

ENGLISH LANGUAGE (WITH ENGLISH SUBTITLES)

S H O T L I S T

01. BLACK SCREEN

02. EXT. PEDESTRIAN BRIDGE OVER NORTH CIRCULAR ROAD. NIGHT

MS of MULLIGAN looking out (from the side).

CU of MULLIGAN looking out (from the side).

WS looking down onto road as vehicles pass below us, tilt-up to show road curving away into distance.

WS of MULLIGAN standing on the bridge looking out (from the front).

EWS of MULLIGAN standing on the bridge looking out (from the front) with traffic passing below him.

03. BLACK SCREEN

04. INT. MULLIGAN & ESTHER'S FLAT. BEDROOM. NIGHT

CU of hand switching on bedside lamp. Let us see the time on the clock-radio and then follow hand up to find ESTHER. Allow the scene to become a two-shot with the open doorway behind ESTHER into which MULLIGAN will appear. Run scene until MULLIGAN gets onto the bed. [snd frame is the same frame as for scene 14].

MS looking down on MULLIGAN and ESTHER from above the bed

05. EXT. PEDESTRIAN BRIDGE OVER RAILWAY LINE. DAWN.

WS (panning) of train passing below our feet (under bridge) and continuing on.

WS of MULLIGAN standing on the bridge looking down at trains. Turns and walks away from us (static).

06. EXT. TYPICAL GREASY-SPOON CAFÉ. DUSK.

WS establishing café (static).

07. INT. TYPICAL GREASY-SPOON CAFE. DUSK.

MS from the other side of the table, looking back at MULLIGAN and THE GINGER KAT (static). Run the scene.

CU on gutted remains of smoked kipper.

CU's of other tabletop items, including THE GINGER KAT flicking ash into an ashtray and the dregs of a cold cup of tea.

08. EXT. GOLDERS HILL PARK, NORTH LONDON. MIDDAY

CU of fallow deer.

MS of fallow deer.

WS, through bars of pen, of fallow deer (we can see the "don't feed the animals" sign) – with MULLIGAN revealed in the background walking past.

WS of MULLIGAN walking towards us with the caged animals in foreground.

Cutaways of other animals in their pens (waterfowl and pheasants etc).

CU on MULLIGAN'S face as he walks towards us (steadicam).

WS of MULLIGAN taking the corner and walking towards us in the direction of the bandstand. Two deaf people are having a conversation.

WS of MULLIGAN (from behind) as he makes his way up the hill towards the bandstand.

MS of geese roaming free. MULLIGAN'S legs walk through frame.

WS of MULLIGAN from the side as he crosses between the ancient oak tree and the bandstand. We can see Barbarossa on the bandstand. Camera (steadicam) moves in towards the bandstand.

A large selection of MS's and CU's of Barbarossa performing his song.

EWS of bandstand with Barbarossa performing his song.

WS, from behind ancient oak tree – looking back down the hill towards the strange concrete monolith/archway.

EWS of MULLIGAN walking out of frame (bottom right), with the bandstand behind him in the distance. Picture slip slowly out of focus.

09. INT. MULLIGAN AND ESTHER'S FLAT. HALLWAY. LATE AFTERNOON.

MS of MULLIGAN entering through front door, removing headphones, locking door, collecting mail from the mat.

10. INT. MULLIGAN AND ESTHER'S FLAT. LANDING/KITCHEN. LATE AFTERNOON.

MS (steadicam?) one-er as MULLIGAN comes up the stairs, reaches the landing, spots the "flashing" ansaphone on the wall, moves towards it, then veers into kitchen. Camera moves to find MULLIGAN through open door, making tea with the ansaphone "flashing" on the wall in the foreground. Shift focus. Shift it back. MULLIGAN exits the kitchen with tea, moves to ansaphone and presses the button. Follow him as he moves to the living room doorway.

CU of the red light flashing on the ansaphone [as cover].

11. INT. MULLIGAN AND ESTHER'S FLAT. LANDING. MOMENTS LATER.

CU of MULLIGAN with the telephone pressed against his ear (he should still have the cup of tea in his hand).

12. INT. MULLIGAN AND ESTHER'S FLAT. LANDING. MOMENTS LATER.

ECU of MULLIGAN'S hand unplugging telephone wire from socket [same frame as 15].

13. EXT. MULLIGAN AND ESTHER'S FLAT. LATE AFTERNOON

WS of flat from the other side of the street (static). Run whole scene [same frame as final shot of 17].

14. INT. MULLIGAN AND ESTHER'S FLAT. BEDROOM. NIGHT

WS from bottom right of the bed looking back towards the open door. [same frame as scene 4]. Slowly creep-in on MULLIGAN'S face?

15. INT. MULLIGAN AND ESTHER'S FLAT. LANDING. MORNING

ECU of MULLIGAN'S hand plugging telephone wire back into socket [same frame as 12].

MS (steadicam) one-er which begins by revealing MULLIGAN standing looking at the plugged-back-in-again phone. He then exits towards the bathroom with his cup of tea. We slowly track backwards down the hall and rest on the landing. We move in towards the telephone and the photo of MULLIGAN and ESTHER on the wall. When the phone starts to ring we start to pull back again, and turn to reveal MULLIGAN returning from the bathroom. We back off. He picks up the phone receiver.

CU - of MULLIGAN'S face after he's replaced the receiver for "reflective" look and the "fuck it" line.

16A. INT. MULLIGAN AND ESTHER'S FLAT. KITCHEN/LANDING. MOMENTS LATER

COVERAGE:

MS (from side) as MULLIGAN rummages in the drawer. He picks up the phone receiver and is about to punch in the digits. Looks off, returns to address book. We see him put down the receiver and allow him to exit the room before creeping in on the receiver.

CU over shoulder of drawer opening and MULLIGAN rummaging around.

CU of the phone left off the hook [as cover].

CU looking back up at MULLIGAN's face as he rummages around, finds address book etcetera (as if camera is in the drawer). Run scene.

16B. INT. MULLIGAN AND ESTHER'S FLAT. KITCHEN/LANDING. MOMENTS LATER

MS from over banister at top of stairs as MULLIGAN descends and goes out into hallway. Remain there to catch him coming back up again to retrieve keys and then going back down again.

17. INT/EXT MULLIGAN AND ESTHER'S FLAT. MORNING

MS of MULLIGAN opening the front-door. Run scene.

MS of ESTHER on the doorstep. Tilt up from her suitcase, showing her furry boots. Run scene.

CU of MULLIGAN opening the front-door. Run scene.

CU of ESTHER on the doorstep. Run scene.

WS of flat from the other side of the street (static) as ESTHER kisses him and enters the flat – run until end of scene. [same frame as 13].