



'The Long Walk', Bernard Fallon

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

A Hurricane Films Production

Of Time and The City

A Terence Davies Film

Written and Directed by Terence Davies

Produced by Roy Boulter and Solon Papadopoulos

Running Time: 74 minutes

Press Contact: Sue Watkins, Premier PR +334 97 06 30 98 sue.watkins@premierpr.com

www.oftimeandthecity.com

Of Time and The City

Short Synopsis

Of Time and The City is both a love song and a eulogy to the director's birthplace of Liverpool. It is also a response to memory, reflection and the experience of losing a sense of place as the skyline changes and time takes its toll.

A Visual Poem

From the original voice of the great British auteur, Terence Davies, comes the visual poem *Of Time and The City*. It is a visual poem which draws on the first 28 years of the director's life – his life in Liverpool until he left in 1973. "Cut it as if it were fiction" Davies says with "images which speak" and a layered sound track of popular and classical music, voices, radio clips and a powerful, poignant voiceover by the auteur. *Of Time and The City* is a very personal portrait of Liverpool, beyond its Beatles and its football clubs, the home of the writer's birth, where youth and inspiration weave his own story into the recent history of the City with fascinating found footage and counterpointed sound.

Davies himself and the people in this footage are the core of this visual poem which is set between 1945 and the present day and played out against a backdrop of dark urban images – densely packed urban living and back breaking domestic labour. But Davies never leaves his audience with unrelenting gloom, he counterpoints the slums with beautiful, soaring music and as in *Distant Voices, Still Lives* he lifts us into the world of fantasy and collective emotion which makes the misery of life bearable – the cinema where it is "always Christmas and always perfect."

Davies also tells his story of yesterday in the wider city and beyond that in a country – Britain post 1945 after the Second World War, as it struggles to retain its last grasp on Empire in Africa, India, and the Far East. And the story moves beyond that period to Britain's transition from post-war austerity to a new prosperity which ultimately swept away back-to-back houses with outside toilets and replaced them with barren high rise blocks of concrete.

All this is exquisitely captured in images of demolishing buildings and children walking through urban wastelands, always observed with Davies' poignant and sensitive eye and sometimes with a forthright anger at how forgotten these voices were. How unheard and often unexpressed. But the auteur is the survivor who lived determined to tell their tale and his own personal tale. And that is a tale told with honesty and courage – the story of an unforgiving Catholic Church where, desperate

for grace, he finds himself unable to deny but unable to confess his homosexuality. So he lives through all the subtle and continuing violence of his environment – physical, sexual, spiritual, economic and domestic. This is violence for those around him too, but for him there is also the loneliness of the outsider who will never find the girl however much he wishes he wanted to.

The film is structured as memories, fractured and bubbling up from beneath the surface, visiting and revisiting the places of the narrator's childhood, his community's childhood, moving from past to present and back again but always with a gentle forward push to the end of what is now gone and always grasping the fragments which remain locked within. And always in the hands of a masterful voice which guides the audience with his strength, his poetry, his candour and his anger.

For lovers of Davies' previous work many of his themes from his earlier narrative pieces thread through this film – Catholicism, homosexuality, violence, death, loss, the glory of cinema, outsider-ness and childhood. But *Of Time and The City* also documents the memories, the City and the country which shaped those themes in the growing artist and weaves beyond them a complete web of the artist's vision. A vision which is woven with his own characteristic magic. There are beautifully paced rhythms of poetry (some from T.S. Eliot) and prose with silence to make space for the images which need no words and music to counterpoint other footage with additional layers of emotion.

Long Synopsis

Opening with distant orange curtains of a cinema screen and a poignant piano melody, we are drawn into Davies' world as the curtains, moving closer, lose their colour, darkening to black and white. Through the lens of an 8 millimetre camera, a train speeds into a tunnel and beyond the tunnel a railway track, a trumpet voluntary and the magisterial buildings of Liverpool in its heyday – the 1800s - as port on the estuary of the River Mersey and commercial centre. We wait by a gilded door and go beyond it into a glorious building of balustrades and balconies. The narrator's voice draws us beyond these imperial dreams to his dream – a dream of finding peace in his struggling soul but a dream thwarted by the Catholic Church we see now in the images of saints and altars and hear in the choral music. This church will offer this sinner no divine balm, no forgiveness – only Satan smirking behind corners and saying: "I'll get you in the end."

We loop out of memory to contemporary Liverpool where "cocktails are consumed in Babylon" and diners eat out in smart restaurants housed in "deconsecrated churches" until we're pulled back to a very different black and white past. Old photographs of ships on Liverpool's river and the fast flowing choppy waters of the Mersey estuary which brought Liverpool its foreign riches across the nearby open sea. We see old footage of the ferry across the river, laden with passengers from the other side come to work in docks and shops and commerce. Then fifties football crowds and a radio voiceover of football scores. The narrator tells us of slow Saturdays and even slower Sundays when

the whole world seemed to be listening to a radio programme – *Round the Horne* – a programme with bizarre English *double entendre* which spoke, in its other meaning, of the sexual practices of consenting adult males – buggery. And all this was before such practices were legalised in 1967.

No dwelling here though because we're drawn now into the wonderful world of cinema – Gregory Peck arriving at the Ritz Theatre in Birkenhead across the river for a replica glitzy London Royal film performance. No-one who grew up here, the director tells us, found any film too rich or too poor but rather "we gorged ourselves on Musicals, Westerns, and Melodramas."

But here, in the cinema, our narrator finds a darker pleasure – a chime of recognition in *Victim* where Dirk Bogarde plays a professional man blackmailed because of his homosexuality. And now we see the wrestling matches between solid, meaty men in tight, black trunks where the narrator felt their body heat even as he begged to be saved from the wrath of God, "the world of flesh and the devil." He is caught between the rules of the Catholic church and the criminal law. And the man he calls "Angel Eyes" – Christ – will give him no comfort.

Back in the world of the dark pre-war slums of "Little England" – of Liverpool – built in the 1800s but surviving till the 1970s, we are drawn through narrow, cobbled streets, long terraced rows of tiny houses – two rooms upstairs, two rooms down where the extraordinary images of the struggle for domestic survival are lived out – women carrying bundles of family laundry on their heads, women on their knees in the street scrubbing steps, woman singing as they press the grime from the weekly wash at the local municipal laundry. A woman's voice from the 1940s tells us how she was left as a child to bring up her siblings when her mother died and her father took permanently to the sea.

Underscored by the raw melody, 'Dirty Old Town', our vision's drawn back to the wider Cityscape – the sombre Liver buildings with dual clock towers topped with statues of the birds who gave their name to Liverpool, the city at night, the railway under the Mersey. Then a roaring, falling bonfire and another personal story – the narrator as a child at the November celebration of a traditional British festival – Guy Fawkes night – with Jimmy Preston "a real boy" who left the bonfire although the narrator asked him not to.

November wears on to December – the cold month of chilblains, raw swellings on little hands and feet, and Christmas: "the parlour cleaned, the annual exotic pomegranate," everything paid for by the money his mother's borrowed from The Leigh & Lend. And his sisters wearing inexpensive perfume which fragranced their world as if it were Chanel.

But memories march on – 1950 and The Korean War cometh. The narrator's brother is in danger of being called up. We see images of soldiers saying farewell to their sweethearts at the docks, soldiers struggling through the snow on Korean hillsides and standing by the wooden crosses of

their comrades' graveyards. Although the narrator's brother is spared, the powerful song which soars above these images moves beyond his family – 'He Ain't Heavy, He's My Brother'.

Weaving ahead and behind, we hear about the excesses of a very different British world - the 1947 marriage of the woman who will be Queen, Elizabeth, to Philip – Betty and Phil, the narrator calls them and he lists an astonishing array of wedding gifts including 76 handkerchiefs and 38 handbags. And then there was her dress sewn with 10,000 pearls– supposedly saved from her clothing coupons because all this extravagance is set against a backdrop of food and clothes rationing which still survives in 1953 when Elizabeth is crowned in great opulence and at abundant expense – “Betty and Phil and a thousand flunkies” – even as so many of her subjects continue to live in slums.

But through the global lens that Davies gives us now we also see the 1950s as the end of The British Empire. Into the 1960s and the Liverpool slums are being cleared. Despite the miseries of that life, there's a sense of loss and nostalgia in Peggy Lee's song – 'The Folks who Live on the Hill' – but there's grim reality too in the images of the broken windows in tiny Victorian houses, the old people plodding through squalor, the derelict urban wastelands. And the paradise sought and promised fades into towering, barren high rise blocks. There's a Davies irony here too when the camera scrolls down the anonymous concrete buildings following the steel verandas which look out onto more new concrete slums and Peggy Lee sings, “our veranda will command a view of meadows green.”

“How shall we sing,” asks the narrator, “in a strange land?” But this time there's a new sound – The Swinging Blue Jeans' 'Hippy, Hippy Shake' and our guide is not impressed. He has lost his interest in popular music after Rock and Roll, drawn into a classical world of Sibelius, Shostokovitch and Bruckner but he's still enchanted by the look of ballroom dancing – “hectares of tulle, Brylcream and The Fishtail.”

Now memory bubbles back again – the 1950s when all Britain listened to The Grand National – a horse race run in Liverpool (Aintree) on radios “as small as a brown Hovis” bread loaf. And Davies unfailing dark humour tells of a horse running called Quare Times and his Mum who always had a flutter on this race backs it – the winner. “I really fancy Quare Times,” she says unaware of the double meaning.

Another memory now as we watch the sashes and white dresses of a July 12 Liverpool Orange Parade, when Protestants of Northern Irish descent celebrate the victory of William of Orange in 1690 over the Catholic King James. And the narrator remembers the marchers return home, “howling at the Papist moon.” But his street is not sectarian – Catholics are simply people who do things in mysterious Latin while everyone else sings 'Jesus wants me for a Sunbeam' “in plain, no nonsense English.”

But there is always light in this marginal, dark world and no brighter light than a day trip across the Mersey river on a ferry to New Brighton. And, in a beautiful change of mood, the crowd boards the boat in black and white but “disembarks in colour.” There are the vivid reds, and blues of beachside Bathing Beauty costumes, deck chairs and the floral clock, gobstoppers, dancing and New Brighton rock. “The world was young and oh how we laughed.”

Now we are drifted back to the people in the slums who hope for paradise and we see that what they get is the anus mundi – the anus of the world. Two young girls push a baby in a pram through a wasteland of almost demolished houses and on the horizon the tower block they’re going to – their new home, another slum. The people, often children, in these and other images are underscored by sad and soaring music and they take on the humanity of characters from Davies’ narrative films.

Bubbling on the memory of this bright new horizon is the opening of the new Catholic Cathedral of Christ the King in 1967, inaugurated by Cardinal Heenan seen here in scarlet – “his brand new frock, the Vatican’s answer to Schiaparelli” and for the narrator now a liberating realisation – he’s born again as an atheist.

The footage weaves us back once more to devastated housing. An Evangelical band plays and then we’re at a very genteel tearoom in the City – a lady decked in hat and strings of pearls is served afternoon tea by a waitress in a black dress, white ruffled cap and apron. Then juxtaposed are tenement slums, large flat buildings which once housed many families in as many rooms – now with windows smashed or boarded – Liverpool 8 – the Anglican Cathedral, a place of artists, students, slums.

For the narrator, the relentless march of a new Liverpool is blending unimaginative Municipal architecture with a strong British sense of the dismal, leaving the Cityscape much less than beautiful and we see the remains of dockside buildings – the empty shells of half demolished warehouses.

On the waterfront now the grey chunky waters of the Mersey river break against the shoreline and for Davies water is an image for the beginning and end of life. In his reflections upon the life spread out behind and still before him, he mourns the passing of the Liverpool he’s loved. He sees “frail time hanging by a thread above the world” but he is not yielding to the night because hope lies always in children. To the background of piano music from BBC Radio’s ‘Listen With Mother’ we see today’s Liverpool children tottering, walking, pushed in buggies, wandering lost and confused, then finding someone. “You my dear children,” says the voiceover, “you are the earth.”

A blaze of flutes and trumpets speed us over the Regal splendour of Liverpool's great old Municipal Buildings, still spared from the nineteenth century for the future: "All shall be well," says the voiceover as we cross over the waters of the Mersey, "all manner of things shall be well." And we're grounded now amongst groups of young people, girls with silver cowboy hats, strung over their shoulders. Then a full screen old photograph of a woman and her children. "We are being gathered in," says the narrator and we swoop with soaring music over housing slums and high rises, then the regal nineteenth century pillars of St George's Hall, the statues of those deemed great and good.

Then memory bubbles back into the camera viewfinder – old fuzzy picture of places past. But time's rushing forward now – there are fanfares of fountains and a freeze frame on the waterfront – the Liver building shot from the river and above it a rainbow. As the sky darkens, fireworks explode over the riverfront and we hear, in the words of T.S. Eliot, the last words of the narrator to his Liverpool and perhaps to the people he most loved there, his mother, his sisters: "Goodnight Ladies, Goodnight Sweet Ladies. Goodnight. Goodnight. Goodnight."

Timeline

- 1945 2nd World War ends
- 1947 Princess Elizabeth marries Prince Philip
- 1948 End of flour rationing in the UK
- 1949 End of clothes rationing in the UK
- 1950-1953 Korean War
- 1953 Coronation of Queen Elizabeth II
- 1954 Rationing ends in the UK
- 1955 Quare Times wins the Grand National at Aintree (Liverpool)
- 1956-1957 Suez Invasion
- 1957 Peggy Lee records 'The Folks Who Live on the Hill'
- 1961 The film Victim is released
- 1963 Beatles release first album
- 1964 First of many popular recordings of 'Dirty Old Town' a song composed in 1949 about Salford – which is situated, like Liverpool, in the North West of England?
- 1965-1968 Round the Horne – BBC comedy programme
- 1967 The Sexual Offences Act 1967 partially decriminalises male homosexual acts in England and Wales
- 1967 Catholic Cathedral in Liverpool is completed
- 1969 The Hollies record 'He Ain't Heavy: He's My Brother'

The Auteur and the Film

Terence Davies is one of the most respected filmmakers in cinema today. His work has been honoured by awards from around the world. His dark and powerful trilogy, all set in Liverpool, *Children* (1976), *Madonna and Child* (1980) and *Death and Transfiguration* (1983) develops powerful themes of forbidden sexuality, Catholicism, violence, loss, death and childhood. But it is in his 1988 film *Distant Voices, Still Lives*, again drawing on his Liverpool roots, that these become exquisitely blended with a gentle warmth and humour and a transcendent sense of hope beyond the miseries of difficult daily life. It is also here that the auteur finds a particularly unique visual style – tableaux of characters that come slowly to life, the sense of the outsider observing through windows which can be snowy, misted or distant and an exquisite sepia palette, painted in places with muted pastels. This visual style combines with his themes and his stories to give him a very original voice.

Later films, like *The Long Day Closes*, (1992) is also set in Liverpool, and the beautiful and heart breaking *House of Mirth* (2000) have also been garnered with awards.

Of Time and The City revisits the territory of his earlier narrative films. A narrative poem which for the sake of genre may be called a documentary, Terence says he treated it as a fiction film although he acknowledges that it is much more factual. In comparing it with his narrative work he says that “the stylistic features remain the same”. But he recognises that recurrent themes and motifs run through all the work of other directors and he suspects that the same may well be true of him.

It was shortly after they decided to apply for funding that producer, Sol Papadopoulos, rang Terence and during the call, an image of the New Jerusalem came to him, juxtaposed with the old Liverpool communities on the bleak estates. This, says the director gave him a “vague idea of the structure.” Terence had known Sol for twenty years and Sol had taken photographs of the director’s mother – “the most beautiful pictures.” It was these photographs that convinced Terence to do the project. When Sol first contacted him about the film he said he remembered a line from the Judy Garland film, *A Star is Born* (1954): a moment comes and you have to seize it, a short moment that can affect an entire life. So *Of Time and The City* was born.

Going back to Liverpool was difficult. Lots of places he knew have gone; others are blighted by drugs – “something that would never have happened in my day.” And the memories were painful: “it reminds you of people who are no longer there and it gives you a window on death.”

Terence believes passionately that British stories like *Of Time and The City* must be told by British film makers. There can only be truth in a story which is truly specific to a time and place. And it is in that truth that universal appeal will be found. Any attempt to woo Hollywood with stories written specifically for an American audience will only kill national cinema, he says. He mentions *Kind Hearts and Coronets*, a 1949 film which could only have been a British story told in a British voice.

Class hatred which leads to murder in the most gentle and stylish way. The same is true of *Victim*, he says, the Dirk Bogarde film referred to in *Of Time and The City*. "It was a restrained and understated story about the repression of homosexual men but it was very British and it helped to change the law. "Hitchcock worked in America," says Terence, "but he brought a very British sensuality to his movies."

Asked if *Of Time and The City* is a political film or even a more political film than his others, Terence says he's too emotional to be political and too naïve. As to the passionate sequences which juxtapose the opulence of the monarchy to the slums of Elizabeth's subjects he says:

"What comes home to me is how moving it is that people who had nothing were so generous with what they had. If the monarch had done her duty she would have spent her wedding and coronation budget on clearing the slums." And, "Yes," he is angry about that.

The film speaks a lot of life as a Catholic in Liverpool. Terence says that was a very intense experience. Catholicism was very much a minority religion in Britain and he was aware of a siege mentality. You had the true religion, the right religion but the suppressed religion. "I swallowed it hook, line and sinker," he says, "and it's impossible to live to those rules so I felt even more of a sinner." He's very angry that the religion he was brought up induced so much guilt in children. "Pernicious," he says.

Asked what he most wants to achieve with this film, the Director says: "Even though I'm a very pessimistic person, I believe that it's worth striving to be a better person. Better - not better off – that's just vanity. I want to say that it is worth going on."

When he does despair, he turns to his favourite composer Bruckner, T.S. Eliot's *Four Quartets* and the sonnets of Shakespeare. "You think of what they achieved. And they give something so sublime that it restores my soul."

And in the film he gives his audience beautiful music to hang on to as they see the dark images of the slums – they hear the beautiful voice of Rumanian soprano, Angela Gheorghiu singing 'Watch and Pray'. A juxtaposition that raises *Of Time and The City* to the sublime.

Films by Terence Davies

1974-1976 Wrote and directed Part 1 of his Trilogy, CHILDREN

1980 Part 2 of his Trilogy, MADONNA AND CHILD was made as his graduation film in 1980 whilst at the National Film and Television School.

1980-1983 Wrote and directed Part 3 of his Trilogy, DEATH AND TRANSFIGURATION
The Trilogy has been screened worldwide and won the following prizes:

- Bronze and Gold Hugo (Chicago)
- Priz de la Critique Internationale (Oberhausen)
- Bronze Statuette (Cork)
- Nominated for The Grierson Award (1981)
- The British Film Institute Award (1984)
- The Ecumenical Prize and Young Persons Cinema Award (Locarno)
- Special Jury Prize (Madrid)

1985-1987 Wrote and directed DISTANT VOICES, STILL LIVES
The film received the following awards and nominations:

- International Critics Prize – Cannes Film Festival 1988
- Golden Leopard Award – Locarno Festival 1988
- Winner of Critics Prize – Toronto Festival 1988
- Best Foreign Film – Los Angeles Film Critics Association Award 1989
- Best English Language Film and Best Director – The UK Critics Circle Award 1989
- Best Film – Leeds Film Festival 1988
- Special Mention – Ghent Festival 1988
- Golden Spike and Best Photography – Valladolid Festival 1988
- Cesar Award Nomination for Best Film from the European Community 1989
- Prix de la Grand Prix – Belgian Critics 1990
- Best Socially Engaged Film – Centre for Socialist Cultural Policy Belgium
- Winner of The Norwegian Film Award 1990
- Nomination Best Foreign Film 1990 – Independent Spirit Award – Independent Feature Project LA
- Best Photography – Evening Standard Award
- Nominated in 5 categories for The European Film Awards 1980
- Best Film and Best Director – The Guild of Regional Film Writers Great Britain

- 1992 Wrote and directed THE LONG DAY CLOSES
The film received the following awards and nominations:
- Nominated for Golden Palm - The Cannes Film Festival 1992.
 - Best Film - The Birmingham Film Festival in 1992.
 - Joint first prize - The Golden Spike, at Valladolid in 1992
 - Won Best Screenplay and was nominated for Best Film and Best Technical Achievement: Lighting, Editing and Design -Evening Standard British Film Awards, 1993
- 1996 Adapted and directed THE NEON BIBLE. The film was taken from the novel by John Kennedy Toole.
- Nominated for Golden Palm - The Cannes Film Festival 1995
 - Nominated for Golden Spike – Valladolid International Film Festival
- 2000 Adapted and directed THE HOUSE OF MIRTH from the Edith Wharton novel.
The film received the following awards and nominations:
- Winner of Best Actress Award – Independent Film Awards.
 - Nominated Best Director – Independent Film Awards
 - Nominated for Best British Film - BAFTA
 - Nominated for Grand Prix - Flanders International Film Festival
 - Nominated for British Director of the Year - London Critics Circle Film Awards
 - Nominated for USC Scriptor Award
 - Nominated for Golden Spike – Valladolid International Film Festival
 - Won Audience Award for Best Screenplay – Adapted (Chlotrudis Awards)
 - Won People's Choice Award Istanbul International Film Festival

2007-2008 Wrote, directed and narrated OF TIME AND THE CITY.

In addition to awards for individual films, Terence has also been honoured with a range of awards for his cinematic achievements including: The Taormina Film Festival bestowed its annual award for cinematic excellence upon him in 2007 and in the same year The Bradford International Film Festival also bestowed its award for cinematic achievement upon him.

He has had a number of works (original and adaptations) produced on radio and has written a novel HALLELUJAH NOW.

The Producers

Award winning producers, Sol Papadopoulos and Roy Boulter are Merseyside-based, working on both factual and fictional film. As Hurricane Films, they have been short listed for an Emmy, nominated for a BAFTA and won four Royal Television Awards. Their 2007 released feature, *Under The Mud*, is written by a group of teenagers from a deprived part of Liverpool. It is currently receiving critical acclaim at film festivals around the world.

The pair currently have several other projects in development and are working on a co-production for BBC3.

Terence says: "The team we've got work together so well. Sol and Roy are terrific. After seven years of not being able to get anything off the ground, this project and working with Sol and Roy has made me feel worthwhile again. That's why I want to publicly thank them for getting me involved in this, because if you're not in mainstream cinema, there aren't many opportunities for your work."

Sol and Roy have found working with Terence an extraordinary creative experience. Sol is very impressed that the stature and quality of Terence's work have enabled them to be only the third set of film producers to be granted the right to quote material by T.S. Eliot's estate.

And the personal effect on Sol of this collaboration? "Well I'm now reading poetry."

About the Production

For a while, producers Sol and Roy thought that *Of Time and The City* was a film which would never happen. Both based in Liverpool, they wanted to make a documentary about their City when Digital Departures set up a competition for film funding as part of Liverpool's European City of Culture 08 celebrations. They admired the films of Terence Davies who was born and brought up in Liverpool and they were very keen to work with him. But when Sol, who'd known him for 20 years, and Roy tracked him down, Sol asked him about the project and Terence at first said no.

Sol was so keen however that he rang again and this time Terence, who still cherished the beautiful photographs Sol had taken of his mother, said he'd remembered a song by Peggy Lee – 'The Folks who Live on the Hill' - and he had an image of a crumbling building so he knew he had a story to tell.

The original idea for the film was a documentary and this was particularly Sol's background but it was clear that Terence was thinking differently about it. He wanted to make a piece about the Liverpool he grew up in. It was not going to be chronological. It would be a response to what had happened to his family and it would move in and out of memories. In fact, it was going to be a

visual poem. The model that the team then worked on was a wartime classic by Humphrey Jennings, *Listen to Britain* – a piece which assembled images with imaginative power and provided a poetic evocation of daily life in Britain at war.

“We had to remind ourselves,” Roy says that rather than being facts it was not a journalistic documentary. It was a visual poem - something quite unique.”

Sol says: “There is something quite amazing when Terence puts some archive images together – some of which we have seen before – but then he’ll put a piece of music against it that you would never have imagined would work and it makes a completely different sequence and incredibly evocative.”

Eighty percent of the visuals are archival material so sourcing the archive was a crucial part of the process. When Terence saw some of the footage he was shocked at the grim landscape he’d lived in, shocked too that slums still existed as late as the 1970s.

Because Terence no longer lives in the North West of England, Sol and Roy found Jim Anderson, an archive producer, who does live and work there. He used all his contacts to throw the net far and wide. Sol and Roy had already drawn on the usual sources like Pathé, BBC and ITN and they’d also approached private individuals and the City Council as well as putting out a general call to the public but when Jim came on board he found more.

It was very important to find the right editor for Terence to work with, particularly because there was so much archival material that it was going to be a long edit. When they approached Liza Ryan-Carter, an editor from Manchester who had worked with Sol and Roy for many years at Hurricane Films, she and Terence clicked straight away.

Liza found working with Terence refreshing and interesting, “It’s always a surprise the way he handles the material and it’s never what you think it will be.” She says that editing this film, has been an organic process because they are not working to a set script but responding to the ideas that come in. The film is very personal to Terence so “it’s hard to pre-empt or predict what’s going to happen.” It raises issues that are difficult to deal with – “Time, Age, Change and Memory.” But she believes that these themes have very wide appeal. The film is, “Terence’s response to the city he grew up in,” she says, so it “calls for an emotional response” from the audience.

Digital Departures

- Digital Departures aims to make Liverpool and the Northwest the leaders in micro-budget feature film by harnessing cutting-edge digital technology and micro-budget production methods. It is a ground breaking initiative from Northwest Vision and Media, with its partners Liverpool Culture Company, BBC Films and the UK Film Council. The project will see three innovative digital feature films funded, developed and produced, they will premiere in Liverpool during autumn of 2008.
- The scheme was launched in February 2007 and over 500 film making teams registered their interest in taking part. They were then asked to submit their film proposals, over 150 submissions were received.
- An impressive industry panel had the tough job of short listing just 25 production teams. These teams were then interviewed by a panel of industry experts. The panel included Lisa Marie Russo as Executive Producer, Chris Moll (Northwest Vision and Media, Director of Production, Trade and Investment), Fiona Gasper (Liverpool Culture Company, Executive Producer), Steve Jenkins (Head of Film, BBC Programme Acquisitions), Don Boyd (Well known Producer and Director), Smita Bhide (Writer) and Liz Rosenthal (Digital Distribution Consultant).
- After 4 days of interviews, 12 teams were selected. They took part in a 3 day workshop to devise a development plan to take their synopsis through to treatment. After the panel assessed the treatments, 6 teams were short-listed and given the task of producing scripts in just 8 weeks.
- Finally, the toughest interview of all took place. The final 6 teams had to convince a panel of top industry experts that their film should be green lit. *Salvage*, *Starstruck* and *Of Time and the City* made it and the final 3 were announced in February 2008.
- Digital Departures is not just about these three films however. It is about developing new and existing talent, about using the latest technology and production methods and about putting the Northwest firmly on the map as the place to develop digital feature films. It is about creating a legacy and some of those films that did not make it to the final three are receiving assistance and mentoring.

Northwest Vision and Media

Northwest Vision and Media works on behalf of the film, TV, radio, digital and games industries in the Northwest with the aim of growing a world-class media economy in the region. We provide strategic leadership, help to build businesses, develop skills and talent, encourage and invest in production and inspire audiences. Northwest Vision and Media is funded by the UK Film Council, the Northwest Regional Development Agency, European Funds, Skillset, local, city and council authorities across the region.

Credits

WRITTEN & DIRECTED BY
PRODUCED BY
EXECUTIVE PRODUCERS
EDITOR
ARCHIVE PRODUCER
MUSIC SUPERVISOR
DOP
PRODUCTION MANAGER
PRODUCTION EXECUTIVE
(for Digital Departures)
COLOURIST
DUBBING MIXER
OFFLINE DUBBING
CAMERA ASSISTANT
JIB OPERATOR
GRIP
GRIP
LIGHTING GAFFER
ELECTRICIAN
SOUND ENGINEER
SOUND ENGINEER
RUNNER
ARCHIVE RESEARCHER
ARCHIVE RESEARCHER
EPK
UNIT PUBLICITY

TERENCE DAVIES
SOLON PAPADOPOULOS & ROY BOULTER
CHRISTOPHER MOLL & LISA MARIE RUSSO
LIZA RYAN-CARTER
JIM ANDERSON
IAN NEIL (for DNA Music Ltd and Quantum Noise)
TIM POLLARD
KAREN RADFORD

TRACY O'RIORDAN
JAMIE PARRY
ADAM RYAN-CARTER
FACT MEDIA SERVICES
DOMINIC O'KEEFFE
ADRIAN CROOME
CHRIS LUGG
PETER MAGHIE
COLIN SAGE
PETER BAILEY
DAVID COYLE
STEVEN GUY
GILL WILLIAMS
MIKE MCKIBBIN
ANGELA BYRNE
KRISHNA STOTT & PHILIP SHOTTON
KEELEY NAYLOR & ZOE FLOWER AT
EMFOUNDATION

For **DIGITAL DEPARTURES**

PRODUCTION CO-ORDINATOR
PRE-PRODUCTION CO-ORDINATOR
ASSISTANT PRODUCTION CO-ORDINATOR
PRODUCTION ACCOUNTANTS
ASSISTANT ACCOUNTANT
POST PRODUCTION SUPERVISOR

BARBARA KIRBY
SIAN HILTON-PARRY
SOPHIE AGNEW
JOANNE BENDON & JASON POTTER
CATHY PARSONS
SHUNA FROOD

For **NORTHWEST VISION AND MEDIA**

HEAD OF DEVELOPMENT & PRODUCTION
TALENT DEVELOPMENT EXECUTIVE
FINANCE MANAGER
COMMUNICATIONS TEAM

HELEN BINGHAM
TOM GABBUTT
COLIN PHILLIPS
KATRINA DAVIS, DENISE PEARSON
& ABIGAIL SEVILLE

For **THE LIVERPOOL CULTURE COMPANY**

EXECUTIVE PRODUCER

FIONA GASPER

For **BBC FILMS**

HEAD OF PROGRAMME ACQUISITION

STEVE JENKINS

POST FACILITIES

CANDY STUDIOS

SHARON GUNNELL, NICK JOHNSON &
TUCE ZENGINKINET
XDC BELGIUM

DIGITAL PRINT SERVICES

PRODUCTION SERVICES

CAMERA HIRE
TRACK & DOLLY
LIGHTING HIRE
CAMERA ROSTRUM
LEGAL SERVICES

FACT MEDIA SERVICES
PANAVISION MANCHESTER
PRO-VISION MANCHESTER
STALWART FILMS
NATALIE BASS, NATASHA PILBROW, LEE
& THOMPSON LLP
TERRIBLES SPECIAL RISKS
SHIPLEYS LLP

INSURANCE SERVICES
ACCOUNTANCY SERVICES

ARCHIVE SOURCE

BBC MOTION GALLERY

ITN SOURCE

NORTH WEST FILM ARCHIVE

AT MANCHESTER METROPOLITAN UNIVERSITY

footage of the Overhead Railway reproduced by kind permission of Online Video from their DVD

LIVERPOOL OVERHEAD RAILWAY

May Queen Parades c/o

CHELWOOD & DISTRICT WELFARE ASSOCIATION (C.A.D.W.A.)

BEN PARRY FILM

'Dockers Umbrella' Filmed October 2007

Produced by Jump Ship Rat

Extract of Julian and Sandy Sketch from

'Round the Horne' by kind permission of Lyn Took and Laurretta Feldman

LIVERPOOL CITY COUNCIL

GRANADA INTERNATIONAL

BRITISH PATHE

NICK BROOMFIELD

ANGUS TILSTON

BRITISH MOVIE TONE NEWS

HUNTLEY FILM ARCHIVES

CHANNEL 4

NATIONAL FILM SCHOOL

WIRRAL BOROUGH COUNCIL

NARA

CLIVE GARNER

ONLINE VIDEO

PHOTOGRAPHIC SOURCE

"Grain Barge"

"Shawlie & Husband"

"The Long Walk"

By kind permission of Bernard Fallon

MUSIC SOURCE

Consolation No.3 In D Flat Major

(Franz Liszt)

Performed by Helen Krizos

Music for the Royal Fireworks

(George Frideric Handel)

Performed by Berliner Philharmoniker

Licensed courtesy of Deutsche Grammophon

Under license from Universal Music Operations

The Protecting Veil

(John Tavener)

Published by Chester Music Limited

Performed by Maria Kliegel (cello) with the Ulster Orchestra conducted by Takuo Yuasa

Licensed by kind permission of Naxos Rights International Limited

Hooray For Hollywood

(Johnny Mercer/Richard Whiting)

Published by Warner Chappell Music Ltd

Performed by Johnnie "Scat" Davis a/k/a Johnnie Davis, Dick Powell, Frances Langford, Benny Goodman and his Orchestra

From "HOTEL HOLLYWOOD" Film

Licensed courtesy of Warner Bros. Entertainment

Beata Viscera

(Perotin)

Performed and arranged by Andrew Pickett

Dirty old Town (Ewan McColl)

Published by EMI Music Publishing Ltd

Performed by the Spinners

Licensed courtesy of Sanctuary Records

Under license from Universal Music Operations

Priveghiati si va Rugat

(Popescu Branesti)

Arranged by Chris Hazell

Published by MCPS

Performed by Angela Gheorghiu & The London Philharmonic Orchestra & Conducted By Ion Marin

Licensed courtesy of Decca Music Group

Under license from Universal Music Operations

He Ain't Heavy He's My Brother

(Bobby Scott/Bob Russell)

Published by Harrison Music Corp./Jenny Music, Inc. ©1969, Renewed 1997. International copyright secured. All rights reserved.

Performed by the Hollies

Licensed courtesy of EMI Records Ltd

The Folks Who Live on the Hill

(Oscar Hammerstein II/Jerome Kern)

Published by Universal Music Publishing Ltd

Performed by Peggy Lee

Licensed courtesy of EMI Records Ltd.

The Hippy Hippy Shake (Chan Romero)

Published by EMI Music Publishing Ltd

Performed by the Swinging Blue Jeans

Licensed courtesy of EMI Records Ltd

Elizabethan Serenade

(Ronald Binge)

Performed by Ronald Binge

Publishing and Performance rights licensed courtesy of Universal Publishing Production Music

'The House Band'

Paul Baile, Jacques Degraïne

Publishing and Performance rights licensed courtesy of Universal Publishing Production Music

Concertino for Guitar and Orchestra in A Minor Opus 72

(Salvador Bacarisse)

Published by Wilson Editions World

Performed by Narciso Yepes & The Spanish Radio and Television Symphony Orchestra conducted by Odon Alonso

Licensed courtesy of Courtesy of Deutsche Grammophon

Under license from Universal Music Operations

Symphony No.2 in C minor - "Resurrection"

(Gustav Mahler)

Performed by The Wiener Philharmoniker

Licensed courtesy of Decca Music Group

Under license from Universal Music Operations

Brahms Lullaby

Performed by Jennifer John (courtesy of Sense of Sound)

Dolly Suite, Op. 56- I. 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 (spelling)
Anne Seymour
Matthew Fox
Barbara Heavens
Marc Hoeferlin
Jim Wood
Eric Knowles
George Gregory
Andrew Eaton
Tim Cagney
Martin Jenkins
Keith Holden
Sarina Papadopoulos
Lyn Papadopoulos
Helen Boulter
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
Trinity Mirror Merseyside
Kensington Fields Community Association
KFCA Local History Group
KFCA Active Age Group
Julia Cardor and the staff of St Georges Hall
Staff at Liverpool Philharmonic Hall
Tekla Simo at Alma de Cuba
Kevin Bell, Liverpool Film Office
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"

"Made with the support of Northwest Vision + Media through the Merseyside Film and Television Fund a project part-funded by the European Regional Development Fund"

"Made with the support of the Northwest Regional Development Agency through The Regional Attraction Fund"

Made with the support of the UK Film Council

"Made with the support of the Liverpool Culture Company"

Ownership of this motion picture is protected by copyright and other applicable laws and any unauthorised duplication, distribution or exhibition of this motion picture could result in criminal prosecution as well as civil liability.

© Hurricane City Limited/Digital Departures 2008
All Rights Reserved