

**Strand Releasing
presents**

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

Official Selection:
Cannes International Film Festival 2008
Toronto International Film Festival 2008

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Downloadable images in the pressroom section of our website:
www.strandreleasing.com.

www.oftimeandthecity.com

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 soundtrack 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 unremitting 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, outsidersness 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 mm 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 '50s 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 ruched 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 heartbreaking *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 has 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.

Credits

WRITTEN & DIRECTED BY	TERENCE DAVIES
PRODUCED BY	SOLON PAPADOPOULOS & ROY BOULTER
EXECUTIVE PRODUCERS	CHRISTOPHER MOLL & LISA MARIE
RUSSO	
EDITOR	LIZA RYAN-CARTER
ARCHIVE PRODUCER	JIM ANDERSON
MUSIC SUPERVISOR	IAN NEIL (for DNA Music Ltd and Quantum Noise)
DOP	TIM POLLARD
PRODUCTION MANAGER	KAREN RADFORD
PRODUCTION EXECUTIVE	TRACY O'RIORDAN (for Digital Departures)
COLOURIST	JAMIE PARRY
DUBBING MIXER	ADAM RYAN-CARTER
OFFLINE DUBBING	FACT MEDIA SERVICES
CAMERA ASSISTANT	DOMINIC O'KEEFFE
JIB OPERATOR	ADRIAN CROOME
GRIP	CHRIS LUGG
GRIP	PETER MAGHIE
LIGHTING GAFFER	COLIN SAGE
ELECTRICIAN	PETER BAILEY
SOUND ENGINEER	DAVID COYLE
SOUND ENGINEER	STEVEN GUY
RUNNER	GILL WILLIAMS
ARCHIVE RESEARCHER	MIKE MCKIBBIN
ARCHIVE RESEARCHER	ANGELA BYRNE
EPK	KRISHNA STOTT & PHILIP SHOTTON
UNIT PUBLICITY	KEELEY NAYLOR & ZOE FLOWER AT EMFOUNDATION

For **DIGITAL DEPARTURES**

PRODUCTION CO-ORDINATOR	BARBARA KIRBY
PRE-PRODUCTION CO-ORDINATOR	SIAN HILTON-PARRY
ASSISTANT PRODUCTION CO-ORDINATOR	SOPHIE AGNEW
PRODUCTION ACCOUNTANTS	JOANNE BENDON & JASON POTTER
ASSISTANT ACCOUNTANT	CATHY PARSONS
POST PRODUCTION SUPERVISOR	SHUNA FROOD

For **NORTHWEST VISION AND MEDIA**

HEAD OF DEVELOPMENT & PRODUCTION	HELEN BINGHAM
TALENT DEVELOPMENT EXECUTIVE	TOM GABBUTT
FINANCE MANAGER	COLIN PHILLIPS
COMMUNICATIONS TEAM	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

DIGITAL PRINT SERVICES XDC BELGIUM

PRODUCTION SERVICES

CAMERA HIRE FACT MEDIA SERVICES

TRACK & DOLLY PANAVISION MANCHESTER

LIGHTING HIRE PRO-VISION MANCHESTER

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INSURANCE SERVICES TERRIBLES SPECIAL RISKS

ACCOUNTANCY SERVICES SHIPLEYS LLP

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NORTH WEST FILM ARCHIVE

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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 Laretta Feldman

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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

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He Ain't Heavy He's My Brother

(Bobby Scott/Bob Russell)

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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

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'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

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Katrina Stokes

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Matthew Fox

Barbara Heavens

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George Gregory
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