  
North West Sound Archive, Clitheroe  
Liz Cooper at Granada International  
Staff at North West Film Archive  
Beatrice Okoro at ITN Source  
Jane Chambers at ITN Source  
Kate Ogborn & Matthieu De Braconier of The Bureau  
Mark Nevitt & Martin Downie of Liverpool John Moores University  
Robert McCrum of The Observer  
The Peggy Lee Estate  
The T S Eliot Estate  
Royal Northern College of Music (RNCM)  
DNA Music Ltd and Quantum Noise  
Gorton Monastery  
The Dryhurst Family  
Sefton Park Palmhouse  
Trinity Mirror Merseyside  
Kensington Fields Community Association  
KFCA Local History Group  
KFCA Active Age Group  
Julia Cardor and the staff of St George's Hall  
Staff at Liverpool Philharmonic Hall  
Tekla Simo at Alma De Cuba  
Kevin Bell, Liverpool Film Office

Continued:

ET 2: CONTINUED

Dave Williams at Mersey Film & Video  
John Morgan at Mersey Film & Video  
John Maxwell at Liverpool John Moores University  
Dave Jackson at Liverpool John Moores University  
Linda Pariser at Cornerhouse Cinema  
Stephen Page at Faber & Faber  
Becky Thomas at Faber & Faber  
Simon Bradshaw at FACT  
Roger McKinley at FACT  
Lian Harter at FACT  
Gavin Burns at Staying Cool

With special thanks to Don Boyd

Filmed on location in Liverpool & Merseyside

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through the Merseyside Film and Television Fund a project part funded  
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theobjectiveoneprogramme  
eu&merseyside "LOGO"  
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through The Regional Attraction Fund

"LOGO" Northwest  
REGIONAL DEVELOPMENT AGENCY

Made with the support of the UK Film Council  
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| LOTTERY FUNDED

Continued:



ET 2: CONTINUED

Made with the support of the Liverpool Culture Company

Liverpool 08  
EUROPEAN CAPITAL OF CULTURE

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733.08 ET 2: OUT

MUSIC: FADE OUT @ 742.06

744.00 LAST FRAME ACTION REEL 5A

FOOTAGE FROM SUBTITLE NO: 5/10 TO LAST FRAME ACTION : 465.14

FOOTAGE FROM 12 FT START MARK TO LAST FRAME ACTION : 744.00

FOOTAGE FROM 1st FRAME ACTION TO LAST FRAME ACTION : 732.00

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