

"DALLAD OF THE NORTH WEST"

NARRAS AN' FLATS

Studio A, Dickenson Road
Thursday, 12th April 1973

RESPONSIBILITIES

Producer	Douglas Boyd
Lighting	Tommy Mottram
Sound	Alan Fox
FM	Peter Barlow
Design	Ken Wrench
Research	Oliver Morse
Assistant	Sue Jennings

SCHEDULE

1100	Actor's Wardrobe Call
1200	Start Music rehearsal
1230 - 1400	Line up with col tk & CHVTR
1400 - 1600	Reh/Rec with tk A & D
1600 - 1730	Reh/Rec (no tk) C & D
1730 - 1900	Meal Break/Line-Up
1900 - 2100	Reh/Rec VTC/6HT/MR2359/TMC E, F

Dressing Rooms

Harry Boardman
Chris Cheetham (writer)
Vera Aspey
The Boatmen (5 in group)
Actor

BALLAD OF NORTH WEST: NARRAS AN' FLATS

<u>SEQUENCE A</u>	TK	TITLES & INTRO	1'05"	
	STUDIO	ROVIN NAVVY	1'25"	2'30"
	STUDIO	HARRY LINK	45"	3'15"
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<u>SEQUENCE B</u>	STUDIO	THE BOATMEN	2'00"	5'15"
	TK	PRESTON BROOK	2'00"	7'15"
	STUDIO	HARD LIFE ON CUT	2'25"	9'40"
	TK	HARRY AT WORSLEY	1'40"	11'20"
	STUDIO	COAL BARGEE	1'57"	13'17"
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<u>SEQUENCE C</u>	STUDIO	HARRY	45"	14'02"
	STUDIO	SHIP CANAL	1'27"	15'29"
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<u>SEQUENCE D</u>	STUDIO	HARRY	30"	15'59"
	STUDIO	BRINDLEY	3'40"	19'39"
	STUDIO	HARRY	30"	20'09"
	STUDIO	TOMMY NOTE	1'06"	21'15"
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<u>SEQUENCE E</u>	STUDIO	HARRY	30"	21'45"
	STUDIO	HARRY:MANCHESTER CANAL	1'57"	23'42"
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<u>SEQUENCE F</u>	STUDIO	HARRY LINK	30"	24'12"
	TK/STUDIO	TANNERIES	1'40"	25'52"
	TK	HARRY ASTLEY G.	25"	26'17"
	STUDIO	BARGEES LAMENT	2'01"	28'18"
	TK/STUDIO	END TITLES	45"	29'03"

FILMING SCHEDULE

Sunday, 25th March (SYNCH)

0900	WORSLEY ROUNDABOUT	-	SEQ.B
	ASTLEY	-	SEQ.F
	PRESTON TUNNEL	-	SEQ.A
	PRESTON BROOK	-	SEQ.B

Monday, 26th March (MUTE)

0900	TANNERY	-	SEQ.F
	PRESTON BROOK -		
	TITLES B/G	-	SEQ A & F
	CUTAWAYS	-	SEQ.B

SEQUENCE A: TK/STUDIO: TITLES/INTRO/ROVIN' NAVVY/LINK

SHOT	CAM	VISION	SOUND	TIME
		TK SHOT A1 TITLES B/G	(SEPMAG SOUND)	
1	4	S/I CAPS: 1. BALLAD OF THE NORTH EST 2. NARRAS AN' FLATS		
		TK SHOT A2 WALSLEYBY PRESTON TUNNEL		
		S/ CAP	HARRY: This canal was dug in 1773 by hand as part of a network of waterways that spanned the country and at one time offered the only reliable system of transport in England.	
4		3. HARRY BOARDMAN		
		<u>A3</u> CUTAWAY BARGES MOORED	It was all built by the muscle and guts of the hard-living labourers who came to be called the navigators - navvies for short.	
		<u>A4</u> HARRY TUNNEL IN B/G	Work like this was more than hard: it was brutal, but a navvy could pocket half-a-crown for a day's work, which was a handsome wage two hundred years ago.	
		Z/I TO TUNNEL	Most of the money went straight across the bar of the nearest inn and Monday's dawn found the men back on the cut with thick heads*, a shovel in their hands and a heartless foreman standing over them.	
		* FACE IN STUDIO FX ECHOING PICK & SHOVEL		45"

SHOT	CAM	VISION	SOUND
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BOATMEN PERFORM 'THE ROVIN NAVVY'

POSITIONS: GARY (F) GERRY (D)
 VERA (E) MARTIN/TONY/IAN L-R ON
 A & B

GARY SOLO
 CHORUS: MARTIN/TONY/IAN
 VERA
 CONCERTINA (1) VERA
 (2) GERRY

2	4	CU CONC	CONC. INTRO
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3	1	BLAX, PAN L TO MS GARY	1. My name is Geordie Thompson, I'm a man of high renown 2. Known all along the cut and in the nearby towns 3. A gallon of ale, two pounds of beef I have every day 4. And when my work is finished it's half a crown for my pay/
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4	2	6-3 z/I to CU CONC	<u>CHORUS</u> 5. So it's dig boys, load boys, then haul away 6. Digging up the cut my lads, up Manchester way.
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BREAK

5	4	MS GARY	7. I've cut the turf for many a mile and shovelled up the dirt 8. I've picked my way through the frozen earth wrapped up in my shirt, 9. I've sweated 'neath the burning sun, digging out the clay, 10. To trim the levels all along the waterway/
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6	2	3-S MARTIN/TONY/IAN PAN TO 2-S GERRY & VERA	<u>CHORUS</u> 11. So it's dig boys, load boys, then haul away 12. Digging up the cut me lads, up Manchester way.
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1 next

BREAK

SHOT	CAM	VISION	SOUND
7	1	3-S GERRY/VERA/GARY Z/I TO MS GARY	13. I've had my share of randies, You can tell that by my scars, 14. And I've done my share of porter drinking in the public bars 15. I've laboured mortal drunk on a cold October's Day 16. And staggered till I've nearly fell into the waterway/
8	2	3-SH MARTIN/ONY/ IAN Z/O TO 6-S	<u>CHORUS</u> 17. So it's dig boys, load boys, then haul away 18. Digging up the cut my lads, up Manchester way
9	4	CU CONCERTINA	CONCERTINA PLYOUT to 1'25" / 1'20"
10	3	MS HARRY POSITION H	<u>HARRY</u> In the early days on the waterway each boat was pulled by a horse or a mule and the maximum workable cargo was not much above twenty tons. Steam towage, and later the simple Bollander diesel engine provided more than double the power of a horse and enabled the bargees to work boats in pairs. By 1840, when 5,000 miles of canal and navigable river already joined London to Manchester and Liverpool and linked Bristol in the West to Hull in

SHOT

CAM

VISION

SOUND

10 (cont) 3

the North-East, the working boatmen travelled the length and breadth of the country: Yorkshiremen from Hull (God bless 'em) loaded cotton from sea-going vessels in Liverpool docks and men from Somerset and Suffolk spent months on end working the canals of the dark industrial North.

45"/3'15"

/EDIT/

SEQUENCE B: TK/STUDIO: THE BOATMAN/PRESTON BROOK/HARD LIFE ON THE CUT/WORSLEY/COAL BARGEE

SHOT	CAM	VISION	SOUND
BOATMEN PERFORM 'BOATMAN'			
POSITIONS:			
		IAN (F) GARY/TONY(C) GERRY (D) MARTIN (E)	IAN SOLO CHORUS GARY & TONY GERRY CONC/MARTIN FIDDLE
11	2	WA STUDIO, HARRY R TRACK IN TO3-S GERRY/MARTIN/IAN	INTRO 4" IAN: 1. Now I've been a boatman for most of my life 2. And I've travelled the country all through 3. Seen the grouse on the moors up Saddleworth Way 4. Watched trains thunder past out of Crewe/ 5. I remember the days of the wagon and horse 6. And I've loaded from ships under sail 7. Been from Somerset to London, and then on to Goole 8. And from there I've crossed over to Wales/
12	4	MS IAN	
13	1	CU CONC TO 4-S GARY/TONY/GERRY/ MARTIN	<u>CHORUS</u> 9. With my Bollander beating a steady old thump 10. And the smoke drifting out of the stack 11. We'll head through the potteries, then on up North 12. Take a load on and then come on back/
14	2	3-S GERRY/MARTIN/IAN	<u>IAN</u> 13. I've loaded with pig iron outside Bilston Town 14. And coal out of Bridgewater's Mine 15. And I've legged it through Blisworth with ten tons of salt 16. At Northwich dropped boatloads of pine

1 next

SHOT	CAM	VISION	SOUND
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15 1 MS IAN 17. I've basked in the sun on the Middlewich Run

18. And I've laid up when weather was wet

CUE TK 19. Run from Broadheath to Lymm in wild winter gales

CRAB R TO BLAX
MIX TO TK 20. In order to win a small bet/

CHORUS

21. With my Bollander beating a steady old thump

STUDIO FX
DIESEL
THUMP

SHOT B1 CU BOW CUTTING THRU WATER

22. And the smoke drifting out of the stack

23. We'll head through the Potteries then on up North,

24. Take a load on and then come on back

25. Take a load on and then come on back

2'00"/5'15"

SHOT B2 HARRY ON NARROW BOAT

HARRY:

The narrow canal boats and later the barges - or Narras an' Flats as the boatmen called them - were built on the banks of the canals and launched sideways.

The first ones were simple hulls with a small sail to ease the burden on the horse when there was a following wind. In the rough cabin there was often not even the room to lie down, but this simple accomodation was enough as long as the boats went just from wharf to wharf along the banks.

SHOT	CAM	VISION	SOUND
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TK B2 cont.

HARRY

As the canal system grew and journeys lengthened from days into weeks and even months, the bargee's life became that of a nomad, tying up wherever nightfall caught him and sleeping on board: a way of life that the true travelling people, the gypsies, Romanies and ddkais had known since before history.

Not surprisingly, some gypsies left their caravans and horses and turned to the canal to earn a living, bringing with them their habit of painting and decorating their tiny mobile homes./

B3 CU's PAINTING

Roses, castles and the names of the boats were painted with great artistry and traditional designs were handed down from father to son. As boats passed each other along the cut and met at the locks there was a friendly but intense rivalry to see who had the best painted and tidiest boat, who had the most glittering brasswork and scrubbed white ropes.

Bargemen away from home for long periods began to take their wives on the trips with them and the rough cabins, although they got no bigger, were transformed into liveable homes

SHOT	CAM	VISION	SOUND
		B3 TK cont.	by the women. It was a system that suited the barge-owner, too. He could double his profits if he operated his boats in pairs worked by members of one family. So, the powered boat towed the engineless butty boat along and the wives looked after their menfolk and brought up their children in the tiny cabins.
		B4 Z/I THRU DOOR TO BLACK CABIN	The man was the skipper and the boss and the wife was the mate. 2'00"/7'15"
		<u>VERA SOLO POSITION J</u>	<u>HARD LIFE ON THE CUT</u> Tony & Garry playing guitar oov
16	2	LS FRONTAL VERA	<u>VERA</u> 1. It's a hard life for a girl on the cut 2. Doing the work of a full-grown man 3. Pushing a barrow, and shovellin' coal 4. Plenty of work on her hands, (35")
17	3	MS VERA LOOKING L	5. It's a hard life for a wife on the cut 6. Spending her days with a bargee man 7. Sharing his work through the good times and bad, 8. Coping as well as she can (1'09")
		PAN L TO BLACK	
18	4 & 1	PHOTO CAPTIONS BARGE FOLK	BREAK - GUITAR & WHISTLE TO 1'42"
19	2	LS VERA LOOKIN R Z/I TO MCS VERA	9. It's a hard life for a mum on the cut 10. Rearing her family the decent way

SHOT	CAM	VISION	SOUND
			11. Mending and cooking and keeping them clean
			12. Nothing but work all the day 2'17"
2	PAN R TO BLACK		PLAYOUT 2'23" 9'40"
	MIX TO TK SHOT B5 CU REFLECTIONS IN WATER PAN TO W/A CANAL, HARRY WALKED TOWARDS CAM.		<u>HARRY</u> "Nothing but work all the day". Canals were built for business, not pleasure. And this one, the Bridgewater Canal was opened by Francis Egerton, Third Duke of Bridgewater in 1761 for one purpose only: to make money! He wanted to transport coal from his Worsley mines cheaply and in large quantities to Manchester's mills, tanneries, brickyards, iron foundries - to anyone who would pay money for coal. The Duke's agent was a remarkable man called John Gilbert and he devised a scheme of revolutionary simplicity: instead of hauling the coal to the surface and then bringing it back down to Manchester through a series of locks, he drove a canal straight <u>into</u> the hillside and through locks far underground right into the coal seam at three different levels. To be precise, he had forty-six miles of underground canals dug out all ending at those arches.

B6 MS HARRY WALKING OLD HALL IN B/G

SHOT	CAM	VISION	SOUND
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B7 Z/I TO ARCHES

HARRY

FX

The coal was carried in baskets from the face by women and children and tipped straight into small boats called "starvationers". When they were full, each boat was pulled by one man through dark, wet, narrow passageways for six or eight miles until he reached the surface.

B8 LS HARRY BY ARCHES

The Duke of Bridgewater put a lot of money into his canals for he was a man of vision and saw their tremendous possibilities developing markets for his coal farther and farther afield and introducing a trade in return cargoes for Manchester - like vegetables from Shropshire and salt and cheeses from Cheshire.

B9 MS HARRY BY ARCHES

B10 PAN OFF TO ROCK

But the staple cargo that kept this new empire of inland waterway trade going - was coal!

1'40"/11'20"

MIX TO STUDIO
BOATMEN PERFORM COAL BARGEE

POSITIONS: TONY SEATED (E)
 GERRY (C) MARTIN (D)
 IAN/VERA/GARY (F)

TONY VOC SOLO & GUITAR
 ACC MARTIN FIDDLE
 CHORUS IAN/GAR/VERA VOC.
 GERRY - CONC.

20 2 CU FIDDLE

Fiddle intro 5"

21 3 CU GUITAR Z/O
 TO MS TONY

TONY

1. We left ol' coal shute close on six
2. The journey to begin
3. We swung't butty down in't coal arm

2 next

SHOT	CAM	VISION	SOUND
		3 (cont)	4. Not far from boat house inn
			5. We eased past Jimmy's horse drawn boat
			6. Just South of Middlewood
			7. A handy bargeman by his build
22	2	3-S IAN, VERY, GARY	8. Part of our brotherhood/ 25" <u>CHORUS</u>
			9. And away you coal boats, away along the moss
			10. From Astley Green to Worsley, You're the skipper and the boss 35"
			<u>TONY</u>
23	1	2-S MARTIN & TONY	/11. The Klaxon blared as we approached
			12. The bend by Worsley Bridge
			13. Yellow waters of the Bridgewater
			14. Could ne'er have held no fish (50")
			15. From Worsley Bridge, past old Duke's mine
			16. Sweeping by the dry dock yard
		Z/I TO CU GUITAR	17. Salt union flats 'neath Worsley chute
			18. They'd come from Winsford Yard (1'00*)
24	2	6-S Z/I TO CU FIDDLE	<u>CHORUS</u>
			19. And away you coal boats away along the moss
			20. From Astley Green to Worsley, you're the skipper and the boss/ (1'10")
25	3	MS TONY	<u>TONY</u>
			21. From Rigby's Yard we could see
			22. The smoke of Trafford Park
			23. We're over't tank at Barton Bridge
			24. We'd be home before dark

2 next

SHOT	CAM	VISION	SOUND
3		Z/O to 2-S MARTIN & TONY	25. Close on fifty tons of coal 26. Was grabbed by ginger's crane 27. There was dirt and dust, but oh the brass 28. Made sure we'd come again/ 1'35"
26	2	3-S IAN, VERA GARY Z/O TO 6-S	<u>CHORUS</u> 29. And away you coal boats, away along the moss 30. From Astley Green to Worsley, you're the skipper and the boss 1'57"/13'17"
<u>EDIT</u>			

SHOT CAM

VISION

SOUND

27 3

MS HARRY
POSITION H

HARRY:

The network of canals grew slowly as individual cuts were added to meet specific needs. So, in 1698, a Warrington merchant called Thomas Patton got together with a Liverpudlian friend to see whether they could improve communications between the towns of South Lancashire. The Mersey was navigable only as far as Warrington. Upstream, a series of weirs across the river defeated them. In 1712, Thomas Steers, an engineer, made proposals for locks to be built on the Mersey and Irwell, but he couldn't find the necessary finance. Nine years later, in 1721, the merchants of Manchester got fed up with the high tolls they had to pay for bringing their goods from Liverpool and sponsored an Act of Parliament to create the Mersey and Irwell Navigation. But not until 1840, one hundred and fifty years after Patton's bright idea did the first ship sail

4 next

SHOT CAM	VISION	SOUND
On 3		across the Irish Sea to unload her cargo close to Victoria Bridge in Manchester.
	(LOOKS L)	45"/14'02"

Positions:
Gary (j) Vera (k)

SHIP CANAL SONG

GARY & VERA
UNACCOMPANIED

Shot	Cam	Direction	Content	Time
28	4	2-S MS FACING R	<u>GARY & VERA</u> 1. The union flag is flying 2. By the Company's wharf, old quay 3. And Mary of Dublin lying 4. Unloading her taities today, 10"	
28	2	2-S Frontal	5. So come weavers and winders 6. And tanners great and small 7. Give your support unto the board	
29	3	MS GARY	} INTERCUT <u>GARY</u> 9. In the Irisn Sea I hailed her 10. As I stood in the Packet Boat 11. With Equal pride I never saw 12. A merchant ship afloat 32"	
	4	MS VERA		
			<u>VERA</u> 13. Your name?	
			<u>GARY</u> 14. 'The Mary, Captain Hill	
			<u>VERA</u> 15. Your cargo?	
			<u>GARY</u> 16. Praities, Sir.	
			<u>VERA</u> 17. 'Where from?'	

SHOT	CAM	VISION	SOUND
	On 3/4		<u>GARY</u> 18. 'Dublin'.
			<u>VERA</u> 19. Whitherbound?
			<u>GARY</u>
30	3	2-S MS	20. The Port of Manchester./ <u>GARY & VERA</u>
			21. So come Weavers and Winders
			22. And tanners great and small
			23. Give your support unto the board
31	2	2-S	24. Of the Manchester Canal/ 53"
			25. It always does my heart good
			26. To see the Union back
			27. So here's success to the Mary
32	4	2-S	28. And soon may she come back/
			29. And soon may scores of others
			30. Perform the trip with her
			31. And trade and commerce double
33	2	2-S TRACK TO W/A BLACKS	32. In noble Manchester / 1'14"
			33. So come Weavers and winders
			34. And tanners great and small
			35. Give your support unto the board
			36. Of the Manchester Canal

1'27"/15'29"

EDIT

SEQUENCE D: STUDIO LINK/BRINDLEY/LINK/TOMMY NOTE

SHOT	CAM	VISION	SOUND
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34	3	MS HARRY BRINDLEY'S DESK IN B/G.	
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HARRY:

Of all the canal-builders,

James Brindley - an engineer from Chapel-en-le-Frith - was perhaps the foremost.

His fame as a man who could design a bridge one day, a mill the next and an aqueduct the day after, soon reached the ears of John Gilbert and the Duke of Bridgewater. It didn't bother them that this engineering genius was unable to draw neat plans - or even to write a letter. Brindley was nearly illiterate to the end of his days.

BRINDLEYS DESK CLUTTERED WITH QUILL & INKSTAND, SCIENTIFIC INSTRUMENTS, A WOODEN TRAY WITH BREAD & CHEESE AND A TANKARD OF BEER

35	2	WA BLACK AREA, BRINDLEY AT DESK	
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BRINDLEY WRITES LABORIOUSLY WITH QUILL PEN

36	1	MS BRINDLEY	
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BRINDLEY: Ah, God damn it! (THROWS PEN ONTO FLOOR, SCREWS UP PAPER AND THROWS THAT ON FLOOR, TOO. TAKES OUT LARGE HANDKERCHIEF AND MOPS HIS BROW).

I still cannot seem to write with any ease. And doubtless never will now. A lifetime spent with only enough of writing as to let me claim my expenses. Yet, all your fine and lettered gentlemen had no grander dreams than mine.

(TAPS FOREHEAD)

SHOT CAM

VISION

SOUND

On 1

This is where dreams are - not on sheets of paper. In my head are all the plans for all the steam engines, watermills, windmills, canals bridges and locks I've ever built. (CHUCKLES) And that's a lot.

But the greatest plan I ever had - it would have been about the year 1758 was to cross the heart of England with Canals: one from the Trent to the Severn and the other from the Mersey to the Thames.

That was a dream for you - a grand union of canals - and one day it will be built. But I could not find the money (SIGHS). So many whole days I've spent with the gentry trying to get their money for my schemes. And met so many gentlemen who thought they knew better than I which way to cut a canal to get it from A to B as cheaply as possible.

But they were not all fools, whatever it is fashionable to say. I recall the first time I set eyes on the Duke of Bridgewater - Francis Egerton, the third Duke - and saw within minutes that he was a man with the same adventurous spirit as myself. He

SHOT

CAM

VISION

SOUND

never said as much of course but I believe he felt the same: that with my ideas and his wealth and power, we could make canals that climbed mountains and went through the very air itself. It was in the early sixties - 1761 or two, I suppose - that the Duke summoned me from the Potteries where I had been employed by my Lord Gower - who was Bridgewater's brother-in-law. Together with the Duke and his agent John Gilbert, I planned a canal to run from beyond Worsley into Manchester. They had built themselves canals before but here was a problem of somehow passing over the River Irwell. I told the Duke I would build him an aqueduct fifty feet above the river at Barton, near Eccles. I knew I could do it and the Duke believed me. But not so John Gilbert. And not so those worthy gentlemen in London Town, whither I had to travel to explain before a Parliamentary Commission the line the canal should take and how I proposed to cross the River Irwell. They kept asking how I should build a bridge fifty foot high if I had no

SHOT	CAM	VISION	SOUND
			plans to show them. Now one of the Commissioners was eating his breakfast and drinking ale as he read his letters and paid no attention to me or his fellows. And as I grew impatient, I leaned over the table, took up a small cheese he was about to consume
37	2	TOP MS BRINDLEY	and split it into its two halves./
38	1	MS BRINDLEY	Like so (CUTS CHEESE) /I placed them on the table, took the loaf from the same gentleman's hand - and he, I may say, was so surprised at my boldness as to be speechless - and placed it so. 'There, gentlemen,' I said, all politeness now.
39	4	CU CHEESE & BREAK	'There you see my plans:/these are arches I shall build to span the river and this is my aqueduct
40	1	MS BRINDLEY	supported by those same arches"./ I thought the demonstration plain enough and was amazed when one of the learned gentlemen said that clever though my arches might be, they would not avail since all the water would run out of the aqueduct. They would not believe my simple explanation which after all has been known to engineers since the time of the Romans.

SHOT	CAM	VISION	SOUND
	on 1		<p>So I sent a servant out for a bowl of ordinary clay and showed them how it would let water through in its loose state and yet became quite watertight when puddled with water and pressed into a firm seal.</p> <p>You never can tell with the gentry. Where before had been all hostility, they were now so amused by my simple trick and demonstration that they gave us our Bill and I built the Duke his canal.</p>
			<p>4/40 3'40"/19'39"</p>

BREAK RECORDING TO RE-SET AUTOCUE CAM.

41	2	HARRY L/BRINDLEY IN R B/G	<p>HARRY:</p> <p>By the time Brindley died in 1772, his investments in the various canal companies had made him a</p>
42	3	MS HARRY	<p>wealthy man./</p> <p>But money was not easily made by most of the people who worked on the cut. The Duke of Bridgewater was a strict but fair employer to the hundreds of boatmen, boat builders, sailmakers and labourers who earned their living on his canals. After the manner of the time, he established company shops where they could buy food and other</p>

SHOT	CAM	VISION	SOUND
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On 3

necessities. Instead of being paid in cash, they received written notes for the amount of their wages and these notes - the Tommy notes - were encashable only at the Company's shop. Inevitably, the Tommy Shop saw many a bitter conflict between workman and shopkeeper over short measures and high prices, before the Truck Acts abolished the system in 1870.

LOCKS

30"/20'09"

Positions:
Ian K/MARTIN J.

THE TOMMY NOTE

Singer Ian Woods
Martin Fiddle

43 4 CU FIDDLE
 Z/O TO 2-S

FIDDLE INTRO

1. You Boatmen and colliers all
2. Come listen to my ditty
3. I'll sing you a song before it's too long
4. It is both new and pretty
5. It is concerning Tommy Shops
6. And the Highfield ruffian
7. He pays you with a Tommy note
8. You must have that or nothing/ 25"

44

1 2-S
 Z/I to MS IAN

9. When we have done our Runcorn Voyage
10. And go to receive our money
11. One half stops for hay and corn
12. The other half for Tommy
13. Then to the Tommy shops we go
14. To fetch our weeks provision

SHOT	CAM	VISION	SOUND
		On 1	15. Our flour, sugar salt and soap
		PAN OFF R	16. Short weight and little measure
45			17. The Boatsman now I bring in
	4	PAN ON L MS IAN	18. Sails from Highfields to Runcorn
			19. The Boat Men and their wives
			20. They curse him at the Junction
			21. And all belong to the branch
			22. That know the art of boating
			23. Wished the tiller down his throat
			24. It would be a means to choke him
		Z/I TO CU FIDDLE	FIDDLE PLAYOUT
			1'06"/ 21'15"

EDIT

SEQUENCE E: LINK/MANCHESTER CANAL

SHOT	CAM	VISION	SOUND
POSITIONS: HARRY (B) SEATED MARTIN (D) (CAMS 1, 2, 3)			(NO AUTOCUE)
46	2	MS HARRY	<p>HARRY:</p> <p>Whatever his troubles, the bargee had one big advantage over the factory worker, the miner and the labourer: once away from the wharf - and providing he got the cargo to its destination on time - he was his own master. If the weather was good and the cargo was clean, there was time for a laugh and a drink - and sometimes a song, too.</p> <p>This is one in which the bargee poked fun at himself - a sort of inland chanty.</p>
THE MANCHESTER CANAL			Singer H. Boardman & Banjo Martin Fiddle
47	3	CU FIDDLE	Fiddle intro
48	1	2-S _____	<p>/1. Oh the SS Irwell left this port, the stormy sea to cross</p> <p>2. They heaved the lead and went ahead on a voyage to Barton Moss</p> <p>3. No fairer ship had left the slip from this port to Natal</p> <p>4. Than the boats that plough the waters of the Manchester Canal 20'</p>
49	2	MS MARTIN CRAB L TO 2-S Z/I TO MCS HARRY	<p>/ BREAK</p> <p>5. The third day out or thereabout a great storm swept the main</p> <p>6. The Captain called his officer I just forget his name</p>

SHOT	CAM	VISION	SOUND
	ON 2		7. You see that light there on the right, Aye, Aye, he did exclaim
			8. Well it's the Wilson Brewery Lightship at the end of Ancoats Lane 40"
50	3	CU BANJO TILT TO MS HARRY	/BREAK
			9. The Captain's brow was darkened for he saw a storm was brewing
			10. And the engineer reported that the horse it wanted shoeing
			11. Is there a chart aboard this barque he asked of one or two
			12. The Captain he was ashy pale and so were all his crew 1'03"
51	1	MS MARTIN Z/O TO 2-S	/BREAK 1'07"
			13. Close reef the sails the bosun cried we're in a great dilemma
			14. Just run her for Pomona Bay she cannot stand the weather
			15. She's sprung a leak now all is lost let each man do his best
			16. For soon she'll be a total wreck on the shores of throstle's nest
52	3	MS HARRY	/BREAK 1'29"
			17. But soon the storm abated it was rather overrated
			18. When Captain crew and officers were quickly congregated
			19. They searched the chart in every part to find the situation
			20. They were East Nor'East of Bailey Bridge, just South of Salford Station / 1'52"
53	2	CU FIDDLE	PLAYOUT TO 1'57"
			/BREAK RECORDING/ 23'42"

SEQUENCE F: TK/STUDIO: TANNERIES/ASTLEY GREEN/BARGEES' LAMENT/END TITLE

SHOT CAM VISION SOUND

POSITION B

54 3 MS HARRY
WITH BANJO SEATED

HARRY: The prosperity of canals died a slow but certain death at the hands of the railways. In the early years of this century fast goods trains, allied with the new-fangled motor lorries, left only the slowest and bulkiest cargoes to travel along the waterways. Since many canals were designed to be self-clearing with the passage of boats themselves sweeping the silt into deep pits, the now still waters of the cut silted up and grew weeds and along the banks of the cut, industry slowed and stopped and moved away to new locations served by the railway.

SHOT	CAM	VISION	SOUND
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Singer Ian Woods } oov
 Gerry pipes }

TK	F1 TANNERY	Pipes intro 10"	
		1. Morning comes cold and grey	
		2. Workers huddle in queues	
		3. From factories comes stir and din	
		4. From the Tanneries no noise	30"
	F2	5. Empty vats, floors covered in dust	
		6. And beams lie scattered round	
		7. Windows are smashed, the wind snarls in	
		8. And curtains of rain slide down	
	F3	9. Like skeletons of brick and wood	
		10. In the wind the tanneries writhe	
		11. Rats and mice scurry about	
		12. The only things alive	1'10"
	F4	13. The narrow boats no longer call	
		14. The smells gone and the hides	
		15. And the Tanneries stand against the sky	
	Z/I De Focus	16. Staring with sightless eyes	1'31"
		PLAYOUT	1'55"

SHOT	CAM	VISION	SOUND
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F5 FOCUS UP
CU RIBS BURNING

HARRY: When a Viking chieftain died, his boat was often cremated with him as a gesture of respect./

F6 LS TOP SHOT HARRY
AMONG BURNT BOATS

Walk along any canal today, and you'll find narrow boats and flats rotting into the mud; others are dragged up onto the bank and burnt but in a gesture devoid of respect. Lockgates are left leaking; the cut silts up; the waterways which echoed to sounds of horses, the Bollander and the boatmen now lie silent for most of the week.

F7 CU RIBS BURNING

FX

THE BARGEES LAMENT

Positions Gerry A/B
Vera D/Gary E.

Singers Gary & Vera
Gerry on Whistle
Tony Guitar OOV.

55 2 CU WHISTLE

Whistle Intro 10"

56
3 2-S G & V

1. Along our British Waterways our story to relate
2. The Boaters and the Families are in a woeful state
3. There are few others in this land who do such toil and strife
4. And now we hear they'd take away our calling and our life 47"

SHOT	CAM	VISION	SOUND
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Z/I TO MCS VERA

Vera

5. They say canals are finished now
they want the cut to die
6. There's more than any man can tell
to know the reason why
7. And while they take our homes from
us, our working boats and
loads
8. Six thousand corpses every day
lie bleeding on our roads

1'26"

Gary

57

1 MCS GARY

9. The paddle gear is hard to draw,
they let the lock gates leak
10. The pounds are filling up with
mud and getting worse each
week
11. The dredging boats and piling hangs
that work in bits and parts
12. Our brasses and our painted boats
do hide our breaking hearts

MIX TO TK
SHOT F8 Titles B/G

S,I CAPS.

2'01"

PLAYOUT WHISTLE & GUITAR TO
END PROGRAMME

58

4

1. Script by
Chris Cheetham
2. Narrator
Harry Boardman
3. Music by
The Boatmen
4. Actor
5. Filming Facilities
by
Anderton Canal Carrying Co.
and
Inland Waterway Holiday Cruises Ltd, Preston Brook.
6. Additional Research
Olive Morse
7. Film Cameraman
Mike Mulvihill
Film Editor
Derek Monk
8. Sound
Alan Fox
9. Lighting
Tommy Mottram
10. Produced by
Douglas Boyd
BBC TV 1973