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MS-603: Rabbi Marc H. Tanenbaum Collection, 1945-1992.

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Box 34, Folder 8, John Paul II [Pope] - film post production script, 1983.

THE SY FISCHER COMPANY INC.

ONE EAST 57TH STREET · NEW YORK, N. Y. 10022 · 212-486-0426

October 4, 1983

Rabbi Marc Tannenbaum
165 East 56th Street
New York, New York 10022

Re: POPE JOHN PAUL II

Dear Marc:

Enclosed find the shooting script as promised.

Best regards.

Sincerely,



Alan R. Morris

Enc.

BY HAND



" POPE JOHN PAUL II "

Post Production Script.

Executive Producers:

ALVIN COOPERMAN
and
JUDITH DE PAUL

Directed by
HERBERT WISE

Exhibition Footage:

13,264 feet 2 frames
or/ 4,042.87 metres.

Number of Reels:

Fourteen.

Running Time:

2 hours 27 minutes 23 seconds.

Printed in England

" POPE JOHN PAUL II "

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

OPTICALS ARE MEASURED FROM
THEIR CENTRES.

ZERO is the First Frame,
which is 7. 2 before the
first Clear Cut, Scene 2.

PLEASE CHECK EACH REEL FOR
LENGTH.

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
1 Starts 0. 0	EXT. VATICAN. ROME. L.S. THRU WATER OF FOUNTAIN TO CROSS ON TOP OF COLUMN OF VATICAN BUILDING. CUT TO :			MUSIC IN 0. 1	
2 Starts 7. 2	M.L. WIDE SHOT VATICAN. Title in at 8. 1				
	R O M E September 29, 1978 6.30 a.m.				
				NO DIALOGUE	
3 Starts 14. 1	M.WIDE SHOT VATICAN. CUT TO				
4 Starts 16.13	M.S. VATICAN. CUT TO				
5 Starts 19. 9	M.C.S. VATICAN. CUT TO				
6 Starts 22. 5	M.S. LOW ANGLE WINDOW OF BUILDING. CUT TO				

POPE JOHN PAUL II
Reel One (1A) Page 2

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
7	M.L.S. LOW ANGLE PAST				
Starts	STATUE IN L.F.G. ONTO				
26. 1	DOME OF BUILDING IN B.G.				

Title in at 27. 1

ALBERT FINNEY

NO DIALOGUE

CUT TO

8
Starts
32. 1

L.S. HIGH ANGLE ACROSS
SQUARE TOWARDS VATICAN.

Title in at 33. 1

POPE JOHN PAUL II

NO DIALOGUE

CUT TO

9
Starts
39. 1

INT. VATICAN PALACE
M.S. HIGH ANGLE OVER
STAIRS IN F.G.
PRIEST & CONFALONIERI
WALK L-R ACROSS B.G.
CAMERA TRACKS & PANS
L-R WITH THEM.

Title in at 41.10

Introducing
MICHAEL CROMPTON

Title out at 45. 9
Title in at 47. 1

Production Designer
STUART WURTZEL

PRIEST & CONFALONIERI WALK UP
STAIRS TOWARDS CAMERA.

Title out 50. 9

Cont

Scene
No Complete Dialogue

Spot
No Start End Ftge

9

Cont.

Title in at 51.10

Director of Photography
TONY IMI, B.S.C.

Title out at 55. 9
Title in at 56.10

Film Editor
BRIAN SMEDLEY-ASTON

Title out at 60. 9

CAMERA TRACKS & PANS R-L
WITH MEN UP STAIRS.

Title in at 61.10

Music Composed by
WILFRED JOSEPHS

Conducted by
MARCUS DODS

Title out 66. 9

THEY MOVE AWAY FROM CAMERA
UP MORE STAIRS.

Title in at 72.10

Executive Producers
ALVIN COOPERMAN
and
JUDITH DE PAUL

CAMERA TRACKS BACK & TILTS UP
L-R.

Title out at 78. 9

Cont

Scene
No Complete Dialogue

Spot
No Start End Ftge

9
Cont.
Title in at 79.10

Written by
CHRISTOPHER KNOPF

Title out at 83. 8
Title in at 84.10

Directed by
HERBERT WISE. NO DIALOGUE

END OF MAIN TITLES

CUT TO :

10
Starts
89.10

INT. SMALL PAPAL OFFICE.
EARLY DAY. M.L.S.
ACROSS ROOM CONFALONIERI
ENTERS WITH PRIEST IN B.G.
MAGEE AWAITS THEM.
CONFALONIERI WALKS TOWARDS
F.G. WITH MAGEE.
THEY STAND FACING ONE
ANOTHER IN F.G. HE
UNFOLDS HANKERCHIEF AND
PUTS RING ON BLOCK.
MAGEE OPENS BOX AND TAKES
OUT HAMMER. HE HANDS IT
TO CONFALONIERI, WHO
RAISES IT.

NO DIALOGUE

CUT TO

11
Starts
138. 8

C.S. RING ON BLOCK.
HAMMER COMES DOWN ONTO
IT AND BREAKS RING.

NO DIALOGUE

MUSIC OUT
140. 0

FADE OUT:

12
Starts
143. 4

BLACK FRAMES
COMMERCIAL BREAK

BLACK FRAMES.

NO DIALOGUE

CUT TO :

<u>Scene</u> <u>No</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
13	FADE IN :				
Starts	EXT. WAWEL HILL. - CRACOW,				
152. 3	POLAND. EARLY DAY.				
	M.S. ACROSS STREET.				

Title in at 155.12

CRACOW, POLAND.

Title out at 161. 3

TAXI DRIVES L-R TOWARDS
CAMERA. CAMERA TRACKS &
PANS L-R WITH IT. IT DRIVES
AWAY FROM CAMERA THRU
ENTRANCE GATES TO CATHEDRAL. NO DIALOGUE

CUT TO

14	M.S. TAXI DRIVES TOWARDS	
Starts	CAMERA AND ACROSS L-R.	
170. 0	CAMERA TRACKS BACK &	
	PANS WITH IT PAST PEOPLE	
	IN F.G. IT STOPS OUT-	
	SIDE CATHEDRAL. CAMERA	
	TRACKS BACK. MONSIGNOR	
	MIKOLAJ KUCZKOWSKI GETS	
	OUT OF TAXI AND MOVES	
	UP STEPS INTO CATHEDRAL.	
	CAMERA TILTS UP CATHEDRAL.	NO DIALOGUE

MUSIC IN :
195. 9

CUT TO

15	INT. WAWEL CATHEDRAL -	
Starts	BASILICA - EARLY DAY.	
205.15	M.S. CONGREGATION	
	GENUFLECT IN F.G. &	
	THEN TURN TO LEAVE	
	AFTER MASS. KUCZKOWSKI	
	ENTERS IN B.G. & WALKS	
	TOWARDS CAMERA.	NO DIALOGUE

CUT TO

16	M.L.S. CATHEDRAL.	
Starts	KUCZKOWSKI WALKS	
213.15	TOWARDS CAMERA.	
	CONGREGATION IN B.G.	
	HE EXITS TOWARDS L.F.G.	NO DIALOGUE

CUT TO :

Scene No.	Complete Dialogue	Spot No	Start	End	Ftge
17 Starts 221. 1	M.S. PRIEST CARRYING TWO CANDLES MOVES FORWARD FROM SACRISTY. HE EXITS CAM.L. KUCZWOWSKI WALKS TOWARDS CAMERA. CAMERA TRACKS & PANS R-L WITH HIM. HE MOVES AWAY FROM CAMERA TOWARDS CARDINAL KAROL WOJTYLA TALKING TO PRIESTS IN B.G. THEY MOVE AWAY R-L IN B.G. CAMERA TRACKS & PANS WITH THEM. THEY STOP & TALK IN B.G.				
	CUT TO :				
18 Starts 242. 4	M.C.S. KAROL OVER KUCZWOWSKI.				
	CUT TO				
19 Starts 265. 6	M.L.S. KAROL & KUCZWOWSKI MOVE L-R TOWARDS CAMERA. CAMERA TRACKS BACK & PANS WITH THEM. THEY WALK AWAY FROM CAMERA.				
	CUT TO				
20 Starts 282. 5	M.L.S. DOWN CATHEDRAL. KAROL & KUCZWOWSKI ENTER IN B.G. L-R. CONGREGATION IN F.G. BELL RINGS. CONGREGATION STOP.				
	CUT TO				
21 Starts 290.15	M.WAIST SHOT KUCZWOWSKI AS HE MOVES R-L TO LECTERN. CAMERA TRACKS BACK.				
	KUCZWOWSKI His Eminence TO ALL : has just received word from Rome..	1/1	292. 6	296.10	4. 4
	of the death of our Holy Father Pope John Paul.	1/2	297.14	302.14	5. 0
	KAROL IS NOW IN SHOT IN L.F.G. PRAYING. KUCZWOWSKI MOVES PAST KAROL R-L. CAMERA EASES WITH HIM. HE KNEELS FACING R.				
	CUT TO :				

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

MUSIC OUT
268.14

MUSIC IN
304. 0

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
22	EXT. EPISCOPAL PALACE ENTRANCE BALCONY. M.L.S. KAROL & KUCZKOWSKI ENTER IN B.G. & WALK L-R TOWARDS CAMERA ALONG BALCONY. CAMERA TRACKS BACK & PANS WITH THEM TO INCLUDE FRANCISZEK WAITING FACING CAM.L. THEY STOP BY HIM.				
	CUT TO				
23	M.C.S. KAROL & FRANCISZEK MOVE TO EACH OTHER AND HUG ONE ANOTHER.				MUSIC OUT 353. 3
Starts 317. 6	FRANCISZEK I shall soon be TO KAROL: going too.	1/3	359. 6	361.14	2. 8
	KAROL TO Now Franciszek FRANCISZEK: I thought we promised to out- live each other, hm ?	1/4	362. 2	368. 6	6. 4
	THEY NOD TO EACH OTHER.				
	KAROL TO Tell Sister Jadwiga FRANCISZEK: I'd like to see her.	1/5	373. 0	376. 8	3. 8
	FRANCISZEK NODS & STEPS BACK, TAKING CAPE. KAROL EXITS L-R.				
	CUT TO				
24	INT. KAROL'S STUDY. M.L.S. KAROL & KUCZKOWSKI WALK TOWARDS CAMERA & ACROSS R-L. CAMERA TRACKS BACK BEFORE THEM.				
Starts 281.13	KAROL TO Pope for only KUCZKOWSKI: thirty-three days. What is God saying to us ?	1/6	387.10	394.14	7. 4
	SISTER JADWIGA IS REVEALED IN B.G. WALKING TOWARDS CAMERA. SHE FOLLOWS THEM.				
	KUCZKOWSKI They found him TO KAROL: in his bed this morning. They're calling it a massive stroke.	1/7	397. 8	403.12	6. 4 Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
24 Cont.	SIS.JADWIGA The press is TO BOTH : asking for a statement.	1/8	403.12	405.12	2. 0
	CUT TO				
25 Starts 405.15	M.C.S. KAROL KAROL TO No. No. Later. SIS.JADWIGA Later.	1/9	406.12	409.12	3. 0
	CUT TO				
26 Starts 410. 4	M.C.S. KUCZKOWSKI. NO DIALOGUE CUT TO				
27 Starts 412.11	M.C.S. KAROL KAROL TO Every Pole, what- BOTH : ever his views	1/10	415. 4	419. 8	4. 4
	suffers a personal loss at the death of this Pope.	1/11	421.10	425.10	4. 0
	CUT TO				
28 Starts 425.13	M.WAIST SHOT KUCZKOWSKI IN L.F.G. FACING KAROL IN R.F.G. SISTER JADWIGA FACING CAMERA BETWEEN THEM.				
	KUCZKOWSKI Has the Vatican TO SIS. said when they'll JADWIGA: announce the funeral Mass ?	1/12	431. 2	434.14	3.12
	SIS.JADWIGA It's Wednesday. TO KUCZKOW- SKI: The cardinals are to assemble in conclave ten days after, on the fourteenth.	1/13	435. 8	436. 8	1. 0
		1/14	438. 0	443. 4	5. 4
	SHE LOOKS AT KAROL.				
	KUCZKOWSKI Two weeks from TO BOTH : tomorrow ?	1/15	445.14	448. 2	2. 4

Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
28 Cont.	KAROL TO Call Cardinal SIS.JADWIGA: Wyszynki. Ask him if I may join him in Rome on Monday.	1/16	451. 0	456. 4	5. 4
	SIS.JADWIGA Eminence. TO KAROL :	1/17	456.14	457. 8	0.10
	KAROL MOVES L-R. SISTER JADWIGA TURNS AWAY. CAMERA TRACKS & PANS L-R. KUCZKOWSKI FOLLOWS KAROL AWAY FROM CAMERA.				
	KUCZKOWSKI Two weeks. Why TO KAROL: so fast ?	1/18	464.14	469. 2	4. 4
	CUT TO				
29 Starts 469. 5	M.C.S. KAROL IN L.F.G. KUCZKOWSKI CAM.R BEHIND HIM.				
	KUCZKOWSKI Last time, they TO KAROL : didn't call the conclave for three weeks.	1/19	471. 0	475. 0	4. 0
	CUT TO				
30 Starts 475. 6	M.L.S. HIGH ANGLE DOWN ONTO YOUTHS PLAYING SOCCER IN PARK OUTSIDE. KAROL'S P.O.V.				
	KAROL OFF TO They don't want KUCZKOWSKI : to leave the Church without a leader. They don't want con- fusion.	1/20	478. 0	482. 4	4. 4
	CUT TO				
31 Starts 482.10	M.C.S. KAROL IN R.F.G. KUCZKOWSKI CAM.L. BEHIND HIM.				
	KUCZKOWSKI Or the time to TO KAROL : find another man like John Paul ?	1/21	484. 0	488. 0	4. 0
	CUT TO				
32 Starts 488. 3	M.L.S. HIGH ANGLE DOWN ONTO YOUTHS PLAYING SOCCER IN PARK OUTSIDE. KAROL'S P.O.V. BALL HITS FENCE IN F.G.				
	CUT TO :				
	NO DIALOGUE				

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<u>Scene</u> <u>No</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
33	M.C.S. KAROL. KUCZKOWSKI Starts MOVES FORWARD IN L.F.G. 489.12				
	KUCZKOWSKI Hey you ... TO YOUTHS:	1/22	490.10	491.14	1. 4
			(This Spot overlaps with Spot 1/23)		
	KAROL PUTS HAND ON KUCZKOWSKI TO STOP HIM.				
	KAROL TO No, no. KUCZKOWSKI	1/23	490.14	492.10	1.12
	CUT TO				
34	M.L.S. HIGH ANGLE DOWN Starts ONTO YOUTHS PLAYING SOCCER 492.12 IN PARK BELOW. KAROL'S P.O.V.				
	KAROL TO Let them play. KUCZKOWSKI	1/24	494. 6	495.10	1. 4
	CUT TO				
35	M.C.S. KAROL & KUCZKOWSKI Starts 498. 6				
	KUCZKOWSKI TO KAROL: The Conservatives did not bargain for what they got in him.	1/25	499. 2	503.10	4. 8
	He opened the doors.	1/26	507. 6	509. 6	2. 0
	CUT TO				
36	M.L.S. HIGH ANGLE DOWN ONTO Starts YOUTHS PLAYING SOCCER IN 509.13 PARK BELOW. KAROL'S P.O.V.				
	KAROL TO Opened them or KUCZKOWSKI : not, Mikolaj..	1/27	511.10	514. 2	2. 8
	CUT TO				
37	M.C.S. KAROL & KUCZKOWSKI Starts 515. 2				
	KAROL TO ..in two weeks KUCZKOWSKI: we shall start again,	1/28	515. 8	517.12	2. 4
	..there's no room for tiredness, even for the very old.	1/29	520. 4	524. 4	4. 0

Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
37 Cont.	KAROL TO KUCZKOWSKI: He will enable our fading eyes to see what comes from our bodies and souls.	1/30	526.10	532. 6	5.12
	And make us as transparent as glass.	1/31	534. 2	537. 6	3. 4
	CUT TO				
38 Starts 537.14	M.L.S. HIGH ANGLE DOWN ONTO YOUTHS PLAYING SOCCER IN PARK BELOW. KAROL'S P.O.V.				NO DIALOGUE
	CUT TO				
39 Starts 540.15	M.WAIST SHOT YOUTHS PLAYING SOCCER -				
	KUCZKOWSKI Great events OFF TO taking place...	1/32	541.14	544.14	3. 0
	KAROL :				
	CUT TO				
40 Starts 545.10	C.S. KUCZKOWSKI & KAROL				
	KUCZKOWSKI that can give to TO KAROL: them...	1/33	546.12	548.12	2. 0
	or steal all they possess.	1/34	551.12	554. 4	2. 8
	CAMERA TRACKS IN ON KAROL.				
	KUCZKOWSKI And they don't TO KAROL: even know it's happening.	1/35	557. 4	560. 0	2.12
	KAROL TO Isn't it always KUCZKOWSKI: the way.	1/36	565.12	567. 8	1.12
	CUT TO :				
41 Starts 568. 3	EXT. PARK. M.C.S. YOUTHS' LEGS & FEET PLAYING SOCCER. AD LIB SHOUTS. CAMERA TILTS UP BOYS.				NO DIALOGUE
	CUT TO				
42 Starts 569. 1	M.S. BOYS. CAMERA TILTS UP WITH BALL AS IT IS KICKED HIGH. AD LIB SHOUTS.				NO DIALOGUE
	CUT TO :				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
43	M.S. BOY JUMPS UP & CATCHES BALL.				
Starts 572. 1	V.O. I've got it !	1/37	572.12	573. 8	0.12
AD LIB SHOUTS. HE THROWS BALL R-L - CAMERA TRACKS WITH IT TO REVEAL OTHER BOYS.					
Title in at 579. 5					
WADOWICE, POLAND. May 1938.					
CUT TO					
44	M.C.S. KAROL (FORTY YEARS' EARLIER)				
Starts 585. 5					
Title in at 585. 5					
KAROL "LOLEK" WOJTYLA NO DIALOGUE					
CUT TO :					
45	M.S. TRACKING R-L WITH BALL TO YOUTH. CAMERA TRACKS ON WITH BALL DURING GAME. AD LIB SHOUTS.				
Starts 588.14					NO DIALOGUE
CUT TO					
46	C.S. KAROL HEADS BALL.				
Starts 596.14	CUT TO				NO DIALOGUE
47	M.C.S. ANOTHER YOUTH HEADS BALL.				
Starts 598. 3					NO DIALOGUE
CUT TO					
48	M.C.S. ANOTHER YOUTH (STEFAN PUTYRA) HEADS BALL.				
Starts 600. 0					NO DIALOGUE
CUT TO :					

POPE JOHN PAUL II
Reel One (1A) Page 13

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
49 Starts 602. 3	M.C.S. ANOTHER YOUTH (TEODOR KRAWICK)				
	CUT TO				
50 Starts 603. 5	M.S. GAME. AD LIB SHOUTS.				
	CUT TO				
51 Starts 612. 7	C.S. KAROL KAROL TO ALL:	1/38	613. 0	613.14	0.14
	AD LIB SHOUTS.				
	CUT TO				
52 Starts 614. 0	M.S. FATHER ZARY COMES THRU DOORWAY & TOWARDS CAMERA.				
	ZARY TO BOYS :				
	All right ! All right ! What's going on here ?	1/39	615. 6	617.14	2. 8
	CUT TO				
53 Starts 618.12	M.L.S. ZARY WITH BOYS. ZARY TO BOYS :				
	You'll disturb the Monsignor!	1/40	619.12	621. 8	1.12
	Now come along off you go.	1/41	623. 0	624. 8	1. 8
	BOYS MOVE TOWARDS CAMERA. THEY STOP IN F.G. & COLLECT THEIR BELONGINGS THEN EXIT R-L AWAY FROM CAMERA. AD LIB SHOUTS.				
	CUT TO :				
54 Starts 647.13	M.S. KAROL WALKING TOWARDS CAMERA WITH BANAS, STEFAN & TEODOR.				
	KAROL TO STEFAN :	1/42	647.14	648.14	1. 0
	How old is she?				
	STEFAN TO KAROL :	1/43	649. 6	650. 2	0.12
	Twenty.				

Cont

POPE JOHN PAUL II
Reel One (1A) Page 14

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
54 Cont.	TEODOR TO STEFAN : My God, man, that's middle life!	1/44	650.12	653. 4	2. 8
LAUGHTER.					
	BANAS TO STEFAN : What do you want to settle down for ?	1/45	654. 2	655.10	1. 8
	KAROL TO ALL : It's her old man's farm he's after.	1/46	656. 4	658. 4	2. 0
LAUGHTER.					
	STEFAN TO ALL: Invent what you like.	1/47	658. 8	660. 4	1.12
	BANAS TO ALL: It's no more of that for me. 'Boguslaw, the cows haven't been milked yet.'	1/48	660. 6	664.14	4. 8
	TEODOR TO BANAS: What are you going to do ?	1/49	665. 6	666. 6	1. 0
	BANAS TO TEODOR: Open a shop.	1/50	666.14	667.10	0.12
	KAROL TO TEODOR: What kind of shop?	1/51	668. 8	669. 4	0.12
	TEODOR TO KAROL : Well a new shop.	1/52	670.14	672. 2	1. 4
	STEFAN TO ALL: Listen to him !	1/53	672. 4	674. 0	1.12
LAUGHTER.					
	KAROL TO TEODOR: What about you ?	1/54	675. 8	676. 4	0.12
MAN ON BICYCLE RIDES IN L.F.G. AND AWAY FROM CAMERA PAST THEM: BELL RINGS.					
	TEODOR TO KAROL: I'm going to Warsaw.	1/55	677.12	678.12	1. 0
	BANAS TO TEODOR: Warsaw ?	1/56	680.10	681.14	1. 4
	TEODOR TO ALL : Did I tell you ?	1/57	682. 6	683. 6	1. 0
Cont					

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
54 Cont.	LAUGHTER.				
	BANAS TO TEODOR:	You're joking ?	1/58	685. 0	686. 8 1. 8
	KAROL TO TEODOR:	What're you going to do in Warsaw ?	1/59	686.12	688. 4 1. 8
	THEY STOP & PLAY WITH BALL AGAINST WALL.				
	TEODOR TO KAROL :	I don't know yet. University, maybe. Maybe law.	1/60	689.14	695.14 6. 0
	STEFAN TO ALL:	He thinks his views are too big for this place.	1/61	696. 0	699. 0 3. 0
	LAUGHTER				
	TEODOR TO KAROL:	What're you going to do, Lolek ?	1/62	700.14	702. 6 1. 8
	BANAS TO ALL:	Lolek ? He'll go to his mountains and quote poetry.	1/63	702. 8	706. 4 3.12
	STEFAN TO ALL:	Or teach the pretty girls how to ski.	1/64	706. 6	708.10 2. 4
	LAUGHTER.				
	TEODOR TO ALL:	No, he'll be a writer.	1/65	708.12	710.12 2. 0
	BANAS TO ALL:	How 'bout an actor?	1/66	711. 6	712. 6 1. 0
	KAROL TO ALL :	Silence please ladies and gentle- men !	1/67	713. 4	716. 4 3. 0
		I would like to quote something from Norwid.	1/68	717. 4	721. 4 4. 0
		The fact is, I don't know anything from Norwid...	1/69	723. 4	725. 8 2. 4
					Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
54 Cont.	BANAS TO ALL : Oh you'll never get anything out of him. He'll make a game out of everything.	1/70	725.12	729. 4	3. 8

CAMERA TRACKS BACK
 AS THEY RUN FORWARD
 AFTER BALL. THEY
 EXIT L.F.G.

CUT TO

55 Starts 732. 0	INT. BANAS' CAFE-DAIRY - WADOWICE. DAY. M.L.S. WIDE ANGLE ACROSS CAFE. MR. BANAS & MOLJEK, THE POLICEMAN, IN R.B.G. MRS. BANAS ENTERS IN L.F.G. AND STARTS TO CLEAN TABLE.				
	MOLJEK TO MR.BANAS: What if Hitler has taken Austria?	1/71	733. 0	735. 8	2. 8
	It's only brothers coming together.	1/72	738. 0	740. 0	2. 0
	Let him have Austria.	1/73	742. 8	744. 4	1.12

HE DOWNS HIS DRINK.

MOLJEK TO MR. BANAS:	Give me another.	1/74	749. 4	750. 0	0.12
----------------------	------------------	------	--------	--------	------

CUT TO

56 Starts 750. 1	M.S. MR. BANAS & MOLJEK. MR. BANAS MOVES R-L & PICKS UP ANOTHER BOTTLE. HE PUTS IT ON BAR IN FRONT OF MOLJEK.				
	MR. BANAS TO MOLJEK: Moljek ...	1/75	758.10	759. 6	0.12
	..you know your own rule for the second bottle.	1/76	762. 6	768. 2	5.12

HE HOLDS OUT HIS HAND.
 MOLJEK TAKES OUT REVOLVER
 AND POINTS IT AT MR. BANAS.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
56 Cont.	MOLJEK TO I go on duty MR. BANAS: early in the morning...	1/77	780. 6	783. 2	2.12
MR.BANAS TAKES RELVOLVER.					
	MRS.BANAS It'll be here TO MOLJEK as usual.	1/78	785. 2	786.14	1.12
HE PUTS REVOLVER IN DRAWER. MOLJEK MOVES L-R. CAMERA TRACKS & PANS WITH HIM.					
	MOLJEK TO We beat the Germans MR. BANAS: in nineteen eight- een ...	1/79	795.10	798.14	3. 4
	and the Russians in twenty.	1/80	800.14	802.14	2. 0
THE FOUR BOYS ENTER IN B.G. KAROL, STEFAN, TEODOR & BANAS.					
	MOLJEK TO We did the work MR. BANAS: of ten. All of us did.	1/81	804. 8	807. 8	3. 0
HE SITS FACING CAM.L.					
	MOLJEK TO You know we ate MR. BANAS: starving dogs --	1/82	809. 8	811.12	2. 4
	more value to us than the Jews, // I can tell you.	1/83	814. 2	817. 2	3. 0
	CUT TO	(This Spot runs 16 frames over the Cut into Sc. 57)			
57 Starts 816. 3	M.C.S. TEODOR.				
	MOLJEK We patched our- OFF TO selves up. MR. BANAS:	1/84	817.14	819. 6	1. 8
CUT TO					
58 Starts 819.14	M.S. OVER MOLJEK SEATED R.F.G. BACK TO CAMERA ONTO BANAS & KAROL STANDING IN FRONT OF MR. BANAS BEHIND BAR COUNTER.				
	MOLJEK TO God was on our MR. BANAS: side.	1/85	821. 2	822.14	1.12
CUT TO :					

POPE JOHN PAUL II
Reel One (1A) Page 18

Scene No.	Complete Dialogue	Spot No	Start	End	Ftge
59	M.WAIST SHOT MOLJEK SEATED IN R.F.G. STEFAN & TEODOR IN L.B.G.				
Starts 823. 1	MOLJEK TO MR. BANAS: We blew them away like cobwebs in the wind.	1/86	823.14	829.10	5.12
	CUT TO				
60	M.S. OVER MOLJEK IN R.F.G. ONTO BANAS & KAROL STANDING IN B.G. WITH MR. BANAS. MRS. BANAS MOVES IN L-R.				
Starts 829.15	MRS. BANAS OFF TO BANAS: Boguslaw (IN SHOT) the cows haven't been milked yet..	1/87	830. 8	833. 8	3. 0
	HE TAKES MILK CAN FROM HER. BANAS EXITS R-L.				
	MRS. BANAS TO KAROL: Say hello to your father, Lolek..	1/88	835. 2	837.10	2. 8
	MRS. BANAS TO TEODOR: To your parents, Teodor.	1/89	838.14	840.14	2. 0
	KAROL EXITS TOWARDS CAM.R.				
	KAROL TO MRS. BANAS: Yes Mrs. Banas - thank you Mr. Banas.	1/90	841. 2	843. 6	2. 4
	CAMERA TRACKS BACK & PANS L-R WITH HIM. MOLJEK IS REVEALED IN F.G.				
	MOLJEK TO MR. BANAS: The world looks at us differently, Banas.	1/91	844. 0	847. 0	3. 0
	KAROL TO ALL : Bye.	1/92	847. 7	848. 3	0.12
	THE BOYS EXIT IN B.G. CAMERA HOLDS ON MOLJEK.				
	MOLJEK TO MR. BANAS: They'll think twice before they cross Poland's borders again.	1/93	849. 7	854. 7	5. 0
	CUT TO :				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
61 Starts 855.14	INT. WOJTYLA APARTMENT. KITCHEN. WADOWICE. EVENING. M.S. KAROL SR. OVER KAROL R.F.G. FACING L. BOTH SEATED AT TABLE.				
	KAROL : Bless us, O Lord, and these gifts which we are about to receive from Your goodness, through Christ our Lord.	1/94	856.12	863. 0	6. 4
	KAROL SR. Amen. TO KAROL:	1/95	863. 6	864. 0	0.10
	CUT TO				
62 Starts 864. 1	M.L.S. WIDE ANGLE. KAROL SR. SEATED FACING CAMERA. KAROL SEATED FACING CAM.L.				
	KAROL SR. Well how went the TO KAROL: day, Lolek ?	1/96	865. 8	867. 8	2. 0
	KAROL TO Father Zary ran KAROL SR. us off for playing soccer against the church wall.	1/97	868. 3	872. 3	4. 0
	KAROL SR. PUTS DOWN GLASS.				
	KAROL SR. Well why would TO KAROL: you do that ?	1/98	873.10	874.14	1. 4
	KAROL TO The infantry have KAROL SR: taken over the field.	1/99	876. 0	878. 8	2. 8
	KAROL SR. Oh ! TO KAROL:	1/100	879.11	880. 7	0.12
	One must always show sympathy for marching soldiers.	1/101	882. 4	886. 4	4. 0
	KAROL TO Even German KAROL SR: soldiers ?	1/102	887, 6	889. 2	1.12
	KAROL SR. STANDS & WALKS L-R ROUND BEHIND KAROL AND THEN DOWN TOWARDS CAMERA. HE STOPS IN F.G. AND LIFTS LID ON STOVE IN F.G.				

POPE JOHN PAUL II
Reel One (1A) Page 20

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
62					
Cont.	KAROL TO KAROL SR: The dramatic soc- iety is putting on a new play. I'm to have the leading role.	1/103	903. 0	908. 8	5. 8
	KAROL SR TO KAROL: You still have your school-leaving exams to prepare for.	1/104	910. 2	913.10	3. 8
	HE SIPS FROM SPOON.				
	KAROL SR. TO KAROL: Dr. Stanuch expects you to graduate at the top of your class.	1/105	916.10	920.10	4. 0
	HE REPLACES LID ON STOVE.				
	KAROL TO KAROL SR. I have my bi-monthly grades. They're excellent.	1/106	921. 4	924. 8	3. 4
	KAREN SR WALKS AWAY FROM CAMERA L-R PAST KAROL. CAMERA TRACKS IN.				
	KAROL SR TO KAROL: Your mother would have been very proud of you.	1/107	926.12	929. 0	2. 4
	HE WALKS AWAY TO WINDOW IN B.G. & PICKS UP PHOTOGRAPH. THEN HE TURNS AND SITS BACK DOWN AT TABLE FACING CAMERA.				
	KAROL SR. TO KAROL: No, no, not to look back is worse.	1/108	942. 2	946. 6	4. 4
	I know you were only nine.	1/109	948. 6	950. 6	2. 0
	CUT TO				
63	C.S. PHOTOGRAPH OF KAROL'S FATHER & MOTHER AT THEIR WEDDING.				
Starts 951. 9					
	KAROL SR. OFF TO But don't ever forget her.	1/110	954. 0	955. 8	1. 8
	KAROL :				
	CUT TO :				

POPE JOHN PAUL II
Reel One (1A) Page 21

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
64	M.C.S. KAROL.				
Starts					
955. 9	CUT TO				
65	M.C.S. KAROL SR.				
Starts					
958.11	KAROL SR. It's good to look TO KAROL: back. You can see how far you've come.	1/111	959. 4	963.12	4. 8
	Which way you're going.	1/112	966. 2	967. 6	1. 4
	HE LOOKS OUT CAM.R. AT KAROL.				
	CUT TO				
66	M.C.S. KAROL.				
Starts					
970.15	CUT TO				
67	M.C.S. KAROL SR.				
Starts					
974. 9	KAROL SR. You've got some- TO KAROL: thing on your mind.	1/113	978. 2	979.10	1. 8
	CUT TO				
68	M.C.S. KAROL				
Starts					
980. 0	KAROL SR. You're afraid OFF TO to tell me. KAROL :	1/114	980.12	982. 4	1. 8
	KAROL TO No. No. KAROL SR:	1/115	983. 8	984.12	1. 4
	CUT TO				
69	M.C.S. KAROL SR.				
Starts					
988. 8	KAROL SR. Oh well when you're TO KAROL ready, we'll talk about it.	1/116	993. 0	997. 0	4. 0
	CUT TO				
70	M.C.S. KAROL.				
Starts					
998. 9	CUT TO				

END OF REEL ONE (1A)

NUMBER OF INSERTS : Nil

Footage from end of 1/116 to last Action Frame.. 7. 8
 Footage from 0.0 to last Action Frame..... 1004. 8

" POPE JOHN PAUL II "

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the First Frame
which is 14.13 before the
first Clear Cut, Scene 2.

Scene No.	Complete Dialogue	Spot No	Start	End	Ftge
1 Starts 0. 0	INT. STAGE OF BOYS HIGH SCHOOL AUDITORIUM. DAY. M.L.S. STAGE OVER AUDIENCE IN F.G. KAROL & ROSA KOSSACK ON STAGE. THEY ARE PLAYING PETRUCHIO & KATHERINA.				
	ROSA TO KAROL : It is my fashion, when I see a crab.	2/1	0.12	3.12	3. 0
	KAROL TO ROSA : Why, here's no crab, and there- fore look not sour.	2/2	4. 8	10. 0	5. 8
	ROSA TO KAROL: There is. There is.	2/3	10. 2	11. 2	1. 0
	KAROL TO ROSA: Then show me.	2/4	11. 4	12. 8	1. 4
	ROSA TO KAROL: Had I a glass, I would.	2/5	12.10	14.12	2. 2
	CUT TO				
2 Starts 14.13	M.S. AUDIENCE.				
	KAROL OFF TO ROSA: What you mean my face ?	2/6	15. 4	17.12	2. 8
	ROSA OFF TO KAROL: Well aim'd of such a young one.	2/7	18. 0	20. 0	2. 0
	KOTLARCIK JOINS KAROL SR. CAMERA TRACKS IN.				
	KAROL OFF TO ROSA: Now by Saint George, I am too young for you.	2/8	20. 2	25. 6	5. 4
		(This Spot overlaps with Spot 2/9)			
	MAN TO WIFE: Good, isn't he ?	2/9	23.12	25. 0	1. 4

Cont.

POPE JOHN PAUL II
Reel Two (1B) Page 2

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
2					
Cont.	ROSA OFF TO KAROL: Yet you are wither'd.	2/10	25.10	26.14	1. 4
	KAROL OFF TO ROSA: Ah 'tis with cares.	2/11	27. 4	29. 8	2. 4
		(This Spot overlaps with Spot 2/12)			
	KOTLARCYK He's not just TO KAROL SR. good. He's very very good!	2/12	28.10	33. 2	4. 8
		(This Spot overlaps with Spot 2/13)			
	ROSA OFF TO KAROL : I care not.	2/13	29.10	31. 2	1. 8
	KAROL OFF TO ROSA: Now thy beauty that doth make me like thee // well.	2/14	31. 8	37. 8	6. 0
		(This Spot runs 15 frames over the Cut into Sc. 3)			
	CUT TO :				
3 Starts 36.10	M.S. KAROL & ROSA ON STAGE. SHE TRIES TO STRIKE HIM. HE CATCHES HER ARM. CAMERA TRACKS IN.				
	KAROL TO ROSA : Thou must be married to no man but me.	2/15	39. 8	44. 8	5. 0
	For I am he am born to tame you Kate.	2/16	46. 6	53. 2	6.12
	To bring you from a wild Kate	2/17	53. 4	56. 8	3. 4
	to a Kate con- formable,	2/18	57. 4	60. 8	3. 4
	SHE TURNS HER HEAD AWAY.				
	KAROL TO ROSA: as other house- hold Kates...	2/19	61.14	66.10	4.12
	HE KISSES HER CHEEK.				
				MUSIC IN 66.12	
	CUT TO				
4 Starts 66.15	C.S. MUSICIAN'S HANDS ON KEYBOARD. CAMERA TILTS UP TO HIS FACE.				
	CUT TO :				
		NO DIALOGUE			

Scene No.	Complete Dialogue	Spot No	Start	End	Ftge
5 Starts 73. 8	M.L.S. MUSICIANS PLAYING IN B.G. OTHER STANDING AROUND IN CIRCLE. ROSA DANCES IN CENTRE WITH YOUNG MEN.				
	CUT TO				
6 Starts 87.12	M.S. ROSA DANCING. OTHERS IN B.G.				
	CUT TO				
7 Starts 96. 1	M.C.S. KAROL CLAPPING. DANCERS MOVE IN IN F.G.				
	CUT TO				
8 Starts 103.10	M.S. ROSA DANCING WITH YOUNG MAN. OTHERS IN B.G.				
	CUT TO				
9 Starts 115. 8	M.S. COUPLE CLAPPING.				
	CUT TO				
10 Starts 119.13	M.C.S. KAROL MOVES L-R & SHOUTS :				
	KAROL Come on - polka! TO ALL:	2/20	123. 0	125.12	2.12
	CUT TO				
11 Starts 125.15	M.WIDE SHOT MUSICIANS.				
	CUT TO :				
12 Starts 129. 3	M.WAIST SHOT ROSA DANCING WITH KAROL.				
	CUT TO :				
13 Starts 136.14	M.L.S. WIDE ANGLE DANCING.				
	CUT TO				
14 Starts 147. 9	M.WIDE SHOT KAROL & ROSA DANCING.				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
15 Starts 157.10	M.WAIST SHOT MUSICIANS. CAMERA TRACKS & PANS L-R OVER THEM.				NO DIALOGUE
	CUT TO				
16 Starts 162.13	M.C.S. ROSA & KAROL DANCING. CAMERA TRACKS & PANS WITH THEM.				NO DIALOGUE
	CUT TO				
17 Starts 178. 5	M.L.S. HIGH ANGLE ROSA & KAROL DANCING. OTHERS STANDING IN CIRCLE AND CLAPPING.				NO DIALOGUE
	CUT TO				
18 Starts 187. 5	M.S. ROSA & KAROL DANCING. CAMERA TRACKS & PANS WITH THEM.				NO DIALOGUE
	CUT TO				
19 Starts 197. 0	M.WAIST SHOT MUSICIANS. CAMERA TRACKS BACK R-L.				NO DIALOGUE
	CUT TO				
20 Starts 199. 4	M.WAIST SHOT ROSA & KAROL.				NO DIALOGUE
	CUT TO				
21 Starts 201.11	C.S. MUSICIAN'S HANDS PLAYING.				NO DIALOGUE
	CUT TO				
22 Starts 203.14	M.C.S. ROSA & KAROL. CAMERA TRACKS & PANS WITH THEM.				NO DIALOGUE
	CUT TO				
23 Starts 208. 3	C.S. MUSICIAN'S HANDS PLAYING DRUMS.				NO DIALOGUE
	CUT TO :				
24 Starts 209.15	M.C.S. ROSA & KAROL. OTHERS IN B.G. HE LIFTS HER UP IN THE AIR. THEY				

Cont.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
24 Cont.	EMBRACE. CLAPPING & CHEERING. THEY PART & HE KISSES HER HANDS. THEY BOW TO EACH OTHER. NO DIALOGUE CUT TO			MUSIC OUT 214.15	
25 Starts 226. 1	INT. CHURCH OF OUR LADY. WADOWICE. EARLY DAY. M.L.S. HIGH ANGLE CHURCH OVER CONGREGATION IN F.G. BACKS TO CAMERA. NO DIALOGUE CUT TO				
26 Starts 232. 4	M.S. FATHER ZARY TURNS TOWARDS CAMERA STANDING BETWEEN TWO ALTAR BOYS. KAROL (AS BOY) ON CAM.L. THEY KNEEL. ZARY STANDS & CROSSES HIMSELF. BOYS ALSO CROSS THEMSELVES. ZARY : In nomine Patris et Filii et Spiritus Sacti, Amen. Introibo ad altare Dei. KAROL: Ad Deum qui laetificat Juvent- utem meam.	2/21 2/22 2/23	240.12 245.10 248. 4	245. 8 247.14 252. 0	4.12 2. 4 3.12
	CUT TO				
27 Starts 252. 5	INT. SACRISTY. M.S. HIGH ANGLE DOWN ONTO ZARY AS HE ENTERS L-R. CAMERA TRACKS BACK AND PANS WITH HIM. HE PUTS DOWN CHALICE CAM.R. THEN TURNS & MOVES BACK R-L. CAMERA PANS WITH HIM TO REVEAL KAROL. ZARY SHAKES HANDS WITH KUZIMER. ZARY TO Karol, Thank you, Kuzimer. KUZIMER :	2/24	263. 8	264.12	1. 4
	HE TURNS TO KAROL.				
	ZARY TO Karol. KAROL :	2/25	267.10	268. 6	0.12
	KAROL HELPS HIM TAKE OFF HIS CAPE ETC.				

Cont.

POPE JOHN PAUL II
Reel Two (1B) Page 7

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
28	M.C.S. KAROL AS HE LOOKS BACK				
Starts	OUT CAM.L AT ZARY TIPPED IN				
334. 9	CAM.L.F.G. HE TURNS AWAY AGAIN.				
	KAROL TO I don't know that				
	ZARY : I'm worthy.	2/36	343.14	345.14	2. 0
	HE GLANCES OUT CAM.L AGAIN.				
	CUT TO				
29	M.C.S. ZARY				
Starts	ZARY TO Nobody knows that -				
346. 1	KAROL: how could they ?	2/37	347. 4	351.12	4. 8
	CUT TO				
30	M.C.S. KAROL.				
Starts	ZARY TIPPED IN CAM.L.F.G.				
352. 3	ZARY OFF You know the world				
	TO KAROL: very little.	2/38	353.10	355.10	2. 0
	HE TAKES DRESS.				
	CUT TO				
31	M.C.S. ZARY				
Starts	ZARY TO We don't miss much				
358.15	KAROL : of life...	2/39	359. 2	360.14	1.12
	HE TAKES OFF BIB.				
	CUT TO				
32	M.C.S KAROL. ZARY TIPPED L.F.G.				
Starts	TAKING OFF BIB.				
361. 3	KAROL TO At times .. I				
	ZARY : have thought of it.	2/40	363.14	369. 2	5. 4
	CUT TO				
32 (A)	M.C.S. ZARY				
Starts	ZARY TO I think there's				
369. 5	KAROL: every indication				
	that God is asking				
	you to serve Him.	2/41	371. 8	376. 0	4. 8
	CUT TO :				
33	M.C.S. KAROL				
Starts	ZARY TIPPED IN L.F.G. AS HE				
376. 3	KISSES BIB & HANDS IT TO KAROL. NO DIALOGUE				
	MUSIC IN				
	377.12				
	CUT TO				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
34	M.C.S. ZARY				
Starts					
387. 2	ZARY TO Ask for guidance KAROL : in your prayers.	2/42	388. 2	390. 2	2. 0
	CUT TO				
35	M.C.S. KAROL				
Starts	ZARY TIPPED L.F.G.				
390. 6	KAROL TO Yes, Father.	2/43	392.10	393. 6	0.12
	ZARY :				
	HE EXITS R-L.				
	CUT TO				
36	EXT. PLAYING FIELDS -				
Starts	EDGE OF WADOWICE. DAY.				
396. 7	M.L.S. ARMY DETACHMENT DRILLING. THEY MOVE R-L TOWARDS CAMERA. HORSEMAN RIDES ACROSS L-R IN F.G. CAMERA TRACKS BACK & PANS WITH MEN.				
	NO DIALOGUE				
	CUT TO				
37	M.S. KAROL & KAROL SR.				
Starts	AD LIB SHOUTS OF ORDERS				
403. 1	IN B.G. KAROL SR. TURNS AND MOVES AWAY.				
	NO DIALOGUE				
	CUT TO				
38	M.L.S. WIDE ANGLE ARMY				
Starts	DETACHMENT DRILLING.				
411. 4	KAROL SR. WALKS TOWARDS CAMERA IN F.G. KAROL TURNS AND FOLLOWS HIM. AD LIB SHOUTS OF ORDERS IN B.G.				
	KAROL SR Twenty years of TO KAROL: army.	2/44	415.12	417.12	2. 0
	After twenty years I said "All right, I shall be pleased to retire if that's what you ask."	2/45	418. 0	426. 0	8. 0
	I smiled when I said it. But I wasn't smiling.	2/46	428.12	432.12	4. 0
					Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
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38

Cont.

MORE AD-LIB SHOUTS OF ORDERS
IN B.G. AS KAROL SR. & KAROL
WALK L-R. CAMERA TRACKS &
PANS WITH THEM.

KAROL TO KAROL SR:	Teodor's going to Warsaw.	2/47	439. 0	441. 0	2. 0
KAROL SR. TO KAROL:	Ah ha what great new decisions has he made for him- self ?	2/48	441. 2	447. 2	6. 0
KAROL TO KAROL SR:	He wants to be a lawyer.	2/49	448. 2	449.14	1.12
	Stefan is going to get married and work a farm.	2/50	451. 8	455. 0	3. 8
	Boguslaw wants to open a shop.	2/51	457. 0	459. 4	2. 4
KAROL SR. TO KAROL:	But Teodor won't find it any easier for Jews in Warsaw.	2/52	461. 6	466. 6	5. 0
KAROL TO KAROL SR:	They're all so sure .. I don't know what I want.	2/53	470. 0	475. 0	5. 0

THEY WALK ON AND THEN STOP.
CAMERA STOPS TRACKING.

CUT TO

KAROL SR. TO KAROL:	Am I in your way?	2/54	482. 8	483.12	1. 4
KAROL TO KAROL SR:	No. No.	2/55	486. 2	486.14	0.12
KAROL SR TO KAROL:	My pension comes to me wherever I go.	2/56	487. 0	490. 4	3. 4

THEY WALK ON L-R.
CAMERA TRACKS WITH
THEM.

KAROL TO KAROL SR:	I just don't know the point where my interests lie.	2/57	493. 2	497.10	4. 8
	I don't know how to decide.	2/58	499.12	501. 8	1.12

Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
38 Cont.	KAROL SR. TO KAROL:				
	Bargain wisely with everything that you en- counter.	2/59	505. 8	509. 0	3. 8
	Hold your faith in God, and don't be afraid to stand out.	2/60	512. 4	518.12	6. 8
	THEY WALK AWAY FROM CAMERA.				
	CUT TO				
39 Starts 521.12	EXT. HIGH IN THE MOUNTAINS. LATE DAY. M.C.S. TEODOR SEATED ON GRASS.				
	TEODOR TO KAROL :				
	Dad'll jingle his keys in his pockets...	2/61	523. 4	526. 0	2.12
	Mother'll cry and rustle her skirts...	2/62	529. 2	531.14	2.12
	CUT TO				
40 Starts 532. 9	M.S. KAROL SEATED FACING CAMERA. OVER TEODOR SEATED IN L.F.G.				
	KAROL TO TEODOR : (imitating Dr.Stanuch)				
	'Teodor Krawick, Cum Laude !'	2/63	535. 0	538.12	3.12
	TEODOR TO KAROL:				
	For what ?	2/64	545.12	546.12	1. 0
	HE GETS UP AND MOVES ACROSS L-R IN F.G. HE WALKS BACK & SITS BESIDE KAROL CAM.R. FACING CAMERA. KAROL POURS DRINK INTO TEODOR'S MUG.				
	TEODOR TO KAROL:				
	Dad and I were talking... did you hear the radio ?	2/65	560. 8	566. 4	5.12
	Hitler wants the Sudetenland.	2/66	568. 4	570. 0	1.12
	CUT TO :				

POPE JOHN PAUL II
Reel Two (1B) Page 11

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
41 Starts 570. 6	M.WAIST SHOT KAROL OVER TEODOR IN R.F.G.				
	KAROL TO TEODOR :				
	It's part of Czechoslovakia. Just over these hills.	2/67	571. 8	575. 8	4. 0
	HE LOOKS AWAY FROM CAMERA.				
	TEODOR TO KAROL :				
	Do you think he'll want something else ?	2/68	576. 8	578. 0	1. 8
	KAROL LOOKS AT TEODOR.				
	KAROL TO TEODOR :				
	Officer Moljek says we have the great- est cavalry in Europe...	2/69	580. 0	583.12	3.12
	TEODOR TO KAROL :				
	Officer Moljek says lots of things.	2/70	584. 4	586. 4	2. 0
	KAROL TO TEODOR:				
	He was drunk that day ...	2/71	590. 2	591. 6	1. 4
	TEODOR TO KAROL:				
	He's the least of it.	2/72	595. 8	596.12	1. 4
	Once, I went over to Stefan's. We're friends.	2/73	601. 4	608. 4	7. 0
	There were some other boys there.	2/74	613. 0	614. 8	1. 8
	They called me 'Jew Boy!'. They tore my coat..	2/75	620.10	626.14	6. 4
	KAROL TO TEODOR :				
	Stefan too ?	2/76	628.10	629.14	1. 4
	TEODOR TO KAROL :				
	Yes, Stefan.	2/77	632. 4	634. 4	2. 0
	KAROL SIGHS.				
	KAROL TO TEODOR:				
	It's ignorance! The exact opposite of what Christ taught.	2/78	637. 4	644. 4	7. 0
	Feel sorry for him. He's ignorant.	2/79	653. 8	659.12	6. 4

Cont.

POPE JOHN PAUL II
Reel Two (1B) Page 12

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
41 Cont.	TEODOR I can't wait TO KAROL: to leave this place.	2/80	664. 6	666.10	2. 4
KAROL LEANS BACK ON HIS ELBOW. CAMERA EASES R-L WITH HIM LOSING TEODOR.					
CUT TO					
42 Starts 673. 5	M.L.S. KAROL & TEODOR. TEODOR TO Well ... not this KAROL : place....	2/81	673. 8	675. 8	2. 0
HE STANDS UP & MOVES AWAY AND ROUND R-L.					
	TEODOR TO not here. KAROL :	2/82	677.12	678.10	0.14
	You've been like a brother to me, Lolek...	2/83	681. 0	683. 8	2. 8
HE HAS NOW SAT DOWN AGAIN BESIDE KAROL.					
	TEODOR TO I mean it... KAROL :	2/84	687. 8	688. 4	0.12
CUT TO					
43 Starts 688. 7	M.C.S. KAROL. HE SCREWS ON TOP OF THERMOS FLASK - THEN CROUCHES UP. CAMERA TILTS UP WITH HIM.				
	KAROL TO You know what TEODOR : I hear ?	2/85	698. 8	699. 8	1. 0
	In Warsaw they don't stare at each other, they're too discreet...	2/86	701. 8	706.12	5. 4
CUT TO :					
44 Starts 706.14	M.C.S. TEODOR. HE SMILES. CUT TO	NO DIALOGUE			
45 Starts 710.14	M.C.S. KAROL. KAROL TO Stare them right TEODOR : in the eye.	2/87	712.14	714.10	1.12
CUT TO :					

POPE JOHN PAUL II
Reel Two (1B) Page 13

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
46	M.C.S. TEODOR.				
Starts					
715. 1	KAROL It is man's (V.O.) actions,	2/88	718. 8	720.10	2. 2
	CUT TO				
47	INT. BOYS' HIGH SCHOOL				
Starts	AUDITORIUM. DAY.				
720.11	M.C.S. KAROL				
	KAROL his conscious				
	TO ALL: acts which we				
	consider today on	2/89	721. 4	727.12	6. 8
	becoming men..				
	that make him				
	what and who he	2/90	728.12	733.12	5. 0
	actually is.				
	CUT TO				
48	M.WAIST SHOT BOYS SEATED				
Starts	FACING CAMERA LOOKING CAM.R.				
733.14	CAMERA TRACKS & PANS L-R OVER				
	BOYS, INCLUDING BANAS, TEODOR				
	& STEFAN.				
	KAROL OFF The fundamental				
	TO ALL : significance of	2/91	734.12	738.12	4. 0
	man's freedom...				
	forces us to see	2/92	739. 2	741.14	2.12
	in freedom ...				
	that special self-				
	reliance which goes	2/93	742. 2	748. 2	6. 0
	together with self-				
	determination.				
	CAMERA TILTS UP & TRACKS				
	L-R TO REVEAL KAROL.				
	KAROL OFF When we search				
	TO ALL : deep into the				
	integral				
	(IN SHOT) structure	2/94	749.10	755.10	6. 0
	of moral conduct,				
	we find within it	2/95	756.10	761. 2	4. 8
	the proper moment				
	of freedom.				
	CUT TO :				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
49 Starts 761. 5	M.L.S. OVER AUDIENCE IN F.G. BACKS TO CAMERA ONTO BOYS SEATED ON PLATFORM IN B.G. WITH KAROL STANDING CAM.R.B.G.				
	KAROL TO ALL: Freedom is not only a moment. It is a condition of happiness.	2/96	763. 2	768.10	5. 8
	CUT TO				
50 Starts 768.10	M.S. ARCHBISHOP ADAM SAPIEHA SEATED WITH FATHER ZARY FACING L.F.G. OTHERS IN B.G.				
	KAROL OFF TO ALL: It forms the roots of man's becoming good or bad by his actions.	2/97	769.10	775.10	6. 0
	CUT TO :				
51 Starts 775.11	M.WAIST SHOT OVER COUPLE IN F.G. ONTO KAROL SR. IN AUDIENCE.				
	KAROL OFF TO ALL: To deprive a man of his freedom	2/98	776.14	779.14	3. 0
	CUT TO				
52 Starts 779.15	M.WAIST SHOT MRS. BANAS, MR. BANAS & ROSA SEATED FACING L.F.G., WITH OTHERS.				
	KAROL OFF TO ALL: ..is to endanger his happiness.	2/99	780. 4	783. 0	2.12
	CUT TO				
53 Starts 783. 7	M.C.S. KAROL KAROL TO ALL: Freedom becomes the root of human morality..	2/100	785. 2	791.10	6. 8
	CUT TO				
54 Starts 792. 1	M.WAIST SHOT ARCH.SAPIEHA & FATHER ZARY - WITH OTHERS. KAROL CONTINUES INAUDIBLY IN B.G.				
	SAPIEHA TO SARY: That boy. Do you think we would ever make a priest of him ?	2/101	792.10	797.14	5. 4 Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
54 Cont.	ZARY TO SAPIEHA: I really don't know. I don't think so.	2/102	800. 2	805. 2	5. 0
	He's in love with the theatre and he's enrolled in Polish literature at Oo-Yat in Cracow.	2/103	807. 8	814.12	7. 4
	He's moving there with his father.	2/104	817. 0	818.12	1.12
	SAPIEHA TO ZARY: A very great pity.	2/105	821.12	823. 0	1. 4
	CUT TO				
55 Starts 823. 7	INT. BANAS' DAIRY-CAFE - WADOWICE. DAY. M.L.S. ACROSS CAFE OVER UPSIDE DOWN CHAIRS IN F.G. DOOR IN B.G. OPENS. BOYS RUN IN. CAMERA TILTS UP AS THEY MOVE TOWARDS CAMERA - KAROL, STEFAN, TEODOR & BANAS.				
	BANAS TO ALL : I did it ! They laid their traps for me, boys, but I did it ! I've milked my last cow	2/106	824. 8	831.12	7. 4
	KAROL TO BANAS : Till morning, you have.	2/107	832. 0	833. 4	1. 4
	BANAS TO ALL : This is going to be a party ! Who's for it ?	2/108	833.14	835.14	2. 0
	CHEERS.				
	CUT TO				
56 Starts 838. 5	M.S. THE FOUR BOYS MOVE AWAY FROM CAMERA TO TABLE. BANAS CAM.L FACING THE OTHER THREE IN CAM.R.				
	KAROL TO BANAS: What's on the menu?	2/109	840. 0	841. 8	1. 8

Cont.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
56 Cont.	CAMERA TRACKS R-L WITH BANAS AS HE TAKES DOWN GLASSES.				
	TEODOR OFF Bull's Blood. TO ALL :	2/110	842. 4	843. 4	1. 0
	HE TURNS & MOVES BACK TO BOYS. CAMERA PANS WITH HIM.				
	BANAS You'll take beer TO ALL: and like it.	2/111	844. 6	846. 6	2. 0
	KAROL Zywiec. TO ALL :	2/112	847. 2	848. 0	0.14
	TEODOR Me, too. TO ALL :	2/113	848.12	849. 8	0.12
	STEFAN Vodka. TO ALL :	2/114	849. 8	850. 8	1. 0
	BANAS TO Hm Vodka ? STEFAN : Here's what you'll have.	2/115	850.12	854. 8	3.12
	HE PICKS UP CABBAGE & THROWS IT TO STEFAN. KAROL & TEODOR TRY TO GET THE CABBAGE. STEFAN THROWS IT ON GROUND & THEY RUN L-R AWAY FROM CAMERA KICKING IT LIKE A BALL DOWN ROOM. CAMERA PANS WITH THEM.				
	CUT TO				
57 Starts 864. 2	M.S. BANAS POURS OUT DRINKS. AD LIB SHOUT FROM THE OTHER THREE BOYS. HE LOOKS DOWN AS HE PICKS UP CLOTH AND REACTS.				
	NO DIALOGUE				
	CUT TO				
58 Starts 874.12	C.S. MOLJEK'S REVOLVER IN DRAWER. AD LIB SHOUT IN B.G. OFF. BANAS' HAND COMES IN CAM.R. & PICKS UP REVOLVER.				
	NO DIALOGUE				
	CUT TO				
59 Starts 884. 5	M.L.S. THREE BOYS PLAYING WITH CABBAGE. AD LIB SHOUTS. CUT TO :				
	NO DIALOGUE				

POPE JOHN PAUL II
Reel Two (1B) Page 17

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
60 Starts 888. 7	M.WAIST SHOT BANAS, REVOLVER IN R.HAND, FACING L.F.G.				
	BANAS I'm Moljek... TO ALL : listen !	2/116	889. 8	892. 4	2.12
	HE POINTS REVOLVER OUT CAM.L.				
	CUT TO				
61 Starts 892. 8	M.L.S. KAROL, STEFAN & TEODOR OVER BANAS IN R.F.G. POINTING REVOLVER TOWARDS THEM.				
	BANAS We beat the Germans TO ALL: in nineteen-eight- een,	2/117	894. 8	897.12	3. 4
	we beat the Russians in twenty,	2/118	898.12	900.12	2. 0
	CUT TO				
62 Starts 901. 0	M.WAIST SHOT BANAS POINTING REVOLVER OUT L.F.G.				
	BANAS The devil sends TO ALL : them for us !	2/119	901.12	904. 0	2. 4
	We'll blow them away like cobwebs in the wind !	2/120	905. 6	911. 2	5.12
	HE FIRES REVOLVER.				
	CUT TO				
63 Starts 911. 9	C.S. WINDOW BREAKING WITH BULLET.				
	NO DIALOGUE				
	CUT TO				
64 Starts 912.11	M.C.S. KAROL TURNS TOWARDS CAMERA REACTING.				
	NO DIALOGUE				
	CUT TO				
65 Starts 913.15	M.WAIST SHOT BANAS POINTING REVOLVER OUT CAM.L. MR. AND MRS. BANAS ENTER IN R.B.G.				
	NO DIALOGUE				
	CUT TO				
66 Starts 917. 3	M.L.S. KAROL, STEFAN & TEODOR OVER BANAS IN R.F.G. BANAS EXITS CAM.R.				
	NO DIALOGUE				
	CUT TO				

POPE JOHN PAUL II
Reel Two (1B) Page 18

<u>Scene</u> <u>No</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
67	M.S. BANAS BETWEEN HIS				
Starts	FATHER & MOTHER.				
923. 0	MR. BANAS THROWS REVOLVER				
	BACK INTO DRAWER AS HE				
	SPEAKS.				
	MR. BANAS Moljek... is a				
	TO ALL : fool.	2/121	923.12	928. 8	4.12
					MUSIC IN
					928. 9
	CUT TO				
68	M.C.S. KAROL.				
Starts	HE TURNS AWAY AND LOOKS				
929. 3	AT WINDOW IN B.G.				NO DIALOGUE
	CUT TO				
69	C.S. BROKEN WINDOW.				NO DIALOGUE
Starts					
931. 8	CUT TO				
70	M.C.S. KAROL BACK TO CAMERA.				MUSIC OUT
Starts	HE TURNS AND LOOKS OUT R.F.G.				937.14
932.15					
	FADE OUT :				
	<u>END OF REEL TWO (1B)</u>				
	NUMBER OF INSERTS : Nil.				
	Footage from end of 2/121 to last Action Frame..			10.12	
	Footage from 0.0 to last Action Frame.....			939. 4	

" POPE JOHN PAUL II "

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the First Frame
which is 3. 0 before the
first Clear Cut, Scene 2.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
1	BLACK FRAMES.	NO DIALOGUE			
Starts 0. 0	FADE IN				
2	M.C.S. KAROL.			MUSIC IN	
Starts 3. 0	Title in at 3. 0			3. 0	
	<u>POPE JOHN PAUL II</u>	NO DIALOGUE			
	FADE OUT			MUSIC OUT :	
3	COMMERCIAL			10. 7	
Starts 10. 8	BREAK.	NO DIALOGUE			
	FADE IN				
4	M.C.S. KAROL.				
Starts 13. 8	Title in at 13. 8				
	<u>POPE JOHN PAUL II</u>	NO DIALOGUE			
	FADE OUT				
5	BLACK FRAMES	NO DIALOGUE			
Starts 21. 0	FADE IN				
6	EXT. EPISCOPAL PALACE -				
Starts 24. 0	CRACOW. DAY.				
	M.L.S. HIGH ANGLE CAR DRIVES				
	L-R TOWARDS CAMERA. CAMERA				
	TRACKS BACK & TILTS DOWN WITH				
	IT.				

Title in at 28.14

CRACOW
October 1978

Cont

POPE JOHN PAUL II
Reel Three (2A) Page 2

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
6					
Cont.	CAMERA DRIVES OUT R-L IN F.G. UNDER BALCONY. CAMERA TRACKS R-L & TILTS UP ONTO CAR DRIVING BACK INTO SHOT & AWAY FROM CAMERA. IT STOPS OUT- SIDE PALACE.				
					NO DIALOGUE
	CUT TO				
7	M.C.S. CAR STOPS IN F.G.				
Starts	STARZYNSKI GETS OUT AWAY				
42. 2	FROM CAMERA & CLOSES CAR DOOR. HE WALKS R-L ALONG BESIDE CAR. CAMERA TRACKS & PANS WITH HIM. HE WALKS AWAY PAST PIASECKI & FRANCISZEK, WHO TURN AND WATCH HIM RUN AWAY FROM CAMERA UP STEPS.				
					NO DIALOGUE
	CUT TO				
8	INT. EPISCOPAL PALACE -				
Starts	KAROL'S STUDY. DAY. M.L.S.				
64. 9	ACROSS STUDY ONTO KAROL. THERE IS A KNOCK ON THE DOOR. THE DOOR OPENS AND KUCZKOWSKI ENTERS. HE CLOSSES THE DOOR AND WALKS FORWARD TO KAROL.				
	KUCZKOWSKI Skarzynski is				
	TO KAROL: here.	3/1	76. 4	78. 8	2. 4
	KAROL TO Oh.	3/2	79. 0	79. 8	0. 8
	KUCZKOWSKI:				
	KUCZKOWSKI I told him you				
	TO KAROL: were on your way				
	to the airport.	3/3	80. 0	82.12	2.12
	KAROL WALKS TOWARDS CAMERA WITH NEWSPAPER. KUCZKOWSKI FOLLOWS HIM. THEY STOP IN F.G. BY TABLE AS KAROL PUTS PAPERS IN BAG. CAMERA EASES ONTO THEM.				
	KUCZKOWSKI He is the govern-				
	TO KAROL: ment's minister				
	for Church affairs.	3/4	88. 4	91. 4	3. 0
	He says it's				
	important. I told				
	him five mintues.	3/5	93.12	97.12	4. 0
					Cont.

POPE JOHN PAUL II
Reel Three (2A) Page 3

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
8					
Cont.	KAROL TO KUCZKOWSKI: All right - five minutes.	3/6	98. 8	101. 4	2.12
	HE TAKES OFF HIS GLASSES, TURNS & WALKS AWAY FROM CAMERA WITH KUCZKOWSKI. THEY START TO EXIT THROUGH DOORWAY IN B.G.				
	CUT TO				
9	INT. EPISCOPAL PALACE - RECEPTION ROOM. DAY. M.WAIST SHOT SKARZYNSKI FACING CAM.L LOOKING OUT OF WINDOW. HE TURNS & LOOKS OUT CAM.R. AT SOUND OF DOOR OPENING OFF.				
Starts 106.11					
	SKARZYNSKI Eminence. TO KAROL:	3/7	109.12	110.12	1. 0
	HE STARTS TO WALK L-R. CAMERA TRACKS & PANS WITH HIM.				
	KAROL OFF TO Minister. SKARZYNSKI :	3/8	111. 8	112. 8	1. 0
	HE WALKS AWAY FROM CAMERA TOWARDS KAROL & KUCZKOWSKI NOW REVEALED IN B.G. CAMERA EASES L-R.				
	SKARZYNSKI You got my note TO KAROL: of sympathy...	3/9	114. 0	116. 4	2. 4
	THEY SHAKE HANDS.				
	KAROL TO SKARZYNSKI: Yes, yes, I did. Thank you, thank you.	3/10	116. 6	118.14	2. 8
	SKARZYNSKI I do remind you TO KAROL: that your late Pope Paul ...	3/11	120. 2	123.14	3.12
	stood ready to serve Polish society with the fullest cooperation of the church.	3/12	124. 0	129. 8	5. 8
	KAROL TO SKARZYNSKI: Mm though the Polish Government is still not er	3/13	129.10	135. 2	5. 8
					Cont

POPE JOHN PAUL II
Reel Three (2A) Page 4

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
9					
Cont.	KAROL TO SKARZYNSKI: ready to grant full legal rights to the Church.	3/14	135. 4	140. 0	4.12
	SKARZYNSKI TO KAROL : It is the hope of the government, always, that through mutual understanding	3/15	140.12	146. 8	5.12
	er we can deepen the questions...	3/16	147.10	150.10	3. 0
	KAROL TO SKARZYNSKI: Mm plenty of soft words, few concrete results.	3/17	150.12	154.12	4. 0
	KUCZKOWSKI TO BOTH : The Cardinal has to be at the airport in less than an hour..	3/18	155. 4	159. 0	3.12
	SKARZYNSKI TO KUCZKOWSKI : Monsignor.	3/19	159. 9	160. 9	1. 0
	HE TAKES KAROL'S ARM & THEY WALK L-R TOWARDS CAMERA. CAMERA TRACKS IN ON THEM.				
	SKARZYNSKI TO KAROL: Er Eminence, you have, I do believe,	3/20	161.12	168. 4	6. 8
	heard of the revival of the Flying University ?	3/21	168.14	173.14	5. 0
	THEY STOP IN F.G. KAROL OVER SKARZYNSKI IN L.F.G. BACK TO CAMERA.				
	KAROL TO SKARZYNSKI: Which teaches things the government would prefer it not to.	3/22	174.14	179. 2	4. 4
	SKARZYNSKI TO KAROL: Meetings in private rooms, often as many as a hundred and fifty...	3/23	179.12	184.12	5. 0
	KAROL TO SKARZYNSKI: So many ?	3/24	185. 0	185.14	0.14
	CUT TO				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
10	M.WAIST SHOT SKARZYNSKI OVER Starts KAROL IN R.F.G. BACK TO CAMERA. 186. 2				
	SKARZYNSKI We have it on good TO KAROL : authority that your bishops pledge their support, at your encouragement...	3/25	187. 8	194. 0	6. 8
	CUT TO				
11	M.WAIST SHOT KAROL OVER Starts SKARZYNSKI IN L.F.G. 194. 2				
	KAROL TO A nation has the SKARZYNSKI: right to learn the objective truth about itself.	3/26	195. 0	199.12	4.12
	Why, for example, do the history books make no ref- erence to the ..	3/27	199.14	205.10	5.12
	Nineteenth-Century Russian occupation; or the Nazi-Russian pact of 1939 ?	3/28	205.14	212. 2	6. 4
	CUT TO				
12	M.WAIST SHOT SKARZYNSKI Starts OVER KAROL IN R.F.G. 213. 1				
	SKARZYNSKI These are not TO KAROL : Church matters...	3/29	213.10	215. 6	1.12
	CUT TO				
13	M.WAIST SHOT KAROL OVER Starts SKARZYNSKI. 215. 9				
	KAROL TO If society is so SKARZYNSKI: constituted as to prevent the people from achiev- ing knowledge of themselves, the Church must step in.	3/30	216. 2	223.10	7. 8
	CUT TO				
14	M.WAIST SHOT SKARZYNSKI Starts OVER KAROL IN R.F.G. AS HE 223.12 TURNS & EXITS CAM.R.				

POPE JOHN PAUL II
Reel Three (2A) Page 6

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
14 Cont.	SKARZYNSKI STEPS FORWARD L-R & STOPS.				
	SKARZYNSKI TO KAROL: May I remind you that many of these dissidents are atheists, not Catholics...	3/31	224. 6	231. 2	6.12
	CUT TO				
15 Starts 231. 6	M.C.S. KAROL BACK TO CAMERA - HE TURNS & LOOKS OUT L.F.G.				
	KAROL TO SKARZYNSKI: They are Poles. And Poles have been in the Church's hands for a thou- sand years before Communism.	3/32	234. 6	235.14	1. 8
		3/33	238. 6	243. 8	5. 2
	CUT TO				
16 Starts 243. 9	M.S. SKARZYNSKI WALKING AWAY FROM CAMERA L-R. CAMERA TRACKS & PANS WITH HIM TO KAROL & KUCZKOWSKI.				
	SKARZYNSKI TO KAROL: Eminence ... the police do not like the new development.	3/34	243.12	248. 4	4. 8
	HE WALKS ON L-R PAST THEM & DOWN TOWARDS R.F.G. HE STOPS FACING CAM.L.				
	SKARZYNSKI TO KAROL: Householders on which premises these lectures are given ...	3/35	249.14	254. 2	4. 4
	will be arrested and fined as much as a month's salary.	3/36	256. 8	260. 0	3. 8
	KAROL TO SKARZYNSKI: On what grounds?	3/37	261.10	262.10	1. 0
	CUT TO				
17 Starts 262.14	M.WAIST SHOT SKARZYNSKI				

Cont

POPE JOHN PAUL II
Reel Three (2A) Page 7

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
17 Cont.	SKARZYNSKI TO KAROL: That the over-crowding contra-venese safety and health regulations.	3/38	263.12	268. 4	4. 8
CUT TO					
18 Starts 268. 8	M.WAIST SHOT KAROL & KUCZKOWSKI, FACING CAMERA.				
	KAROL TO SKARZYNSKI: But there's no such violation if meetings are held in church.	3/39	270. 2	273.14	3.12
	KAROL TO KUCZKOWSKI: See what we can make available.	3/40	275. 4	276.12	1. 8
	KAROL TO SKARZYNSKI: I have my flight.	3/41	276.14	278. 2	1. 4
HE TURNS AWAY TO DOOR.					
CUT TO					
19 Starts 278.10	M.C.S. SKARZYNSKI. HE TURNS AWAY FROM CAMERA PUTS ON HIS HAT & WALKS L-R AWAY.				
	SKARZYNSKI TO KAROL : You're a very vigorous and critical adver-sary, Eminence.	3/42	279. 6	284. 2	4.12
CAMERA TRACKS BACK AS HE MOVES AWAY.					
	SKARZYNSKI TO KAROL: Your ties with the ruling moder-ates in the Vatican give weight to your authority.	3/43	286. 4	292.12	6. 8
HE HAS TURNED & STANDS IN B.G. LOOKING TOWARDS CAMERA.					
	SKARZYNSKI TO KAROL: But I'm reminded of another time, not so long ago,	3/44	294. 8	298. 4	3.12
	when neither you nor the Church of Poland had the support of Rome that you have now.	3/45	298. 6	304.10	6. 4
CUT TO :					

POPE JOHN PAUL II
Reel Three (2A) Page 8

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
20	M.L.S. KAROL & KUCZKOWSKI				
Starts					
304.15	SKARZYNSKI It is my under- OFF TO standing that KAROL: the threat of the archconser- vatives regain- ing control	3/46	306. 2	312.14	6.12
	is very real.	3/47	313. 0	315. 8	2. 8
	CUT TO				
21	M.C.S. SKARZYNSKI				
Starts					
315. 9	SKARZYNSKI I should try not TO KAROL: to hurt people's feelings.	3/48	317. 2	320.14	3.12
	HE EXITS R-L.				
	CUT TO				
22	EXT. EPISCOPAL PALACE -				
Starts	PALACE ENTRANCE - DAY.				
322.14	M.L.S. TOWARDS ENTRANCE AS FRANCISZEK & LUZKOWSKI COME DOWN STEPS TOWARDS CAMERA, FOLLOWED BY KAROL & SISTER JADWIGA.				
	SIS.JADWIGA Now you have TO KAROL : your ticket.	3/49	326. 4	327.12	1. 8
	FRANCISZEK & LUZKOWSKI EXIT IN R.F.G. KAROL & SIS.JADWIGA MOVE ROUND BONNET OF CAR IN F.G.				
	SIS.JADWIGA You'll be having TO KAROL : dinner tonight with Jerzsy and Anna Loparicz, and Father Gora of the Polish College, in Rome.	3/50	330. 2	337.14	7.12
	Father Gora will meet you at the airport.	3/51	338. 6	340.10	2. 4
	THEY STOP IN F.G.				

Cont

POPE JOHN PAUL II
Reel Three (2A) Page 9

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
22					
Cont.	KAROL TO And if he doesn't SIS. JADWIGA: I know what to do.	3/52	340.12	343. 8	2.12
	Come faccio per andare a Roma ?	3/53	343.10	347.10	4. 0
	HE TURNS AWAY TO CAR AND GETS IN.				
	SIS. JADWIGA Have a good flight. TO KAROL:	3/54	349. 2	350.10	1. 8
	CAMERA TRACKS BACK AS FRANCISZEK CLOSES THE CAR DOORS.				
	CUT TO				
23	INT. JET-LINER. M.WAIST SHOT KAROL SEATED FACING CAM.L. CAMERA TRACKS SLOWLY IN.				NO DIALOGUE
Starts 354. 5					
	CUT TO				
24	EXT. SKY. C.S. NOSE OF PLANE.				NO DIALOGUE
Starts 372.10					
	CUT TO				
25	M.L.S. SQUADRON OF GERMAN STUKAS. CAMERA PANS L-R WITH THEM.				NO DIALOGUE
Starts 375. 3					
	CUT TO				
26	M.S. PLANE FLYING L-R.				NO DIALOGUE
Starts 378. 4					
	CUT TO				
27	M.S. PLANES FLYING L-R.				NO DIALOGUE
Starts 381. 4					
	CUT TO				
28	M.L.S. PLANES.				NO DIALOGUE
Starts 386. 6					
	CUT TO				
29	C.S. BOMBS DROPPING FROM PLANE.				NO DIALOGUE
Starts 389. 2					
	CUT TO				
30	M.L.S. PLANE FLIES UP OUT OF SHOT.				NO DIALOGUE
Starts 390.11					
	CUT TO :				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
31	M.L.S. AERIAL SHOT.				
Starts					
393. 0	CUT TO				
32	EXT. CRACOW. EARLY. DAY.				
Starts	M.S. ACROSS STREET.				
395. 4					
Title in at 396. 8					
	CRACOW				
	September 1 1939				
	SOUND OF BOMBS DROPPING OFF.				NO DIALOGUE
	CUT TO				
33	INT. WAWEL CATHEDRAL.				
Starts	L.S. CATHEDRAL.				
401. 8	SOUND OF BOMBS OFF.				NO DIALOGUE
	CUT TO				
34	M.L.S. PRIEST WALKS DOWN				
Starts	FROM ALTAR. SOUND OF BOMBS				
408. 0	OFF. HE IS JOINED BY ALTAR				
	BOY. CAMERA TRACKS BACK &				
	PANS R-L WITH THEM. THEY				
	STOP: THEN CONTINUE R-L.				
	THEY MOVE AWAY FROM CAMERA				
	TO MAN KNEELING. CAMERA PANS				
	L-R & NOW HOLDS ON KAROL				
	KNEELING IN L.F.G. HE				
	REACTS TO SOUND OF BOMBS				
	FALLING OFF.				NO DIALOGUE
	CUT TO				
35	EXT. TYNIECKA MARKET.				
Starts	M.WIDE SHOT. TWO FIREMEN				
453. 6	HOSING DOWN BURNING CAR IN				
	CAM.R.B.G. AD LIB SHOUTS				
	IN B.G. KAROL WALKS IN				
	L-R IN L.F.G. AND AWAY FROM				
	CAMERA. CAMERA TRACKS & PANS				
	WITH HIM PAST BURNING BUILDINGS				
	ETC.				NO DIALOGUE
	CUT TO				
36	M.S. KAROL WALKS L-R TOWARDS				
Starts	CAMERA.				
487.13					

Cont.

POPE JOHN PAUL II
Reel Three (2A) Page 11

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
36					
Cont.	V.O. Watch that beam.	3/55	488. 8	490. 0	1. 8
CAMERA TRACKS BACK & PANS WITH KAROL. HE STOPS IN F.G.					
CUT TO					
37	M.L.S. KAROL WALKING L-R. CAMERA TRACKS & PANS WITH HIM. CAMERA TRACKS L-R OFF HIM & ONTO AMBULANCE AS INJURED ARE CARRIED TO BACK ON STRETCHERS.				
Starts					
497. 6					
NO DIALOGUE					
CUT TO :					
38	INT. WOJTYLA APT./HALL. DAY. M.S. HIGH ANGLE DOWN ONTO KAROL CLIMBING UP TO CAMERA. CAMERA TRACKS & PANS R-L WITH HIM. HE TURNS & MOVES TO DOOR IN B.G. RADIO OFF IN B.G.				
Starts					
515. 6					
NO DIALOGUE.					
CUT TO :					
39	INT. WOJTYLA APT. M.S. DOOR IN B.G. OPENS & KAROL ENTERS. RADIO IN B.G. CAMERA PANS L-R WITH HIM.				
Starts					
532. 5					
RADIO ..the industrial area has been completely destroyed by last evening's bombing attack.					
V.O.:					
		3/56	538. 6	543.10	5. 4
KAROL MOVES AWAY FROM CAMERA INTO ROOM. HE PUTS THINGS ON TABLE, THEN WALKS BACK L-R TO CAMERA.					
RADIO And fires are still burning.					
V.O.:					
		3/57	544.10	546. 6	1.12
CAMERA TRACKS OVER WALL IN F.G. AS KAROL EXITS INTO LIVING ROOM. RADIO CONTINUES IN B.G. KAROL SR. IS REVEALED SEATED IN B.G. KAROL RE-ENTERS SHOT. RADIO IS TURNED OFF.					
KAROL TO I couldn't find					
KAROL SR: much. It's getting harder every day.					
		3/58	550.14	554.10	3.12

Cont

POPE JOHN PAUL II
Reel Three (2A) Page 12

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
39 Cont.	KAROL SR. TO KAROL: Horses against tanks, lances against cannon.	3/59	557.14	563.14	6. 0
KAROL SR. WALKS DOWN TO F.G. R-L BEHIND KAROL.					
	KAROL SR. TO KAROL: Our air force destroyed in two days.	3/60	564.10	567.14	3. 4
	What's happening to Warsaw defies description.	3/61	572. 2	575. 6	3. 4
	I'll get some breakfast.....	3/62	578.10	579.14	1. 0
HE EXITS R-L.					
	KAROL TO KAROL SR: Well you eat what I brought. I left it in the kitchen.	3/63	581. 0	584. 4	3. 4
HE WALKS R-L. CAMERA TRACKS WITH HIM. HE EXITS OUT OF ROOM.					
	KAROL OFF TO KAROL SR: I'll get something at the University.	3/64	585. 4	587. 8	2. 4
KAROL SR. IS NOW REVEALED IN KITCHEN IN B.G.					
	KAROL SR. OFF TO KAROL: Well yes (IN SHOT) but what ?	3/65	587.10	588.14	1. 4
KAROL WALKS IN R-L.					
	KAROL TO KAROL SR: Oh Juliusz always has something.	3/66	590. 0	592. 4	2. 4
HE MOVES AWAY IN B.G.					
	KAROL SR. TO KAROL: Huh what's the name of that play the two of you did ?	3/67	594.14	599. 6	4. 8
	You were very good.	3/68	600. 0	601. 4	1. 4
	It was good we came to Cracow and that you go to the University.	3/69	604.10	609.14	5. 4
Cont					

POPE JOHN PAUL II
Reel Three (2A) Page 13

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
39 Cont.	KAROL TO KAROL SR: I'm going to be late.	3/70	610. 4	611.12	1. 8
	KAROL SR. TO KAROL: You really do toe the mark to that one Professor.	3/71	613. 0	617. 0	4. 0
	KAROL TO KAROL SR: Grabowski ?	3/72	617. 2	618. 2	1. 0
	KAROL SR - Yes. TO KAROL:	3/73	618. 4	619. 4	1. 0
	Let's say the Rosary before you go.	3/74	621. 8	623.12	2. 4
HE TURNS AND TAKES ROSARY OFF WALL IN B.G. THEN THEY BOTH KNEEL. THEY CROSS THEMSELVES.					
	KAROL SR: In the name of the Father, the Son and the Holy Ghost. Amen.	3/75	633. 4	636. 4	3. 0
CUT TO					
40 Starts 636. 9	M.S. KAROL SR. KNEELING FACING CAMERA - OVER KAROL KNEELING R.F.G. FACING CAM.L. CAMERA TRACKS SLOWLY IN ON THEM.				
	KAROL SR: I believe in God, the Father Almighty, creator of Heaven and Earth...	3/76	639. 6	643.10	4. 4
	and in Jesus Christ, His only Son, our Lord,	3/77	645. 8	649. 0	3. 8
	who was conceived of the Holy Ghost born of the Virgin Mary..	3/78	651.10	656. 6	4.12
	suffered under Pontius Pilate, was crucified, died and buried..	3/79	658. 0	663. 0	5. 0

Cont.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
40 Cont.	SOUND OF COLUMN OF SOLDIERS MARCHING HEARD OFF. CAMERA HOLDS ON C.S. KAROL.				
	CUT TO				
41 Starts 678. 3	EXT. UNIVERSITY. C.S. SIG READING : "UNIVERSITÄT GESCHLOSSEN UNIWERSYTET ZAMKNIETY DIE KOMMANDANTUR. CAMERA TRACKS BACK TO M.L.S. GERMAN SOLDIERS ON DUTY OUTSIDE UNIVERSITY. GERMAN VEHICLE PASSES IN F.G. CUT TO				
					NO DIALOGUE
42 Starts 702. 1	INT. KAROL'S APT. C.S. ROSA'S HANDS POURING DRINK. CUT TO				
					NO DIALOGUE
43 Starts 704. 9	M.S. KAROL SEATED AT TABLE FACING CAM.L. ROSA STANDING R.B.G. POURING DRINK FROM BOTTLE & THEN DRINKING FROM GLASS. KAROL TO When did you start ROSA : to drink ?				
		3/80	706. 6	708.10	2. 4
	Ah yes, with Marek and his friends.	3/81	711. 8	716. 4	4.12
	ROSA WALKS R-L BEHIND KAROL.				
	ROSA TO I used to drink KAROL : with them,				
		3/82	717.12	719. 8	1.12
	SHE PUFFS CIGARETTE. CAMERA TRACKS & PANS R-L WITH HER, LOSING KAROL.				
	ROSA TO now I like to KAROL : do it here.				
		3/83	723.10	726. 2	3. 8
					Cont

POPE JOHN PAUL II
Reel Three (2A) Page 15

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
43					
Cont.	KAROL OFF In hiding.. TO ROSA:	3/84	726.12	728. 0	1. 4
	SHE TURNS IN M.C.S. & LOOKS OUT CAM.R.				
	ROSA TO Then I can feel KAROL : I'm being in two worlds, as it were ...	3/85	729. 6	734.10	5. 4
	SHE LOOKS AWAY.				
	ROSA TO I can't say it... KAROL :	3/86	735.14	737. 6	1. 8
	SHE SITS BELOW CAMERA.				
	CUT TO				
44	M.WAIST SHOT KAROL.				
Starts 737.13	KYDRYNSKI What do you mean? OFF TO ROSA:	3/87	739. 4	740. 4	1. 0
	CUT TO				
45	M.S. ROSA SEATED AT TABLE WITH JULIUSZ KYDRYNSKI, TADEUSZ KWIATKOWSKI & HIS WIFE, ZOFIA, SEATED BEHIND ROSA - OVER KAROL IN R.F.G. BACK TO CAMERA. KYDRYNSKI STANDS.				
Starts 740. 5	KYDRYNSKI It's a valid TO ROSA: response from a woman in a state of decline..	3/88	740. 6	744. 2	3.12
	CUT TO				
46	M.C.S. ROSA OVER KYDRYNSKI R.F.G.				
Starts 744. 3	ROSA TO There is a saying KYDRYNSKI: somewhere, Juliusz, that a man writes a woman to excuse his own failures.	3/89	744. 4	750.12	6. 8
	CUT TO				
47	M.WAIST SHOT KAROL				
Starts 751. 0	KAROL It's wrong, she's TO ALL: right !	3/90	751.14	754. 2	2. 4
	CUT TO				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
48	M.S. ROSA & OTHERS OVER Starts 754. 6				
	KAROL IN R.F.G.				
	ROSA TO Reason at last ! ALL :	3/91	754.12	756. 8	1.12
	KWIATKOWSKI STANDS.				
	KYDRYNSKI The violins write TO ALL : the concerto !	3/92	757. 2	759.10	2. 8
	KYDRYNSKI SITS.				
	ROSA TO Why are we doing ALL : this anyway ?	3/93	762.10	764.10	2. 0
	SHE STUBS OUT CIGARETTE.				
	KAROL TO We're doing it ROSA: because there's nothing else we can do.	3/94	766. 6	769. 6	3. 0
	KWIATKOWSKI We're doing it TO ALL : because we have a play to put on.	3/95	769.12	772. 8	2.12
	KAROL STANDS & EXITS IN R.F.G.				
	ROSA TO Where ? The Germans KWIATKOWSKI: have taken our theatre.	3/96	772.12	777. 0	4. 4
	CUT TO				
49	M.S. KAROL WALKING L-R Starts 777. 5				
	AWAY FROM CAMERA & STOPS.				
	ROSA OFF TO they've closed KWIATKOWSKI the University.	3/97	778. 0	780. 8	2. 8
	KWIATKOWSKI They've agreed to OFF TO ROSA discuss reopening.	3/98	780.10	783. 1	2. 7
	CUT TO :				
50	M.S. ROSA & OTHERS.				
Starts 783. 2	ZOFIA They've called the TO ALL: faculty to meet with them at seven o'clock in the morning.	3/99	783. 8	788. 4	4.12
					Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
50 Cont.	KYDRYNSKI Do you still TO ALL : think they're going to debate it ?	3/100	788. 6	791. 2	2.12
	KWIATKOWSKI What threat are TO KYDRYNSKI students and teachers to them ?	3/101	791. 4	794. 0	2.12
	KYDRYNSKI Look they are TO ALL : not going to reopen the University.	3/102	794. 6	797.14	3. 8
	ZOFIA TO Then why do they KYDRYNSKI: call the faculty?	3/103	798. 8	801. 4	2.12
	CUT TO				
51 Starts 801. 5	M.C.S. KAROL. HE LOOKS OUT L.F.G.				NO DIALOGUE
	CUT TO				
52 Starts 804.13	M.C.S. ROSA. OTHERS IN B.G. ROSA TO The waiting.... ALL :	3/104	807.10	808.10	1. 0
	CUT TO				
53 Starts 809. 7	M.C.S. KAROL ROSA OFF Not knowing what TO ALL : they're going to do with us !	3/105	811. 2	813.10	2. 8
	KWIATKOWSKI Karol... OFF TO KAROL	3/106	815. 6	815.14	0. 8
	CUT TO				
54 Starts 816. 6	M.C.S. KWIATKOWSKI KWIATKOWSKI you turn to her. TO KAROL: You have the next line.	3/107	816.12	819. 4	2. 8
	HE EXITS R-L.				
	CUT TO				
55 Starts 819. 8	M.S. KAROL HE TURNS & WALKS R-L TOWARDS CAMERA. CAMERA EASES R-L WITH HIM. HE LEANS TOWARDS L.F.G.				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
55 Cont.	KAROL TO ROSA: Don't give up. Anyone is capable of that.	3/108	828. 2	832. 6	4. 4
	CUT TO				
56 Starts 832.11	M.C.S. ROSA. OTHERS IN B.G. KAROL OFF TO ROSA: I don't know these new people, their thoughts: but I know what we are ...	3/109	834. 4	841. 4	7. 0
	CUT TO				
57 Starts 841. 8	C.S. KAROL KAROL TO ROSA: That's the import- ant thing -- not to forget, a year from now, what we used to be.	3/110	842.10	849. 6	6.12
	CUT TO				
58 Starts 849.13	M.C.S. ROSA. OTHERS BEHIND HER. KWIATKOWSKI LOOKS AT HIS SCRIPT. ROSA LOOKS OUT CAM.R.				NO DIALOGUE
	CUT TO				
59 Starts 852. 5	M.C.S. KYDRYNSKI KWIATKOWSKI That's not in the OFF TO ALL: play ...	3/111	852.14	854. 6	1. 8
	CUT TO				
60 Starts 855. 0	M.C.S. ROSA. OTHERS BEHIND HER. SHE STANDS UP. CAMERA TILTS UP WITH HER & TRACKS BACK AS SHE THROWS HER ARMS ROUND KAROL'S NECK. THEY PART AND GAZE AT ONE ANOTHER. SOUND OF KNOCKING ON DOOR OFF.				NO DIALOGUE
	CUT TO :				
61 Starts 867. 1	INT. WOJTYLA APT. M.C.S. KAROL MOVES IN L-R AND AWAY TO DOOR IN B.G. KNOCKING ON DOOR OFF. HE STOPS AND THEN TURNS,				

MUSIC IN
842. 8

MUSIC OUT
866. 9

Cont.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
61					
Cont.	MOVING BACK R-L. CAMERA EASES WITH HIM REVEALING KAROL SR. IN BED IN B.G. KAROL HURRIES AWAY TO HIM - THEN HE TURNS BACK TO CAMERA.				
	KAROL SR. Karol... TO KAROL:	3/112	880.12	881. 8	0.12
	CAMERA TRACKS BACK & PANS L-R WITH KAROL, LOSING KAROL SR.				
	KAROL SR. Karol... OFF TO KAROL:	3/113	883. 4	884. 0	0.12
	KAROL MOVES AWAY TO DOOR, PULLING ON HIS SHIRT. KNOCKING ON DOOR OFF. KAROL OPENS DOOR TO REVEAL KYDRYNSKI, WHO STEPS INTO APARTMENT.				
	KYDRYNSKI At the University.. TO KAROL:	3/114	890. 0	892. 0	2. 0
	CUT TO				
62	C.S. KAROL.				
Starts					
892. 3	CUT TO				
63	M.C.S. KYDRYNSKI OVER KAROL. KAROL TURNS TOWARDS CAMERA, GRABS COAT AND EXITS OUT OF APARTMENT WITH KYDRYNSKI. DOOR CLOSES IN F.G.				
Starts					
894. 3					
	CUT TO :				
64	EXT. JAGIELLONSKA STREET. DAY. M.L.S. SOLDIERS ETC OUTSIDE UNIVERSITY. AD LIB SHOUTS. CAR DRIVES IN R-L. CAMERA TRACKS BACK & PANS WITH IT. CAR STOPS.				
Starts					
900. 3					
	CUT TO :				
65	M.WAIST SHOT PROFESSOR GRABOWSKI LOOKING OUT L.F.G. SOLDIERS IN B.G.				
Starts					
910. 4					
	KAROL OFF TO Professor Grabowski	3/115	912. 8	914. 0	1. 8
	GRABOWSKI :				Cont.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
65	HE LOOKS TOWARDS CAMERA THEN OUT CAM.R.F.G. KYDRYNSKI RUNS IN R-L. CAMERA EASES BACK L-R WITH THEM TO INCLUDE KAROL. THEY MOVE BACK AGAINST WALL.				
Cont.					
	KYDRYNSKI Undo your coat. TO GRABOWSKI	3/116	919.10	920.10	1. 0
	THEY ALL LOOK OUT L.F.G.				
	CUT TO				
66	M.S. PIGON GET OUT OF CAR BETWEEN TWO S.S. MEN.				
Starts 921. 7					
	KAROL OFF It's Professor TO BOTH: Pigon !	3/117	922. 8	924. 0	1. 8
	THEY HIT HIM ON THE HEAD - S.S.MAN MUTTERS IN GERMAN. CAMERA TILTS DOWN WITH PIGON'S HAT AS IT FALLS TO GROUND.				
	CUT TO				
67	M.S. KAROL, GRABOWSKI & KYDRYNSKI WALKS AWAY L-R				
Starts 927.13	DOWN STREET.				
	KYDRYNSKI TO So that's why KAROL : they called the faculty meeting !	3/118	931. 8	934. 0	2. 8
	THEY WALK AWAY PAST TWO SOLDIERS.				
	CUT TO :				
68	M.S. BACK OF TRUCK AS PEOPLE ARE HERDED INTO IT BY SOLDIERS.				
Starts 944.15	AD LIB GERMAN. SOLDIERS TURN & MOVE TOWARDS CAMERA.				
	NO DIALOGUE				
	CUT TO :				

END OF REEL THREE (2A)

NUMBER OF INSERTS : One (Sc. 41)

Footage from end of 3/118 to last Action Frame.. 18. 1
 Footage from 0.0 to last Action Frame..... 952. 1

" POPE JOHN PAUL II "

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the first Action Frame
which is 36.15 before the
first Clear Cut, Scene 2.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
1 Starts 0. 0	EXT. WAWEL HILL. CASTLE ENTRANCE COURTYARD. DAY. M.S. GERMAN SOLDIERS MOVING AWAY FROM CAMERA. CAR DRIVES R-L TOWARDS CAMERA. CAMERA TRACKS BACK & PANS BEFORE IT. GERMAN SOLDIERS ETC IN F.G. CAR STOPS. LIEUT- ENANT GETS OUT AND OPENS DOOR FOR ARCHBISHOP SAPIEHA WHO GETS OUT. SOLDIER MOVES TOWARDS CAMERA, STOPS AND GIVES NAZI SALUTE. SAPIEHA WALKS TOWARDS CAMERA L-R WITH LIEUTENANT. THEY EXIT IN R.F.G.				NO DIALOGUE
	CUT TO				
2 Starts 36.15	INT. WAWEL CASTLE. ENVOY'S CHAMBER. DAY. M.L.S. ACROSS ROOM ONTO HANS FRANK SEATED BEHIND DESK IN R.B.G. AIDE STANDING BESIDE HIM. SOLDIER ON DUTY SEEN IN L.B.G. SAPIEHA APPEARS IN B.G. AND MOVES TOWARDS CAMERA LED BY LIEUTENANT. SOLDIER SALUTES. CAMERA TRACKS IN AND ROUND R-L. LIEUTENANT STOPS IN F.G. BACK TO CAMERA & SALUTES. SAPIEHA WALKS FORWARD L-R. CAMERA TRACKS IN PAST HIM ONTO FRANK WITH AIDE. HE CONTINUES LOOKING AT DOCUMENTS.				
	FRANK TO Mm. LIEUT.	4/1	83.12	84. 4	0. 8
	CUT TO :				(This Spot runs 3 frames over the Cut into Sc. 3)

POPE JOHN PAUL II
Reel Four (2B) Page 2

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
3	M.S. LIEUTENANT CAM.L.				
Starts	SAPIEHA CAM.R. FRANK'S				
84. 2	ARM TIPPED IN R.F.G.				
	LIEUT. TO Archbishop Sapieha				
	FRANK : Herr Governor				
	General.	4/2	84.10	87. 2	2. 8
	SOUND OF PLANE FLYING OVERHEAD. LIEUTENANT MOVES CHAIR AWAY FROM BEHIND SAPIEHA, THEN HE WALKS AWAY TO DESK IN R.B.G., TAKES OFF HIS HAT AND SITS DOWN. CAMERA EASES L-R TO INCLUDE FRANK BACK TO CAMERA IN R.F.G. WRITING.				
	CUT TO				
4	M.WIDE SHOT - LOW ANGLE -				
Starts	FRANK SEATED BEHIND DESK				
109.10	WRITING. AIDE STANDING				
	CAM.L BESIDE HIM -				
	OVER SAPIEHA'S BODY TIPPED				
	IN L.F.G. FRANK CONTINUES				
	TO DEAL WITH HIS PAPERS.				
	FRANK TO Poles, like				
	SAPIEHA : Jews, are Unter-				
		4/3	115. 2	122.10	7. 8
	They have no right				
	to life.	4/4	124.14	126.14	2. 0
	CUT TO				
5	M.C.S. SAPIEHA				
Starts	FRANK OFF But we intend to				
127. 3	TO SAPIEHA: use some of them				
	.. the Slavs, not				
	the Jews...	4/5	128. 8	133. 4	4.12
	as a work force of				
	the German Reich,	4/6	134. 2	136. 6	2. 4
	educated only to				
	the barest minimum	4/7	137. 4	140. 4	3. 0
	CUT TO :				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
6	M.WAIST SHOT HIGH ANGLE Starts 140.12 DOWN ONTO FRANK SIGNING DOCUMENTS. AIDE TIPPED IN CAM.L BESIDE HIM.				
	FRANK TO SAPIEHA : so they can read their masters' instructions and count to one hundred.	4/8	142. 0	147. 4	5. 4
	HE CONTINUES SIGNING DOCUMENTS.				
	FRANK TO SAPIEHA: The standard of life will be kept low and will not be permitted to rise.	4/9	151.10	158. 6	6.12
	HE TAKES ANOTHER DOCUMENT FROM AIDE.				
	FRANK TO SAPIEHA: Priests...	4/10	161. 4	162. 8	1. 4
	CUT TO :				
7	M.WAIST SHOT SAPIEHA Starts 163. 3 FRANK OFF TO SAPIEHA: will preach what we want them to preach.	4/11	164. 0	167. 4	3. 4
	If any priest acts differently, we shall deal shortly with him.	4/12	168.12	173. 8	4.12
	CUT TO				
8	M.WAIST SHOT HIGH ANGLE DOWN Starts 173.14 ONTO FRANK SIGNING DOCUMENTS. AIDE TIPPED CAM.L.				
	FRANK TO SAPIEHA: The task of the priest is to keep the Poles quiet, stupid and dull-witted.	4/13	175.12	180.12	5. 0
	CUT TO				
9	M.C.S. SAPIEHA Starts 181. 2				

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
9 Cont.	FRANK OFF TO SAPIEHA	The educated person will be regarded as an enemy and marked down for destruction	4/14	182.10	188.14 6. 4
	CUT TO				
10 Starts 189. 7	M.C.S. FRANK LOOKING DOWN FRANK TO SAPIEHA:	Jews will be done away with. Students ? To be regarded as such will mean death or deportation to a 'quarantine camp' or to forced labour in Germany.	4/15 4/16 4/17 4/18 4/19	190. 6 196.10 198. 6 202.14 208.12	192. 6 2. 0 197.10 1. 0 200. 6 2. 0 207. 2 4. 4 211. 0 2. 4
	CUT TO				
11 Starts 211. 1	M.C.S. SAPIEHA FRANK OFF TO SAPIEHA:	It will take time to get it organi- zed, but I am nothing if not methodical.	4/20 4/21	213. 8 217.14	216. 4 2.12 220. 2 2. 4
	CUT TO				
12 Starts 220. 7	M.C.S. FRANK LOOKING DOWN. FRANK TO SAPIEHA:	Work cards will be issued to verify employment. Anyone found with- out a work card will be instantly deported.	4/22 4/23	221. 8 225.10	225. 0 3. 8 229.10 4. 0
	FINALLY HE LOOKS UP TOWARDS CAMERA.				

Cont

POPE JOHN PAUL II
 Reel Four (2B) Page 5

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
12 Cont.	FRANK TO SAPIEHA: Well ...?	4/24	239. 8	240. 6	0.14
	CUT TO				
13 Starts 240. 8	M.C.S. SAPIEHA.				NO DIALOGUE
	CUT TO				
14 Starts 249.10	M.C.S. FRANK LOOKING OFF CAM.L. FRANK TO SAPIEHA: We shall make Poland a long-forgotten name on the ancient maps.	4/25	254.10	259. 2	4. 8
	CUT TO				
15 Starts 259. 8	M.C.S. SAPIEHA.				NO DIALOGUE
	CUT TO				
16 Starts 265. 8	M.WIDE SHOT LOW ANGLE FRANK SEATED BEHIND DESK OVER SAPIEHA'S BODY TIPPED IN L.F.G. HE GESTURES WITH R.HAND.				NO DIALOGUE
	CUT TO				
17 Starts 268. 1	M.C.S. SAPIEHA. HE STARTS TO TURN TOWARDS CAM.R.				NO DIALOGUE
	CUT TO				
18 Starts 274. 4	M.L.S. TOWARDS DOORS IN B.G. AS SAPIEHA TURNS & WALKS AWAY FROM CAMERA OUT OF ROOM. DOORS ARE CLOSED.				NO DIALOGUE
	CUT TO				
19 Starts 290. 7	EXT. ROCK QUARRY OUTSIDE CRACOW. DAY. M.C.S. MARCHING FEET & LEGS. CAMERA TILTS UP ONTO PRISONERS WALKING AWAY FROM CAMERA INTO SOLWAY CHEMICAL WORKS. THE NAME "SOLWAY" IS WRITTEN OVER- HEAD. SOLDIERS LINE ROAD. AD LIB SHOUTS.				MUSIC IN 290. 7
	CUT TO :				NO DIALOGUE

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
20 Starts 313.11	M.L.S. PRISONERS MARCHING L-R. CAMERA TRACKS & PANS L-R WITH THEM AS THEY GO INTO "SOLWAY". THEY EXIT TOWARDS R.F.G. & STOP. AD LIB SHOUTS. PRISONERS ALL TURN AWAY FROM CAMERA. CAMERA PANS L-R OVER THEM & THEN TRACKS IN.				
					NO DIALOGUE
	CUT TO				
21 Starts 344. 5	M.C.S. GUARD DOG MOVING R-L WITH SOLDIER. CAMERA PANS WITH IT.				
					NO DIALOGUE
	CUT TO				
22 Starts 347. 1	M.S. PRISONERS HITTING ROCK CAM.L. AD LIB SHOUTS OFF.				
					NO DIALOGUE
	CUT TO				
23 Starts 351. 5	M.L.S. WIDE ANGLE. MEN WORKING IN QUARRY. AD LIB SHOUTS.				
					NO DIALOGUE
	CUT TO				
24 Starts 358.14	M.S. HIGH ANGLE DOWN ONTO PRISONERS WORKING. AD LIB SHOUTS.				
					NO DIALOGUE
	CUT TO				
25 Starts 365.15	M.L.S. MEN WORKING IN QUARRY. SOLDIER WITH GUARD DOG WALKS IN L.F.G. & AWAY FROM CAMERA. AD LIB SHOUTS.				
					NO DIALOGUE
	CUT TO				
26 Starts 375. 1	EXT. FOREMAN'S SHACK AT QUARRY. DAY. M.S. MAN LEADS HORSE & CART L-R. CAMERA TRACKS BACK WITH THEM, REVEALING KYDRYNSKI AND KAROL STANDING, BACKS TO CAMERA, AT WINDOW OF SHACK.				
					NO DIALOGUE
	CUT TO				
27 Starts 386. 4	M.S. KAROL & KYDRYNSKI LOOKING TOWARDS CAMERA THRU WINDOW. OVER				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
27 Cont.	KRAUZE SEATED IN L.F.G. BACK TO CAMERA INSIDE SHACK.				
	KRAUZE TO KYDRYNSKI My brother-in-law wants to work here, Kydrynski.	4/26	388. 0	391. 8	3. 8
	There're too many here already. Why should I do anything for your friend ?	4/27	393. 4	399. 4	6. 0
	AS HE SPEAKS HE TURNS TOWARDS CAMERA AND PUTS PAPER DOWN.				
	CUT TO				
28 Starts 399. 6	M.WIDE SHOT OVER KAROL & KYDRYNSKI BACKS TO CAMERA IN F.G. ONTO KRAUZE INSIDE SHACK. GIRL (HANNA JASTRUN) SEATED AT DESK IN L.B.G.				
	KYDRYNSKI He needs a work TO KRAUZE: card Krauze...	4/28	401.12	404.12	3. 0
	KRAUZE TO How do I know KYDRYNSKI that he can handle a sledge?	4/29	407. 0	409. 4	2. 4
	KYDRYNSKI TURNS & LOOKS AT KAROL				
	KYDRYNSKI Well he's done it TO KRAUZE before.	4/30	410.12	412. 0	1. 4
	KRAUZE TO Where? KYDRYNSKI	4/31	415. 8	416. 4	0.12
	KYDRYNSKI The railroad. TO KRAUZE Pounding ties.	4/32	417. 4	420. 0	2.12
	KRAUZE TO Let's see your KAROL : hands.	4/33	423. 6	424. 9	1. 3
	CUT TO				
29 Starts 424.10	M.C.S. KAROL. HE MOVES FORWARD. NO DIALOGUE CUT TO				
30 Starts 430. 1	M.C.S. KAROL'S HANDS AS HE HOLDS THEM OUT. CUT TO	NO DIALOGUE			

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
31 Starts 433. 7	M.C.S. KRAUZE IN R.F.G. HANNA SEATED IN L.B.G. KRAUZE TO KYDRYNSKI Clearly, yes, you can see he's worked the rail-road.	4/34	437. 8	442. 8	5. 0
CUT TO					
32 Starts 442.14	M.S. KAROL & KYDRYNSKI OVER KRAUZE L.F.G. THEY LOOK AT EACH OTHER & SMILE, AS KRAUZE STANDS UP. KRAUZE TO KAROL : I'll show you where you can start.	4/35	446. 4	448. 0	1.12
HE EXITS L-R. KYDRYNSKI EXITS ALSO L-R. KAROL LOOKING TOWARDS CAMERA.					
CUT TO					
33 Starts 452. 2	M.C.S. HANNA. CUT TO	NO DIALOGUE			
34 Starts 456. 8	M.C.S. KAROL. HE SMILES. KYDRYNSKI MOVES BACK INTO SHOT R-L. THEY BOTH EXIT L-R.	NO DIALOGUE			
CUT TO					
35 Starts 463. 0	M.C.S. HANNA. SHE LOOKS DOWN.	NO DIALOGUE			
CUT TO					
36 Starts 467.11	EXT. ROCK QUARRY. DAY. M.S. KAROL PUSHING WHEEL- BARROW R-L. CAMERA TRACKS & PANS WITH HIM. HE MOVES AWAY FROM CAMERA AND EMPTIES HIS BARROW. AD LIB SHOUTS OFF & DOGS BARKING. KAROL TURNS AND MOVES TOWARDS CAMERA WITH EMPTY WHEEL- BARROW. CAMERA TRACKS BACK & PANS L-R WITH HIM. HE STOPS AND PICKS UP SHOVEL. HE LOOKS AWAY FROM CAMERA.	NO DIALOGUE			
CUT TO					

POPE JOHN PAUL II
Reel Four (2B) Page 9

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
37 Starts 505.10	M.S. LOW ANGLE UP ONTO KAROL HOLDING SHOVEL. CUT TO	NO DIALOGUE			
38 Starts 508. 8	M.L.S. KAROL'S P.O.V. DOWN ONTO JEWISH PRISONERS. GUARDS HITTING THEM. CUT TO	NO DIALOGUE			
39 Starts 513.13	M.S. KAROL WATCHING. KAROL TO ASNYK : Who are those people?	4/36	514. 8	516. 0	1. 8
	CUT TO				
40 Starts 516. 3	M.L.S. KAROL'S P.O.V. JEWISH PRISONERS. KAROL OFF TO ASNYK: Who are those people ?	4/37	518. 8	520. 0	1. 8
	CUT TO				
41 Starts 520. 2	M.S. KAROL. ASNYK MOVES IN CAM.R. AS THEY WORK. SWIACKI OFF TO KAROL: Jews. From Auschwitz.	4/38	521. 4	523. 0	1.12
	KAROL LOOKS OFF CAM.L. CUT TO				
42 Starts 523. 3	M.S. SWIACKI SWIACKI TO KAROL : They brought a trainload of them down from Ciechanowice.	4/39	523.10	526.10	3. 0
	CUT TO				
43 Starts 526.12	M.S. KAROL - HE REACTS, LOOKS DOWN & STARTS TO WORK AGAIN.	NO DIALOGUE			
	CUT TO				
44 Starts 528. 3	M.S. SWIACKI & OTHERS WORKING - OVER KAROL BACK TO CAMERA IN F.G. GUARD LOOKS AT SWIACKI.				

Cont.

POPE JOHN PAUL II
Reel Four (2B) Page 10

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
44					
Cont.	GUARD TO SWIACKI :				
	What was that you said just now about Ciech- anowice ?	4/40	530. 8	534. 4	3.12
	You're spreading rumours ? Your Arbeitskarte,	4/41	537. 4	542. 0	4.12
	HE COCKS RIFLE & POINTS IT AT SWIACKI.				
	GUARD TO SWIACKI:				
	give me your work card.	4/42	548. 4	550. 0	1.12
	KAROL TO GUARD:				
	Excuse me,	4/43	552. 4	553.10	0.12
	Guard,	4/44	554.12	555. 8	0.12
	GUARD TURNS & LOOKS AT KAROL.				
	CUT TO				
45	M.C.S. KAROL				
Starts 556. 3	KAROL TO GUARD :				
	you didn't under- stand. Well you don't understand Polish very well.	4/45	556.14	561.14	5. 0
	CUT TO				
46	M.C.S. GUARD OVER KAROL IN L.F.G.				
Starts 562. 0	KAROL TO GUARD :				
	I asked him to help me with the rocks.	4/46	563. 2	565.14	2.12
	CUT TO				
47	M.C.S. KAROL				
Starts 566. 0	KAROL TO GUARD:				
	He said 'chwileczke' - it means 'just a minute'.	4/47	567. 0	570.12	3.12
	CUT TO				
48	M.C.S. GUARD OVER KAROL IN L.F.G.				
Starts 570.14	SWIACKI OFF TO BOTH :				
	Yes that's right - that's all I said.	4/48	571. 4	573. 8	2. 4

GUARD LOOKS OUT CAM.R.

CUT TO :

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
49 Starts 573.11	M.C.S. SWIACKI. HE TAKES OUT WORK CARD.				
	SWIACKI TO GUARD : But here's my work card, if you want it.	4/49	574. 8	576.12	2. 4
	CUT TO				
50 Starts 578.15	M.C.S. KAROL.				NO DIALOGUE
	CUT TO				
51 Starts 581. 3	M.C.S. KYDRYNSKI.				NO DIALOGUE
	CUT TO				
52 Starts 582.12	M.S. SWIACKI HOLDING WORK CARD OUT TO GUARD. KYDRYNSKI IN B.G. OVER KAROL IN L.F.G. GUARD TURNS AND LOOKS AT KAROL.				NO DIALOGUE
	CUT TO				
53 Starts 586.13	M.C.S. KAROL.				NO DIALOGUE
	CUT TO				
54 Starts 589. 9	M.C.S. GUARD OVER KAROL IN L.F.G. HE MOVES TOWARDS HIM.				NO DIALOGUE
	CUT TO				
55 Starts 592.12	M.C.S. KAROL - GUARD POINTS RIFLE AT HIM. GUARD TIPPED IN R.F.G. PUSHES KAROL BACK R-L.				NO DIALOGUE
	CUT TO				
56 Starts 595.11	M.C.S. GUARD. HE WAVES L.ARM IN THE AIR.				
	GUARD TO ALL: Go back to work.	4/50	596. 2	597.10	1. 8
	CUT TO				
57 Starts 597.14	M.S. SWIACKI & KYDRYNSKI WORKING.				NO DIALOGUE
	CUT TO :				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
58 Starts 601. 7	M.C.S. KAROL FACING L. HE LOOKS TOWARDS CAMERA. CUT TO	NO DIALOGUE			
59 Starts 606. 4	EXT. OUTSIDE QUARRY. M.S. POLISH WORKERS WALKING L-R PAST GUARD IN L.F.G. AND OUT CAM.R. KAROL AND HIS FRIENDS AMONGST THEM. CUT TO	NO DIALOGUE			
60 Starts 633. 1	M.C.S. SWIACKI. HE LOOKS AWAY FROM CAMERA AS KAROL APPEARS IN B.G. WALKING R-L TOWARDS CAMERA. CAMERA PANS ONTO KAROL AND TRACKS BACK WITH HIM. SWIACKI OFF Hey Karol... TO KAROL :	4/51	644. 0	645. 0	1. 0
	HE REACTS AND LOOKS TOWARDS R.F.G. SWIACKI OFF Pst. Come here. TO KAROL:	4/52	645.12	646.12	1. 0
	CAMERA TRACKS BACK & PANS WITH HIM L-R TO REVEAL SWIACKI. SWIACKI TO KAROL :				
	Look, if you want to help, you know the Debniki quarter ?	4/53	654.12	659. 4	4. 8
	KAROL TO SWIACKI:				
	Oh I know it very well.	4/54	660. 6	661.14	1. 8
	SWIACKI TO KAROL:				
	Yes well there's several...several Jewish families there, right?	4/55	662. 0	665. 8	3. 8
	The Germans are coming to take them tomorrow. I've got to get them out quick at daylight.	4/56	666.12	671.12	5. 0

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
60 Cont.	SWIACKI TO KAROL				
	We move them at daylight 'cause it's easier with other people on the street.	4/57	673. 0	677. 4	4. 4
AS HE SPEAKS, CAMERA TILTS DOWN TO PAPER SWIACKI TAKES OUT OF HIS POCKET.					
	SWIACKI TO KAROL:				
	Now there's the name and (OFF) address of one of the families....	4/58	678. 8	681. 4	2.12
HE GIVES PAPER TO KAROL IN HIS HAND.					
	SWIACKI OFF TO KAROL :				
	and where to send them.	4/59	682. 0	683. 4	1. 4
CAMERA TILTS UP AGAIN ONTO SWIACKI & KAROL AS SWIACKI SPEAKS.					
	SWIACKI OFF TO KAROL:				
	You might have to reason with them. (IN SHOT) Some of them don't want to believe it.	4/60	685.10	688.10	3. 0
THEY LOOK AROUND THEM.					
	SWIACKI TO KAROL :				
	Look, don't en- danger your own life.	4/61	691. 8	693.12	2. 4
	Take care.	4/62	695. 6	696. 2	0.12
SWIACKI MOVES AWAY - THEN TURNS BACK TO KAROL.					
	SWIACKI TO KAROL :				
	Go on ! Move ! Move !	4/63	700.12	702. 8	1.12
KAROL EXITS IN L.F.G. AS SWIACKI MOVES AWAY TO B.G. MAN WALKS IN R-L IN B.G. PAST HIM.					
CUT TO :					

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
61 Starts 707.10	INT. ST. STANISLAW KOSTKA'S PARISH CHURCH. LATE DAY. M.WIDE SHOT. KAROL KNEELING CAM.L FACING R.B.G. PRAYING. CAMERA TRACKS IN PAST RED CANDLES IN F.G. ROUND L-R TO HOLD ON KAROL IN M.C.S. FACING CAMERA.				
					NO DIALOGUE
	CUT TO				
62 Starts 748.14	EXT. ST. STANISLAW KOSTKA'S PARISH CHURCH. LATE DAY. M.L.S. KAROL COMES OUT OF CHURCH & PASSES WOMAN & CHILD. HE WALKS L-R TOWARDS CAMERA. TWO GERMAN SOLDIERS ENTER R-L AND AWAY FROM CAMERA PAST HIM. CAMERA TRACKS BACK & TILTS DOWN AS KAROL RUNS DOWN STEPS IN F.G. PAST JAN TYRANOWSKI STANDING BEHIND WALL IN F.G. KAROL EXITS CAM.R. CAMERA HOLDS ON TYRANOWSKI. HE STARTS TO EXIT L-R.				
					NO DIALOGUE
	CUT TO				
63 Starts 786. 3	M.S. KAROL WALKS IN L-R, FOLLOWED BY TYRANOWSKI. MAN ON BICYCLE PASSES IN F.G. L-R. CAMERA TRACKS & PANS WITH KAROL.				
	TYRANOWSKI Good evening... TO KAROL:	4/64	793.10	794.10	1. 0
	KAROL REACTS AND STOPS.				
	TYRANOWSKI May I speak TO KAROL: with you ?	4/65	800. 0	801. 4	1. 4
	KAROL LOOKS AROUND AND THEN BACK AT TYRANOWSKI.				
	TYRANOWSKI You always come TO KAROL: to Mass.	4/66	807. 4	808. 8	1. 4
	THEY START TO WALK L-R. CAMERA TRACKS WITH THEM.				

Cont.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
63					
Cont.	TYRANOWSKI I've noticed. TO KAROL : In the morning and evening.	4/67	811.12	816.12	5. 0
THEY PASS CAR PARKED IN F.G.					
	TYRANOWSKI We go the same TO KAROL : way. I'll just walk with you.	4/68	822. 8	824.12	2. 4
THEY PASS MAN & THEN HORSE AND CART IN F.G.					
	TYRANOWSKI Oh my name is TO KAROL : Jan Tyranowski.	4/69	831. 8	834. 8	3. 0
	KAROL TO Wojtyla. TYRANOWSKI	4/70	838. 6	839. 6	1. 0
CUT TO					
64	M.L.S. DOWN STREET.				
Starts	KAROL & TYRANOWSKI WALK R-L				
841. 2	ACROSS ROAD TOWARDS CAMERA.				
	TYRANOWSKI I'm told you work TO KAROL : at the Solway Chemical Works.	4/71	844. 0	847. 4	3. 4
CAMERA TRACKS IN & PANS L-R.					
	KAROL TO I work in the TYRANOWSKI quarry, breaking up rocks.	4/72	848.12	852. 4	3. 8
	But I'm being promoted to assistant shot- firer.	4/73	854. 6	858. 2	3.12
	TYRANOWSKI Then we're in the TO KAROL: same line of business. I work with machinery, too.	4/74	859.12	865. 0	5. 4
	Sewing machines. I'm a tailor.	4/75	867. 0	870. 0	3. 0
TYRANOWSKI WALKS AHEAD AND ROUND CORNER. CAMERA TRACKS BACK & PANS WITH KAROL AS HE FOLLOWS. TYRANOWSKI STOPS.					
					Cont

POPE JOHN PAUL II
Reel Four (2B) Page 16

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
64 Cont.	TYRANOWSKI Here's where I TO KAROL : live.	4/76	876. 8	877. 8	1. 0
HE LOOKS UP.					
CUT TO					
65 Starts 877. 9	M.S. LOW ANGLE WINDOWS OF APARTMENT.				
	TYRANOWSKI Come in, why OFF TO don't you ?	4/77	879. 6	880.14	1. 8
	KAROL :				
CUT TO					
66 Starts 881. 7	C.S. TYRANOWSKI OVER KAROL IN R.F.G. BACK TO CAMERA				
	TYRANOWSKI I thought you TO KAROL: might join our Living Rosary circle.	4/78	882.14	885.14	3. 0
CUT TO					
67 Starts 886. 0	C.S. KAROL. TYRANOWSKI TIPPED IN L.F.G.				
	TYRANOWSKI We hold weekly OFF TO meetings.	4/79	887. 6	888.14	1. 8
	KAROL : We try to find some answers for ourselves.	4/80	891. 2	893.10	2. 8
CUT TO					
68 Starts 896. 6	M.WAIST SHOT TYRANOWSKI OVER KAROL IN R.F.G.				
	TYRANOWSKI Another time. TO KAROL :	4/81	899. 0	900. 0	1. 0
HE TURNS & WALKS AWAY ACROSS STREET. KAROL WATCHES AFTER HIM. CAR PASSES L-R DOWN STREET CONTAINING GERMAN OFFICER.					
CUT TO					
69 Starts 914. 7	M.S. KAROL. HE TURNS AND WALKS AWAY L-R. CAMERA EASES WITH HIM.				
CUT TO :					
MUSIC IN 916. 7					
NO DIALOGUE					

POPE JOHN PAUL II
 Reel Four (2B) Page 17

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
70	M.WAIST SHOT KAROL.				
Starts	HE TAKES PAPER OUT OF HIS				
731.12	POCKET AND LOOKS AT IT.				
	HE LOOKS AROUND AND THEN PUTS				
	PAPER BACK IN HIS POCKET.	NO DIALOGUE		MUSIC OUT	946.10

FADE OUT:

END OF REEL FOUR (2B)

NUMBER OF INSERTS : Nil.

Footage from end of 4/81 to last Action Frame..	46.12
Footage from 0.0 to last Action Frame.....	946.12



" POPE JOHN PAUL II "

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the first Action Frame
which is 92.1 before the
first Clear Cut, Scene 8

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
1	BLACK FRAMES.				
Starts 0. 0	FADE IN :				
2	M.WAIST SHOT TWO MEN FACING ONE ANOTHER.			MUSIC IN 3. 0	
Starts 3. 0					
	Title in at 3. 0				
	<u>POPE JOHN PAUL II</u>			MUSIC OUT 10. 2	
	FADE OUT				
3	COMMERCIAL BREAK				
Starts 10. 8					
	FADE IN				
4	M.WAIST SHOT TWO MEN FACING ONE ANOTHER			MUSIC IN 13. 8	
Starts 13. 8					
	Title in at 13. 8				
	<u>POPE JOHN PAUL II</u>				
	V.O. Pope John Paul II will continue.	5/1	15.12	18. 8	2.12
				MUSIC OUT 20.12	
	FADE OUT				

POPE JOHN PAUL II
 Reel Five (3A) Page 2

Scene No	Complete Dialogue	Spot No.	Start	End	Ftge
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5	COMMERCIAL				
Starts	BREAK.				
21. 0					

FADE IN

6	M.WAIST SHOT TWO MEN				
Starts	FACING ONE ANOTHER.				
24. 0					

Title in 24. 0

POPE JOHN PAUL II

FADE IN

7	INT. ROME'S AEROPORTO				
Starts	FIUMICINO. DAY.				
31. 8	M.S. GROUP OF REPORTERS				
	TALKING IN GROUP IN F.G.				
	AD LIB INAUDIBLE CHATTER.				

Title in at 38:11

ROME

October 3, 1978

REPORTERS REACT & MOVE
 AWAY FROM CAMERA.

Title out at 45. 0

KAROL WALKS FORWARD R-L.
 REPORTERS SURROUND HIM.

REPORTER (English) TO KAROL:	Is there any chance for a non-Italian, Your Eminence?	5/2	46.12	49.12	3. 0
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CAMERA TRACKS BACK
 & PANS WITH THEM.
 PHOTOGRAPHER SNAPS
 PICTURES.

REPORTER (American) TO KAROL:	What will the conclave be look- ing for ?	5/3	51. 0	53. 4	2. 4
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KAROL TO REPORTERS:	A Cardinal who does not ski.	5/4	53. 6	56. 2	2.12
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Cont

POPE JOHN PAUL II
Reel Five (3A) Page 3

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
7					
Cont.	REPORTER (Italian) TO KAROL: None of the Italian Cardinals ski.	5/5	56. 4	59. 4	3. 0
	KAROL TO ALL : A pity. In Poland, forty percent of the Cardinals ski.	5/6	59. 6	63.14	4. 8
	REPORTER (Italian) TO KAROL: But how can that be ? There are only two Cardinals in Poland.	5/7	64. 0	68. 8	4. 8
	KAROL TO ALL : Wyszynski counts for sixty percent.	5/8	68.12	72.12	4. 0
	LAUGHTER. THEY MOVE R-L AWAY FROM CAMERA.				
	REPORTER (Italian) TO KAROL: Isn't it unbecoming for a Cardinal to ski, Eminence ?	5/9	74.10	79.10	5. 0
	KAROL STOPS & TURNS TOWARDS CAMERA.				
	KAROL TO ALL : It is unbecoming for a Cardinal to ski badly. Thank you gentlemen.	5/10	80. 0	84. 4	4. 4
	HE TURNS & WALKS AWAY FROM CAMERA, TAKING OFF HIS HAT TO GREET FATHER WLADYSLAW GORA, RECTOR OF THE POLISH COLLEGE IN ROME. AD LIB "THANK YOU"				
	KAROL TO GORA : Jan, how are you ?	5/11	86. 8	88.12	2. 4
	GORA TO KAROL : We need another John-Paul.	5/12	89. 8	91.12	2. 4
	CUT TO :				
8	EXT. BRIDGE.				
Starts 92. 1	M.S. GORA & KAROL WALK TOWARDS CAMERA. THEY PASS PEOPLE AS THEY WALK.				
	KAROL TO GORA : Where'll we find him ?	5/13	92.10	94. 6	1.12
	GORA TO KAROL : I'm not so sure, Karol.	5/14	95. 0	97. 0	2. 0

Cont.

POPE JOHN PAUL II
Reel Five (3A) Page 4

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
8					
Cont.	CAMERA TRACKS BACK BEFORE THEM IN M.WAIST SHOT.				
	GORA TO KAROL:				
	There's a black- lash..	5/15	98.14	100. 2	1. 4
	They're saying 'we've moved too quickly, changed too much"....	5/16	101.14	106.10	4.12
	Everyone thinks the next Pope will be an Italian from within the Curia.	5/17	110. 8	115. 8	5. 0
	KAROL TO GORA				
	Who ?	5/18	115.10	116. 0	0. 6
	THEY START TO WALK OUT L-R.				
	GORA TO KAROL :				
	Benelli.	5/19	118. 2	119. 0	0.14
	GORA OFF TO KAROL:				
	The newspapers are talking a lot about Siri...	5/20	121. 0	124. 0	3. 0
	CUT TO				
	(This Spot runs 6 frames over the Cut into Sc. 9)				
9	EXT. VATICAN - VIA DELLA				
Starts	CONCILIAZIONE - DAY. M.S.				
123.11	GORA & KAROL WALK AWAY FROM CAMERA. CAMERA TRACKS IN BEHIND THEM.				
	GORA TO KAROL :				
	Who resisted all the reforms of the Second Vatican Council from the day it was sugg- ested.	5/21	124.10	131. 2	6. 8
	He's always wanted to end the 'madness' Pope John started.	5/22	132.14	138.14	6. 0
	KAROL TO GORA :				
	Who else ?	5/23	141. 2	142. 2	1. 0

Cont

POPE JOHN PAUL II
Reel Five (3A) Page 5

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
9					
Cont.	GORA TO KAROL :				
	In my opinion, it's only Benelli and Siri.	5/24	144.14	148.14	4. 0
	The Liberals haven't the votes to stop him.	5/25	149.10	152.10	3. 0
	Unless they do. In which case ...	5/26	153.12	160. 0	6. 4
THEY HAVE NOW STOPPED AND STAND FACING ONE ANOTHER.					
	KAROL TO GORA :				
	What ?	5/27	163. 6	164. 2	0.12
	GORA TO KAROL :				
	Cardinal Colombo from Milan's on record as saying	5/28	168. 2	171.10	3. 8
	they are prepared to elect a Pope from anywhere in the world ...	5/29	172.14	177. 2	4. 4
	for example, quot- ing Colombo, Cardinal Wojtyla from Poland.	5/30	180. 8	188. 8	8. 0
	KAROL TO GORA :				
	It wouldn't be where I belong.	5/31	191.14	193.10	1.12
KAROL TURNS & WALKS AWAY.					
	GORA TO KAROL :				
	Anyway ...	5/32	198. 6	199.10	1. 4
CUT TO					
10	EXT. VATICAN - COLUMNS OF ST. PETER'S. DAY. M.S. HIGH ANGLE GORA & KAROL WALKING L-R TOWARDS CAMERA. CAMERA TRACKS BACK BEFORE THEM & PAN L-R.				
Starts 199. 5					
	GORA TO KAROL :				
	.. the job's impossible.	5/33	200. 0	201. 8	1. 8
HE NODS UP TOWARDS DOME OF ST. PETER'S.					
	GORA TO KAROL:				
	It's cold up there on that mountain.	5/34	204. 4	206.12	2. 8
Cont.					

POPE JOHN PAUL II
Reel Five (3A) Page 6

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
10 Cont.	KAROL TO GORA : It's not the cold. I come from differ- ent mountains.	5/35	206.14	210. 6	3. 8
	GORA TO KAROL : The world is bigger than Poland. The Vatican higher even than the Tatras.	5/36	213. 6	219.10	6. 4
	KAROL TO GORA: Tatras Mountains means a look up- wards for us up at the heights.	5/37	220.14	225.10	4.12
	There are those who would turn the eyes of the Polish people to the ground.	5/38	227. 0	231.12	4.12
THEY TURN AND WALK AWAY FROM CAMERA. CAMERA STOPS TRACKING.					
	GORA TO KAROL: Nothing changes, the uniforms, a little subtlety.	5/39	234. 0	240.12	6.12
	Everyone wants to shatter us, like stones.	5/40	242.10	245.10	3. 0
	KAROL TO GORA: But we're never obliterated.	5/41	246. 2	248. 2	2. 0
	GORA TO KAROL : Mm eh ?	5/42	248. 4	249. 4	1. 0
	KAROL TO GORA: Have you noticed? The whole has al- ways remained in the pieces.	5/43	249.10	255. 6	5.12
THEY CONTINUE TO WALK AWAY FROM CAMERA.					

CUT TO

11 INT. TEITELBAUM.
Starts M.S. TOWARDS FRONT DOOR.
260. 6
Title in at 262. 5

CRACOW
Winter 1940

Cont

POPE JOHN PAUL II
Reel Five (3A) Page 7

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
11					
Cont.	KAROL OFF TO Mr. Teitelbaum? TEITELBAUM:	5/44	263. 0	264. 0	1. 0
	JOSEF OFF Yes. TO KAROL:	5/45	264.12	265. 8	0.12
SOUND OF DOOR CLOSING OFF. KAROL WALKS IN IN B.G., FOLLOWED BY JOSEF. HE WALKS L-R ACROSS ROOM. CAMERA TRACKS BACK & PANS WITH HIM. HE MOVES AWAY FROM CAMERA. GROUP IS REVEAL SEATED IN B.G. IN DARKNESS. KAROL STOPS BY WINDOW AND LOOKS OUT: THEN HE TURNS BACK TO TABLE AND TAKES OUT PAPERS. THEY ALL REACT & LISTEN TO AD LIB SHOUTS FROM GERMAN SOLDIERS OFF.					
CUT TO					
12 Starts 299. 5	M.S. JOSEF TEITELBAUM AND HIS WIFE AND DAUGHTER - OVER KAROL IN R.F.G. BACK TO CAMERA. HE STANDS UP & HOLDS OUT PAPERS.				
	KAROL TO JOSEF : This is your identification.	5/46	301. 8	303. 0	1. 8
JOSEF TAKES PAPERS. AD LIB GERMAN SOLDIERS OFF.					
	KAROL TO JOSEF : Your new name is Hlasko.	5/47	307. 2	309. 6	2. 4
	JOSEF TO KAROL : How young you are.	5/48	312. 2	313. 8	1. 6
CUT TO					
13 Starts 313. 9	M.C.S. KAROL				
	KAROL TO JOSEF : If anyone asks where you're going you're taking Grandpa to the clinic.	5/49	316. 6	321. 6	5. 0
14 Starts 321. 8	M.S. JOSEF, RUTH & DAUGHTER.				
	RUTH TO KAROL : You believe this can be done ?	5/50	322. 2	324. 2	2. 0
	KAROL TO RUTH : There are people who will take you in.	5/51	324.10	326. 6	1.12
Cont					

POPE JOHN PAUL II
Reel Five (3A) Page 8

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
14 Cont.	RUTH TO KAROL : CUT TO	5/52	327. 6	328.10	1. 4
15 Starts 328.12	M.C.S. KAROL REACTS. GERMAN SOLDIER V.O. KAROL TO JOSEF : CUT TO	5/53 5/54	329. 0 335. 0	330. 8 336.12	1. 8 1.12
16 Starts 336.14	M.S. JOSEF, RUTH & DAUGHTER OVER KAROL IN R.F.G. KAROL EXITS R-L. CAMERA TRACKS BACK & PANS L-R TO INCLUDE OLD ABRAHAM TEITELBAUM SEATED AT TABLE. JOSEF MOVES L-R BEHIND HIM - AD LIB SHOUTS FROM SOLDIERS OFF. JOSEF TO ABRAHAM : HE HELPS ABRAHAM UP. RUTH TO ALL : The Aryans always wear gloves. SHE OPENS CASE AND TAKES GLOVES OUT. CUT TO	5/55 5/56 5/57	350.14 357.14 358. 2	356.10 359. 2 361.14	5.12 1. 4 3.12
17 Starts 365. 4	EXT. STREET. EARLY DAY. M.S. SOLDIERS WALK L-R IN F.G. POINTING GUN AT MAN. THEY EXIT CAM.R. DOOR IN B.G. OPENS AND KAROL COMES OUT. HE LOOKS ABOUT HIM - THEN TURNS AWAY AGAIN. HE OPENS DOOR WIDER, TURNS AND WALKS BACK TO CAMERA EXITING IN R.F.G. ABRAHAM FOLLOWS OUT THRU DOORWAY, WITH JOSEF. THEY EXIT R.F.G. FINALLY RUTH COMES OUT WITH HER DAUGHTER. CUT TO			MUSIC IN 365. 4	NO DIALOGUE

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
18 Starts 390. 8	EXT. STREET. EARLY DAY. M.S. WIDE ANGLE - BACK TO TRUCK. SOLDIERS HUSTLE JEWS INTO TRUCK. AD LIB SHOUTS FROM GERMAN SOLDIERS. CAMERA EASES R-L & TRACKS IN AS KAROL WALKS TOWARDS CAMERA WITH THE TEITELBAUM FAMILY. CAMERA TRACKS BACK & PANS R-L WITH THEM ACROSS ROAD. THEY MOVE TOWARDS CAMERA TOWARDS CHECK POINT.				NO DIALOGUE
	CUT TO				
19 Starts 456.13	M.WAIST SHOT NAZI OFFICERS WATCHING OUT CAM.L.				NO DIALOGUE
	CUT TO				
20 Starts 461. 7	M.S. LOW ANGLE UP ONTO KAROL PASSING THRU S.S. MEN AT CHECK POINT. HE TAKES BACK HIS PAPERS AND EXITS IN L.F.G. ABRAHAM & JOSEF HAVE THEIR PAPERS INSPECTED AND THEN FOLLOW HIM OUT L.F.G. RUTH & DAUGHTER MOVE UP.				NO DIALOGUE
	CUT TO				
21 Starts 481. 3	M.S. NAZI OFFICERS WATCHING ONE IN R.F.G. TURNS AWAY FROM CAMERA.				NO DIALOGUE
	CUT TO				
22 Starts 486. 3	M.S. LOW ANGLE UP ONTO RUTH AND DAUGHTER PASSING THRU S.S. MEN. SHE TAKES BACK PAPERS AND EXITS IN L.F.G.				NO DIALOGUE
	CUT TO				
23 Starts 493.11	EXT. NARROW STREET OUTSIDE TYRANOWSKI'S FLAT. M.L.S. KAROL WALKS R-L TOWARDS CAMERA. CAMERA TRACKS BACK & ROUND R-L. HE STOPS IN F.G. THEN WALKS ON TOWARDS CAMERA. CAMERA TRACKS BACK BEFORE HIM. HE STOPS AGAIN AND LOOKS UP.				NO DIALOGUE
	CUT TO :				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
24	M.L.S. LOW ANGLE UP ONTO Starts WINDOWS OF BUILDING. 522.14 KAROL'S P.O.V.				
					NO DIALOGUE
	CUT TO				
25	INT. TYRANOWSKI'S FLAT. Starts SITTING ROOM. LATE DAY. 526. 3 M.WIDE SHOT KAROL CROUCHED DOWN IN FRONT OF BOOKCASE. TYRANOWSKI ENTERS IN B.G. CARRYING TRAY CONTAINING DRINKS. HE STOPS & THEN WALKS ON TO F.G.				MUSIC OUT 527. 6
	TYRANOWSKI Borrow anything TO KAROL : you find.	5/58	534. 0	536. 0	2. 0
	HE PUTS TRAY DOWN IN F.G. AND LOOKS BACK AT KAROL.				
	TYRANOWSKI What are your TO KAROL : interests ?	5/59	540.12	541.12	1. 0
	KAROL NOW STANDING, TURNS AND GLANCES TOWARDS CAMERA.				
	KAROL TO Acting. TYRANOWSKI	5/60	543.12	544.10	0.14
	TYRANOWSKI Really. Have you TO KAROL: acted ?	5/61	545. 8	549. 4	3.12
	TYRANOWSKI SITS IN L.F.G. KAROL WALKS TOWARDS CAMERA.				
	KAROL TO School plays TYRANOWSKI: mostly.	5/62	551.12	553. 4	1. 8
	TYRANOWSKI Hmm. TO KAROL:	5/63	553. 8	554. 6	0.14
	KAROL SITS IN F.G. FACING CAMERA. CAMERA TILTS DOWN WITH HIM.				
	KAROL TO At the moment, some TYRANOWSKI: friends and I are doing something different.	5/64	559. 8	563. 4	3.12
	We call it the Rhapsodic Theatre.	5/65	564. 8	566.12	2. 4

POPE JOHN PAUL II
Reel Five (3A) Page 11

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
25 ont.	TYRANOWSKI That's new to me. TO KAROL :	5/66	568. 8	569. 8	1. 0
	THEY BOTH DRINK.				
	KAROL TO TYRANOWSKI Recitations from Polish playwrights and poets.	5/67	572. 6	575. 6	3. 0
	We're trying to carry on the Polish tradition.	5/68	577. 6	580. 2	2.12
	CUT TO				
26 Starts 580. 3	M.C.S. TYRANOWSKI OVER KAROL IN R.F.G. BACK TO CAMERA.				
	TYRANOWSKI Where do you TO KAROL : perform ?	5/69	582. 6	583. 6	1. 0
	KAROL TO Private houses. TYRANOWSKI	5/70	584. 2	585. 2	1. 0
	We're trying to make people become aware of their origins, patriotism	5/71	586. 2	591. 2	5. 0
	TYRANOWSKI But... ? TO KAROL :	5/72	595.14	596.10	0.12
	CUT TO				
27 Starts 597. 0	C.S. KAROL				
	KAROL TO Children taken from TYRANOWSKI their parents and deported.	5/73	604.12	608. 8	3.12
	Jews rounded up and sent God knows where.	5/74	609.14	613.10	3.12
	Schools, univer- sities, seminaries closed down.	5/75	615. 0	619. 0	4. 0
	Two thousand Polish priests missing or dead.	5/76	619. 8	624. 0	4. 8
	CUT TO :				
28 Starts 624. 0	C.S. TYRANOWSKI				

(This Spot runs 1 frame
over the Cut into Sc. 28)

Cont

POPE JOHN PAUL II
Reel Five (3A) Page 12

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
28 Cont.	KAROL OFF TO TYRANOWSKI Huh what have we really got to offer anyone ?	5/77	625. 6	629. 2	3.12
	HE GLANCES DOWN.				
	TYRANOWSKI TO KAROL: We've got this.	5/78	633. 4	634. 8	1. 4
	CUT TO :				
29 Starts 634. 9	C.S. ROSARY IN TYRANOWSKI'S HAND.	NO DIALOGUE			
	CUT TO				
30 Starts 637. 7	C.S. KAROL TYRANOWSKI OFF TO KAROL We've got to hold on to the faith that's in us.	5/79	638. 4	642. 4	4. 0
	CUT TO				
31 Starts 642. 8	C.S. TYRANOWSKI TYRANOWSKI TO KAROL: It's been a tradition with us for a thousand years.	5/80	643. 0	646. 4	3. 4
	CUT TO				
32 Starts 646. 7	C.S. KAROL KAROL TO TYRANOWSKI: I have my faith. Huh but where do I go ?	5/81	647.14	654. 2	6. 4
	I feel something's slipping through my fingers.	5/82	656. 8	663. 0	6. 8
	CUT TO				
33 Starts 663. 5	C.S. TYRANOWSKI TYRANOWSKI TO KAROL: There's a place to go and a way to go ..	5/83	664.10	668.14	4. 4
	and God will show it.	5/84	673. 4	674. 8	1. 4
	CUT TO				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
34	M.S. KAROL SEATED FACING Starts CAMERA OVER TYRANOWSKI IN 674.12 L.F.G. FACING CAM.R.				
	TYRANOWSKI We meet on Tues- TO KAROL: days, six o'clock, here.	5/85	680. 6	688.14	8. 8
	It's getting late, you'd better make a run for it now.	5/86	695.10	698.10	3. 0
	KAROL STANDS UP & MOVES L-R OUT OF SHOT. TYRANOWSKI STANDS AND MOVES AWAY AFTER HIM. CAMERA EASES L-R WITH HIM TO INCLUDE KAROL IN R.B.G. PUTTING ON HIS JACKET.				
	TYRANOWSKI Have you read TO KAROL: John of the Cross?	5/87	708. 4	711. 0	2.12
	KAROL TO The Spanish mystic? TYRANOWSKI: Yes, I've heard of him.	5/88	712.12	717. 0	4. 4
	TYRANOWSKI Read it. TO KAROL:	5/89	717.10	718. 8	0.14
	TYRANOWSKI WALKS L-R IN FRONT OF KAROL, WHO TAKES BOOK FROM HIM. KAROL PICKS UP HIS BELONGINGS AND THEY WALK L-R AWAY FROM CAMERA TO DOOR.				
	TYRANOWSKI I'll see you next TO KAROL: week.	5/90	733. 0	734. 4	1. 4
	KAROL TO Thank you. TYRANOWSKI:	5/91	736. 2	736.14	0.12
	KAROL EXITS OUT OF ROOM L-R. TYRANOWSKI MOVES BACK INTO ROOM, CLOSING THE DOOR.				
	CUT TO				
35	EXT. ROCK QUARRY. LATE DAY.				
Starts	M.S. WORKERS OVER GUARD				
745. 6	WITH DOG IN L.F.G. DOG BARKING.				
	CUT TO				

NO DIALOGUE

<u>Scene</u> <u>No</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
36 Starts 748.15	M.S. HIGH ANGLE DOWN ONTO KAROL WITH SHOT-FIRER FACING CAM.L. SHOT-FIRER STANDS UP - PUTS HAND UP TO HIS MOUTH AND SHOUTS OUT CAM.R.				
	SHOT-FIRER: Clear off !	5/92	752.10	754.10	2. 0
	HE TURNS & LOOKS OUT CAM.L. KAROL STANDS AND WAVES HIS ARM.				
	SHOT-FIRER: Clear off !	5/93	756. 4	757. 8	1. 4
	CUT TO				
37 Starts 757. 9	M.L.S. HIGH ANGLE ONTO WORKERS AS THEY RUN FOR SAFETY TOWARDS CAMERA & OUT R.F.G. NO DIALOGUE				
	CUT TO				
38 Starts 766. 2	M.S. KAROL RUNS TOWARDS CAMERA AND CROUCHES DOWN IN F.G. BY PLUNGER. HE IS FOLLOWED BY SHOT-FIRER. KAROL STANDS UP & RUNS ROUND TO THE OTHER SIDE OF SHOT-FIRER.				
	SHOT-FIRER Do you know what TO KAROL: I like to pretend?	5/94	791. 4	794. 4	3. 0
	It's a German tank.	5/95	795. 2	797. 2	2. 0
	HE PUTS DOWN PLUNGER. EXPLOSION IN B.G.				
	CUT TO				
39 Starts 805.13	INT. SHOT-FIRER'S HUT. LATE DAY. M.WIDE SHOT ACROSS HUT. CAMERA EASES L-R TO REVEAL KAROL SEATED BACK TO CAMERA READING. DOOR IN B.G. OPENS. HANNA ENTERS. SHE MOVES L-R DOWN TO KAROL.				
	HANNA TO I've just got a KAROL: minute. I brought you something.	5/96	822. 8	825. 8	3. 0
	SHE HANDS HIM A PAPER BAG.				

Cont

POPE JOHN PAUL II
Reel Five (3.A) Page 15

Scene No	Complete Dialogue		Spot No	Start	End	Ftge
39 Cont.	KAROL TO HANNA :	Sit down.	5/97	830. 0	831. 0	1. 0
SHE SITS BESIDE HIM. CAMERA NOW HOLDS THEM IN M.S. HANNA OVER KAROL. KAROL LOOKS INSIDE PAPER BAG AND THEN UP AT HER. CAMERA TRACKS & PANS R-L.						
	KAROL TO HANNA :	Kielbase. We haven't had this since we left Wadowice.	5/98	844. 6	850.10	6. 4
		Oh my father won't believe it.	5/99	853. 0	855.12	2.12
	HANNA TO KAROL :	How is he ?	5/100	860.12	861.12	1. 0
	KAROL TO HANNA:	Oh he's better one day than the next.	5/101	863. 6	866. 2	2.12
		He says you've got to stop feeding us, but he eats every- thing you send us.	5/102	867.12	873. 8	5.12
SHE LAUGHS.						
	HANNA TO KAROL :	There. You see? I know how to take care of a man.	5/103	875. 2	879. 2	4. 0
CUT TO						
40 Starts 879. 3	M.C.S. KAROL OVER HANNA L.F.G. HE SMILES.					
	KAROL TO HANNA :	Hanna...	5/104	890.10	891. 2	0. 8
CUT TO						
41 Starts 891. 4	M.C.S. HANNA OVER KAROL IN R.F.G.					
	HANNA TO KAROL :	People think they have time enough.	5/105	891.10	894. 2	2. 8
CUT TO						
42 Starts 897. 3	M.S. HANNA & KAROL SEATED FACING ONE ANOTHER. SHE LOOKS DOWN.					

Cont

POPE JOHN PAUL II
Reel Five (3A) Page 16

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
42 Cont.	HANNA TO KAROL : And then before they know it ..	5/106	902.10	904. 6	1.12
	KAROL TO HANNA : And here we are, sitting at our ease at the Germans' expense ...	5/107	910. 4	915.12	5. 8
	CUT TO				
43 Starts 916. 1	M.C.S. HANNA OVER KAROL R.F.G.				
	HANNA TO KAROL : Everyone knows what you're doing .. taking Jewish families out of the ghettos,	5/108	918. 2	926. 2	8. 0
	finding them places to hide.	5/109	927. 4	929. 4	2. 0
	Is that what's keeping you away?	5/110	935. 0	937. 4	2. 4
	CUT TO				
44 Starts 937. 5	M.C.S. KAROL OVER HANNA IN L.F.G.				
	CUT TO :				

NO DIALOGUE

END OF REEL FIVE (3A)

NUMBER OF INSERTS : Nil.

Footage from 5/110 to last Action Frame.. 9.11
 Footage from 0.0 to last Action Frame....946.15

" POPE JOHN PAUL II "

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the first Action Frame
which is 10. 1 before the
first Clear Cut, Scene 2.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
1 Starts 0. 0	INT. SHOT-FIRER'S HUT. LATE DAY. M.C.S. HANNA OVER KAROL R.F.G.				
	HANNA TO KAROL : That first day I saw you, you saw me too.	6/1	2. 8	9.12	7. 4
	CUT TO				
2 Starts 10. 1	M.C.S. KAROL OVER HANNA L.F.G.				
	KAROL TO HANNA : Yes.	6/2	15.14	16.10	0.12
	CUT TO				
3 Starts 16.14	M.C.S. HANNA OVER KAROL R.F.G.				
	HANNA TO KAROL : What's happened?	6/3	22.12	23.12	1. 0
	CUT TO				
4 Starts 24. 5	M.C.S. KAROL OVER HANNA IN L.F.G.NO DIALOGUE				
	CUT TO				
5 Starts 33. 9	M.C.S. HANNA LOOKING DOWN OVER KAROL IN R.F.G. SHE LEANS SLOWLY FORWARD & KISSES HIM ON THE R.CHEEK - THEN TURNS AWAY.				
	CUT TO :				
6 Starts 48. 9	M.S. WIDE ANGLE. HANNA STANDS UP & MOVES R-L AWAY FROM KAROL SEATED BACK TO CAMERA IN R.F.G. SHE HURRIES OUT OF HUT, CLOSING THE DOOR BEHIND HER.NO DIALOGUE				
	CUT TO :				

POPE JOHN PAUL II
Reel Six (3B) Page 2

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
7	C.S. KAROL FACING CAM.L				
Starts	SOUND OF DOOR CLOSING OFF.				MUSIC IN
62. 8	HE LOOKS DOWN & THEN UP				68. 0
	OFF CAM.L.				
		NO DIALOGUE			
	CUT TO				
8	EXT. SIDE STREET. NIGHT.				
Starts	M.L.S. ACROSS STREET ONTO				
75. 9	KAROL WALKING L-R TOWARDS				
	CAMERA CARRYING RUCKSACK.				
	CAMERA PANS SLOWLY L-R				
	WITH HIM. HE STOPS.	NO DIALOGUE			
	CUT TO				
9	M.WAIST SHOT KAROL LOOKING				
Starts	DOWN AT PAPER BAG IN HIS				
93.14	HANDS. HE LOOKS INSIDE				
	AND SMILES - THEN WALKS ON				
	TOWARDS CAMERA. HE EXITS				
	IN R.F.G.	NO DIALOGUE			
	CUT TO				
10	M.L.S. TRUCK DRIVING				
Starts	TOWARDS CAMERA DOWN STREET.				
106.12	CAMERA WHIP PANS L-R ONTO				
	KAROL. TRUCK DRIVES L-R				
	ACROSS IN F.G. STRIKING				
	KAROL. CAMERA PANS L-R				
	WITH TRUCK AS IT GOES				
	AWAY FROM CAMERA DOWN STREET.	NO DIALOGUE			
	CUT TO				
11	M.S. KAROL LYING ON GROUND				
Starts	AFTER BEING HIT.				
118.11	HE MOVES BUT REMAINS LYING				
	ON GROUND. CAMERA TRACKS				
	IN ON HIM.	NO DIALOGUE			
	FADE OUT :				
12	BLACK FRAMES.				
Starts		NO DIALOGUE			
144.12					MUSIC OUT
	FADE IN :				145.15
13	M.C.S. KAROL LYING IN BED				
Starts	WITH HIS HEAD BANDAGED.				
147.12					
	Title in 147.12				MUSIC IN
					147.12
	<u>POPE JOHN PAUL II</u>				
	FADE OUT:				MUSIC OUT
					154.14

POPE JOHN PAUL II
Reel Six (3B) Page 3

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
14	COMMERCIAL				
Starts	BREAK				
155. 4					
	FADE IN				
15					
Starts	M.C.S. KAROL LYING IN BED				MUSIC IN
158. 4	WITH HIS HEAD BANDAGED.				158. 4
	Title in at 158. 4				
	<u>POPE JOHN PAUL II</u>				
	V.O. Pope Joh Paul				
	II will continue.	6/4	160. 6	163. 6	3. 0
	FADE OUT:				MUSIC OUT
					163.14
16	COMMERCIAL				
Starts	BREAK.				
165.12					
	FADE IN :				
17	M.C.S. KAROL				
Starts	LYING IN BED WITH HIS				
168.12	HEAD BANDAGED.				
	Title in at 168.12				
	<u>POPE JOHN PAUL II</u>				
	FADE OUT :				
18	BLACK FRAMES.				
Starts					
176. 4					
	FADE IN :				
19	INT. HOSPITAL WARD.				
Starts	M.C.S. KAROL LYING IN BED				MUSIC IN
179. 4	WITH HIS HEAD BANDAGED.				180. 5
	Title in at 180. 1				
	CRACOW HOSPITAL				
	1940				
	Title out at 184.11				

Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
19 Cont.	SWIACKI It's all right OFF TO ALL for some people..	6/5	189. 2	190.10	1. 8
	CUT TO				
20 Starts 190.14	M.WAIST SHOT KYDRYNSKI, SWIACKI, SHOT-FIRER & KAROL SR. IN R.F.G. IN FRONT OF THE OTHER THREE.				
	SWIACKI TO ALL : The things some people will do, just to get out of work !	6/6	191. 2	193.14	2.12
	I'll bet that truck's got a dent in it.	6/7	194.14	197. 2	2. 4
	CUT TO				
21 Starts 197. 3	M.C.S. KAROL SHOT-FIRER I'll bet the OFF TO ALL driver thought he hit a bull.	6/8	197. 6	200.10	3. 4
	LAUGHTER.				
	CUT TO				
22 Starts 209. 9	M.WIDE SHOT KYDRYNSKI, SWIACKI & SHOT-FIRER STANDING FACING CAMERA. KAROL SR. SEATED FACING CAMERA OVER KAROL LYING IN BED IN F.G. WITH HIS HEAD TO CAM.R.				
	SWIACKI TO KAROL : Well we'd um better be gett- ing back to work. See you soon eh?	6/9	211. 8	216. 0	4. 8
	SHOT-FIRER TO KAROL: See you in a couple of days.	6/10	217. 4	219. 4	2. 0
	THEY BOTH WALK R-L AWAY FROM KAROL. THEN THEY EXIT IN L.B.G.				
	SHOT-FIRER TO SWIACKI: Nobody's nailing him in yet.	6/11	221. 4	224. 4	3. 0
	KYDRYNSKI TO KAROL: Yes well I'd better get back too.	6/12	224. 6	226.12	2. 6
	CUT TO :				

POPE JOHN PAUL II
Reel Six (3B) Page 5

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
23 Starts 226.13	M.WAIST SHOT HIGH ANGLE DOWN ONTO KAROL				
	KAROL TO What.. KYDRYNSKI	6/13	228. 4	229. 0	0.12
	CUT TO				
24 Starts 229. 5	M.WIDE SHOT KYDRYNSKI AND KAROL SR. BESIDE KAROL IN BED. THEY LEAN DOWN TO KAROL.				
	KAROL TO What about the KYDRYNSKI theatre work ?	6/14	234. 0	236. 4	2. 4
	KYDRYNSKI TO KAROL We're rehearsing a new performance. We're holding onto the main part for you.	6/15	239.10	245. 2	5. 8
	CUT TO				
25 Starts 245. 8	M.C.S. KAROL. CUT TO	NO DIALOGUE			
26 Starts 249. 0	M.S. KYDRYNSKI & KAROL SR. BESIDE KAROL				
	KYDRYNSKI TO KAROL I'll tell you about it tomorrow.	6/16	250.10	251.14	1. 4
	KYDRYNSKI STRAIGHTENS UP.				
	KYDRYNSKI TO Goodbye, Captain KAROL SR. Wojtyla.	6/17	255.14	257. 6	1. 8
	KAROL SR. TO Juliusz. KYDRYNSKI :	6/18	257.10	258.10	1. 0
	KYDRYNSKI EXITS IN B.G.				
	KAROL SR. TO KAROL It's been a time for all of us.	6/19	265.14	268.10	2.12
	Try and get some rest.	6/20	272.14	274. 6	1. 8
	KAROL SR. STANDS UP.				
	CUT TO				
27 Starts 278. 7	M.C.S. KAROL SR'S BODY MOVES AWAY R-L. KAROL'S HAND COMES UP & GRABS HIS FATHER'S HAND. KAROL SR.				

Cont

POPE JOHN PAUL II
Reel Six (3B) Page 6

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
27 Cont.	STOPS. CAMERA TILTS UP TO HIS FACE AS HE TURNS TO CAMERA.				
	KAROL OFF It's what I want TO KAROL SR to do.	6/21	285. 8	287. 4	1.12
	CUT TO				
28 Starts 287. 8	M.C.S. KAROL				
	KAROL TO The acting.	6/22	289.14	290.14	1. 0
	KAROL SR It's what I want for my life.	6/23	294.10	297.14	3. 4
	CUT TO				
29 Starts 298. 4	M.C.S. LOW ANGLE UP ONTO KAROL SR. HE NODS. THEN HE LOOKS TOWARDS CAMERA.				
	NO DIALOGUE				
	CUT TO				
30 Starts 301.10	M.C.S. KAROL.				
	NO DIALOGUE				
	CUT TO				
31 Starts 305. 5	M.C.S. KAROL SR. HE TURNS & EXITS R-L. CAMERA HOLDS ON CRUCIFIX IN CEILING.				
	NO DIALOGUE				
	CUT TO				
32 Starts 311.11	M.C.S. KAROL. HE CLOSES HIS EYES. THEN HE OPENS THEM AGAIN.				
	NO DIALOGUE				
	CUT TO				
33 Starts 320. 9	M.C.S. CRUCIFIX IN CEILING.				
	NO DIALOGUE				
	CUT TO				
34 Starts 324. 8	INT. SITTING ROOM OF BORROWED FLAT. NIGHT. M.S. LIT CANDLES ON PIANO IN F.G. YOUNG PEOPLE SEATED IN B.G. CAMERA TRACKS R-L.				
	MUSIC OUT				
	325. 4				

Cont.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
34					
Cont.	KAROL OFF				
	'Beneath vernal willows...	6/24	325. 4	326. 4	1. 0
	there to dream like sleepy swans.	6/25	330. 0	334. 0	4. 0
	CAMERA NOW INCLUDES KAROL IN L.F.G. BACK TO CAMERA.				
	KAROL :				
	Think !	6/26	336.12	337.10	0.14
	Think of us, O Poland of mine.	6/27	340. 6	344. 6	4. 0
	HANNA CAN BE SEEN AMONGST AUDIENCE FACING CAMERA.				
	KAROL :				
	When we shall be already gone !'	6/28	345. 8	348.12	3. 4
	(This Spot overlaps with Spot 6/29)				
	PUBLIC ADDRESS LOUDSPEAKER CAN BE HEARD IN B.G.				
	V.O. (over loudspeaker)				
	Here is an announcement from the Military High Command.	6/29	347.14	351.10	3.12
	KAROL LOOKS OUT CAM.L. CAMERA TRACKS IN.				
	V.O. (over loudspeaker)				
	Our German forces have today defeat- ed the armies of France...	6/30	352.12	357.12	5. 0
	following an over- whelming attack which has culminat- ed in its complete surren- der.	6/31	358.12	366. 0	7. 4
	CUT TO				
				MUSIC IN 366. 4	
35	M.C.S. KAROL. CAMERA TRACKS				
Starts	SLOWLY BACK.				
368.11				MUSIC OUT 373.12	
	KAROL :				
	'Have we not made your name a prayer That weeps ...	6/32	373.12	379. 8	5.12

POPE JOHN PAUL II
Reel Six (3B) Page 8

Scene No.	Complete Dialogue	Spot No	Start	End	Ftge
35 Cont.	KAROL : and a thunder that lightens ?	6/33	380.11	383.11	3. 0
	CUT TO				
36 Starts 383.13	M.C.S. YOUNG PEOPLE WATCHING - CAMERA PANS R-L OVER THEM.				
	KAROL OFF Yet enough, that you but consider for a while...	6/34	385. 8	394. 0	8. 8
	How deep is the silence o'er our grave ...	6/35	396. 0	401. 8	5. 8
	CAMERA NOW HOLDS ON KYDRYNSKI IN C.S.				
	KAROL OFF How it seems of God accursed:	6/36	402. 6	406. 2	3.12
	CAMERA TRACKS ON R-L TO INCLUDE HANNA.				
	KAROL OFF But you will not forget Poland	6/37	408. 4	415. 4	7. 0
	O holy one.'	6/38	417.12	419.12	2. 0
	CUT TO				
37 Starts 421.12	INT. WOJTYLA APARTMENT. LATE DAY. M.S. DOWN TO FRONT DOOR. IT OPENS AND KAROL ENTERS, FOLLOWED BY KYDRYNSKI & HANNA. HANNA & KYDRYNSKI WALK TOWARDS CAMERA. KAROL CLOSES THE DOOR.				
	KAROL TO What time is it? BOTH :	6/39	429. 4	430. 4	1. 0
	KYDRYNSKI Seven. TO KAROL:	6/40	431.10	432. 8	0.14
	HANNA & KYDRYNSKI EXIT L-R. KAROL WALKS TOWARDS CAMERA.				

Cont

POPE JOHN PAUL II
Reel Six (3B) Page 9

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
37 Cont.	KAROL TO BOTH :				
	I hate to leave him alone this long.	6/41	435.12	437.12	2. 0
	I'll give him his medicine first.	6/42	440. 2	441.10	1. 8
HANNA WALKS IN R-L & HANGS UP COATS.					
	HANNA OFF TO BOTH:				
	I'll dish up the food. (IN SHOT) It's still warm.	6/43	443. 0	446. 8	3. 8
KAROL EXITS CAM.L. CAMERA TRACKS R-L OVER WALL IN F.G.					
	KYDRYNSKI OFF TO BOTH :				
	Do you know what I've started to do ?	6/44	453. 4	454.12	1. 8
	I'm writing again.	6/45	457. 0	458. 8	1. 8
	Keep quiet about it, won't you?	6/46	459.12	461. 8	1.12
CAMERA NOW SHOOT THROUGH OPEN DOORWAY INTO BEDROOM.					
	KYDRYNSKI OFF TO BOTH :				
	There's so much going on.	6/47	464. 4	465.12	1. 8
KAROL IS REVEALED IN B.G. LOOKING DOWN AT HIS FATHER IN BED.					
	KYDRYNSKI OFF TO BOTH :				
	I've tried to make some... some kind of meaning out of all this madness.	6/48	466. 8	472. 8	6. 0
	Karol once said that we must remember what we were.	6/49	474. 6	478, 6	4. 0
	What we are and keep it in our memory locked.	6/50	478. 8	485. 0	6. 8
	That's Shakespeare you know.	6/51	486. 4	487.12	1. 8
	I can't foresee events, but ..	6/52	496. 2	498. 2	2. 0

Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
37					
Cont.	KYDRYNSKI & HANNA WALK INTO SHOT R-L IN F.G.				
	KYDRYNSKI dammit all one OFF TO has..one has to BOTH : fulfill (IN SHOT) one's feeling of self-expression.	6/53	499.14	505.10	5.12
	HANNA LOOKS AWAY FROM CAMERA TOWARDS KAROL BESIDE HIS FATHER IN BED IN B.G.				
	KYDRYNSKI Well what am I TO BOTH: saving it for?	6/54	507. 0	508. 8	1. 8
	HE TURNS & LOOKS BACK TOWARDS KAROL. KAROL VERY SLOWLY STARTS TO MOVE TOWARDS CAMERA.				
	KAROL TO My father is BOTH : dead.	6/55	556. 4	557. 8	1. 4
	HE LOOKS UP AT KYDRYNSKI.				
	CUT TO				
38	EXT. MOUTH OF AN ALLEY.				
Starts	NIGHT. M.L.S. DOWN STREET				
561.15	ONTO ROBERTO & WOLFGANG WALKING R-L TOWARDS CAMERA. CAMERA TRACKS BACK & PANS WITH THEM TO PAWEL. HE PUTS HIS HAND ON ROBERTO'S SHOULDER THEN TURNS AWAY TO CAM.L. HE STOPS & LOOKS UP THEN TURNS & MOVES BACK L-R TO THE OTHER TWO. HE SENDS ROBERTO OUT CAM.L. THEN WOLFGANG FOLLOWS. PAWEL TURNS AWAY TO POSTER ON WALL AND TEARS IT - THEN HE RUNS R-L & AWAY FROM CAMERA. CAMERA PANS WITH HIM AND THEN HOLDS ON HIM RUNNING AWAY. HE GOES INTO APARTMENT BLOCK IN B.G. GERMAN SOLDIERS RIDE PAST L-R ON MOTOR BIKE.				
	CUT TO :				
	NO DIALOGUE				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
39 Starts 617. 1	INT. TYRANOWSKI'S FLAT. SITTING ROOM. NIGHT. M.S. GROUP OF YOUNG MEN LISTENING TO TYRANOWSKI. KAROL IS AMONGST THEM. CAMERA TRACKS BACK.				
	TYRANOWSKI The path of per- OFF TO ALL fection is a dark night...	6/56	618.14	623. 2	4. 4
	TYRANOWSKI IS REVEALED IN F.G. BACK TO CAMERA.				
	TYRANOWSKI The soul on TO ALL its path most humble its appetite.	6/57	625. 4	629. 0	3.12
	CUT TO				
40 Starts 629. 7	M.S. TYRANOWSKI SEATED FACING CAMERA OVER KAROL BACK TO CAMERA IN R.F.G. HE LOOKS UP FROM HIS BOOK.				
	TYRANOWSKI What do we learn TO ALL : from John of the Cross ?	6/58	631.14	635. 6	3. 8
	It is in darkness that the soul finds God,	6/59	638. 6	641. 6	3. 0
	after it has first rid itself of all delight of the senses...	6/60	643. 4	649. 0	5.12
	HE REACTS TO KNOCKING ON DOOR OFF.				
	CUT TO :				
41 Starts 651. 0	M.L.S. ONTO YOUNG MEN OVER TYRANOWSKI IN R.F.G. BACK TO CAMERA AS HE STANDS UP. YOUNG MEN ALSO STAND AND ALL HURRY AWAY FROM CAMERA. KNOCKING ON DOOR AGAIN. THE YOUNG MEN EXIT INTO ROOM IN B.G. TYRANOWSKI MOVES ROUND L-R BACK TOWARDS CAMERA PUTTING THE CHAIR STRAIGHT. CAMERA TRACKS & PANS L-R WITH HIM. HE WALKS AWAY FROM CAMERA TO DOOR IN R.B.G.				

Scène No	Complete Dialogue	Spot No	Start	End	Ftge
41 Cont.	HE STARTS TO OPEN DOOR. CUT TO				NO DIALOGUE
42 Starts 673. 9	M.S. TYRANOWSKI BACK TO CAMERA OPENS DOOR AND STANDS BACK AS PAWEL ENTERS FOLLOWED BY ROBERTO & WOLF- GANG. TYRANOWSKI HOLDS OUT HIS HAND TO PAWEL. THE OTHER TWO EXIT R-L. PAWEL HANDS TYRANOWSKI HIS GUN. TYRANOWSKI TURNS & WALKS AWAY R-L. CAMERA PANS WITH HIM. TYRANOWSKI All right - TO PAWEL: come in...				
		6/61	691.10	693. 2	1. 8
	TYRANOWSKI STOPS IN L.F.G. AND TURNS AWAY FROM CAMERA. YOUNG MEN APPEAR AGAIN OUT OF ROOM IN B.G. KAROL FACES PAWEL. PAWEL TO Leszek.. LESZEK				
		6/62	701. 2	701.14	0.12
	LESZEK MOVES FORWARD FROM AMONGST YOUNG MEN. CUT TO				
43 Starts 708. 2	M.C.S. PAWEL. TYRANOWSKI IN L.B.G. PAWEL TO What have you LESZEK: decided ?				
		6/63	708.10	709.14	1. 4
	CUT TO				
44 Starts 710. 5	M.C.S. LESZEK. OTHERS BEHIND HIM. KAROL OFF His name is Pawel. TO ALL :				
		6/64	711.12	713. 0	1. 4
	CUT TO :				
45 Starts 713. 4	M.S. PAWEL WITH TYRANOWSKI CAM.L BEHIND HIM. OVER KAROL IN R.F.G. BACK TO CAMERA & LESZEK BACK TO CAMERA IN FRONT OF HIM.				

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Scene No	Complete Dialogue	Spot No	Start	End	Ftge
45 Cont.	KAROL He's with the TO ALL: Resistance.	6/65	714. 4	715.12	1. 8
PAWEL LOOKS TOWARDS KAROL. CAMERA EASES R-L WITH HIM AS HE WALKS ACROSS ROOM. YOUNG MEN BACKS TO CAMERA IN F.G.					
	PAWEL TO As considerate and KAROL: polite as ever, Wojtyla.	6/66	722. 8	726. 4	3.12
CUT TO					
46 Starts 726. 7	M.WAIST SHOT KAROL AMONGST YOUNG MEN FACING CAMERA. OVER PAWEL IN R.F.G. BACK TO CAMERA.				
	KAROL TO We've had our PAWEL : differences. In philology, we argued truth.	6/67	727. 4	732. 4	5. 0
CUT TO					
47 Starts 732. 6	M.WAIST SHOT PAWEL OVER YOUNG MEN. KAROL IN L.F.G. BACK TO CAMERA.				
	PAWEL TO Some truths can KAROL : be proved in the classroom, others only with victims.	6/68	733. 0	739. 0	6. 0
	PAWEL TO Who's with us ? ALL :	6/69	741. 0	741.14	0.14
CUT TO					
48 Starts 742. 2	M.WAIST SHOT KAROL AMONGST YOUNG MEN OVER PAWEL IN R.F.G. BACK TO CAMERA.				
	KAROL They live in the TO ALL: woods. They come out at night and kill till they themselves are killed.	6/70	744. 4	752. 4	8. 0
CUT TO					
49 Starts 752. 7	M.WAIST SHOT PAWEL OVER YOUNG MEN. KAROL IN L.F.G.				

Cont.

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
49 Cont.	PAWEL TO ALL It is the duty of every Pole to take part, to shed blood if need be..	6/71	753. 2	760. 2	7. 0
	CUT TO				
50 Starts 760. 6	M.WAIST SHOT KAROL AMONGST YOUNG MEN. OVER PAWEL IN R.F.G. KAROL TO PAWEL:	6/72	761. 0	763. 8	2. 8
	CUT TO				
51 Starts 763.10	M.WAIST SHOT PAWEL. OVER YOUNG MEN. KAROL IN L.F.G. PAWEL TO KAROL :	6/73	763.10	765.10	2. 0
	CUT TO				
52 Starts 765.14	M.C.S. KAROL KAROL TO PAWEL:	6/74	766. 2	767. 6	1. 4
	CUT TO				
53 Starts 767.11	M.WAIST SHOT PAWEL OVER YOUNG MEN. KAROL IN L.F.G. PAWEL TO ALL:	6/75	769. 4	772. 0	2.12
	CUT TO				
54 Starts 772. 1	M.L.S. YOUNG MEN, INCLUDING PAWEL, KYDRYNSKI & KAROL OVER TYRANOWSKI IN L.F.G. BACK TO CAMERA. PAWEL WALKS R-L TOWARDS TYRANOWSKI. CAMERA TRACKS IN. PAWEL TO ALL:	6/76	773. 6	775.10	2. 4
	TYRANOWSKI TO ALL :	6/77	775.12	780.12	5. 0

TYRANOWSKI WALKS L-R
AWAY FROM CAMERA PAST PAWEL.

Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
54 Cont.	TYRANOWSKI 'Quid nunc TO ALL : Christus ?' we ask.	6/78	783.10	786.14	3. 4
HE TURNS TO LOOK BACK AT PAWEL, WHO MOVES R-L.					
	TYRANOWSKI 'What does TO PAWEL: Christ want us to do ?' It's why we're here.	6/79	787.14	791. 2	3. 4
PAWEL STOPS IN L.F.G. & TURNS TOWARDS CAM.R. TYRANOWSKI HOLDS OUT HIS HANDS.					
	TYRANOWSKI We hold out TO PAWEL : our hands to you.	6/80	794.10	797. 6	2.12
CUT TO					
55 Starts 797. 9	M.C.S. PAWEL. HE MOVES L-R.	NO DIALOGUE			
CUT TO					
56 Starts 802. 0	C.S. TYRANOWSKI'S HANDS. PAWEL'S HAND COMES INTO SHOT L-R HOLDING GUN. HE PUTS GUN INTO TYRANOWSKI'S HANDS. CAMERA TILTS UP ONTO TYRANOWSKI'S FACE. HE GLANCES DOWN THEN UP AND SHAKES HIS HEAD.	NO DIALOGUE			
CUT TO					
57 Starts 812. 3	M.C.S. PAWEL PAWEL TO Stupidity ! TYRANOWSKI.	6/81	815. 4	816.13	1. 9
CUT TO					
58 Starts 816.14	M.S. TYRANOWSKI OVER PAWEL L.F.G. PAWEL WALKS AWAY FROM CAMERA L-R BEHIND TYRANOWSKI TO YOUNG MEN.				
	PAWEL TO ALL : Traitors ! What do you fight for? You're not fight- ing at all !	6/82	820. 6	827.10	7. 4
	We have no time!	6/83	829.12	831. 0	1. 4
Cont					

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
58					
Cont.	HE PUTS HIS HAND OUT ONTO LESZEK'S SHOULDER.				
	PAWEL TO Leszek... LESZEK:	6/84	832. 0	832.14	0.14
	LESZEK MOVES FORWARD & OUT L-R.				
	PAWEL TO Who else ? ALL :	6/85	837.12	839. 0	1. 4
	ANOTHER YOUNG MAN WALKS L-R & OUT CAM.R. PAST PAWEL. THEN ANOTHER MOVES FORWARD FROM THE BACK, & STOPS TO LOOK AT PAWEL - THEN EXITS CAM.R. TYRANOWSKI EXITS L-R. PAWEL WALKS ACROSS R-L. CAMERA PANS WITH HIM. HE STOPS BESIDE ROBERTO. THEY WALK L-R ACROSS ROOM WATCHED BY TYRANOWSKI STANDING IN R.F.G. HE CLOSES THE DOOR AFTER THEY HAVE LEFT - THEN TURNS & WALKS BACK R-L CAMERA TRACKS BACK WITH HIM - YOUNG MEN, INCLUDING KAROL, ARE REVEALED IN B.G. WATCHING HIM. HE STOPS AND GAZES OUT CAM.L.				
	CUT TO				
59	INT. EPISCOPAL PALACE -				
Starts	SAPIEHAS'S STUDY. DAY.				
900. 6	M.C.S. SAPIEHA.				
	SAPIEHA How old are you? TO KAROL:	6/86	901. 4	902. 4	1. 0
	CUT TO :				
60	M.C.S. KAROL				
Starts					
902. 9	KAROL TO I'm twenty-two, SAPIEHA: Excellency.	6/87	904.10	906. 6	1.12
	CUT TO :				
61	M.WIDE SHOT HIGH ANGLE DOWN				
Starts	ONTO SAPIEHA SEATED BEHIND				
906.13	DESK FACING KAROL STANDING BACK TO CAMERA. KUCZKOWSKI STANDING CAM.R. FACING CAM.L.				

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Scene No	Complete Dialogue	Spot No	Start	End	Ftge
61 Cont.	SAPIEHA TO KAROL : The last I heard, you wanted to be an actor.	6/88	910. 6	915. 2	4.12
	You have a prom- ising career.	6/89	918.12	920. 8	1.12
	CUT TO				
62 Starts 920.12	M.C.S. KAROL				
	KAROL TO SAPIEHA: I am called to serve God.	6/90	922.10	924.14	2. 4
	CUT TO				
63 Starts 925. 3	M.C.S. SAPIEHA				
	SAPIEHA TO KAROL To want to become a priest..	6/91	928.10	930.10	2. 0
	you realize the interest you can no longer pursue.	6/92	934. 2	939. 2	5. 0
	CUT TO				
64 Starts 939. 3	M.C.S. KAROL				
	KAROL TO SAPIEHA: I would be pur- suing my interest.	6/93	943. 4	946. 4	3. 0
	CUT TO				
65 Starts 946. 8	M.C.S. SAPIEHA				
	NO DIALOGUE			MUSIC IN 946. 8	
	CUT TO				
66 Starts 949. 9	M.C.S. KUCZKOWSKI.				
	NO DIALOGUE				
	CUT TO				
67 Starts 952. 2	M.C.S. KAROL				
	NO DIALOGUE				
	FADE-OUT:			MUSIC OUT 957. 5	

END OF REEL SIX (3B)

NUMBER OF INSERTS : Nil.

Footage from end of 6/93 to last Action Frame... 11. 1

Footage from 0.0 to last Action Frame..... 957. 5

" POPE JOHN PAUL II "

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the first Action Frame
which is 29. 3 before the
first Clear Cut, Scene 7.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
1	BLACK FRAMES.				
Starts 0. 0	FADE IN :				
2	M.WAIST SHOT KAROL OVER MAN L.F.G. BACK TO CAMERA.				
Starts 3. 0	Title in at 3. 0				MUSIC IN 3. 0
	<u>POPE JOHN PAUL II</u>				MUSIC OUT 10 4
	FADE OUT				
3	COMMERICAL BREAK				
Starts 10. 8	FADE IN				
4	M.WAIST SHOT KAROL OVER MAN L.F.G. BACK TO CAMERA.				
Starts 13. 8	Title in at 13. 8				
	<u>POPE JOHN PAUL II</u>				
	FADE OUT :				
5	BLACK FRAMES.				
Starts 21. 0	FADE IN				
6	EXT. ST. PETER'S SQUARE. LATE DAY. M.L.S. VATICAN.				
Starts 24. 0	CUT TO				NO DIALOGUE MUSIC IN 25. 2

POPE JOHN PAUL II
Reel Seven (4A) Page 2

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
7	M.L.S. HIGH ANGLE DOWN ONTO Starts VATICAN. 29. 3 Title in at 30. 7				
	ROME October 13, 1978 CUT TO				NO DIALOGUE
8	M.S. WINDOWS OF VATICAN. Starts 35. 8 Title in at 36.13				
	THE DAY BEFORE THE CONCLAVE CUT TO				NO DIALOGUE
9	INT. VATICAN - THE SCALA Starts REGIA - LATE DAY. M.S. 41.13 THE THIRD WORLD (AN AFRICAN) SEATED AT TABLE FACING R.F.G. OVER THE UNCOMMITTED MODERATE (AN AMERICAN) SEATED L.F.G. BACK TO CAMERA FACING R.B.G. CAMERA TRACKS BACK & PANS L-R TO INCLUDE CURALIST (AN ITALIAN) SEATED BACK TO CAMERA.				
	COMM. MOD. With sufficient OFF TO ALL: reassurances (IN SHOT) the moderates might find Bene- lli acceptable.	7/1	47.12	53.12	6. 0
	COMMITTED MODERATE (AN ENGLISHMAN) & NORTHERN EUROPEAN (A GERMAN) ARE REVEALED SEATED AT TABLE FACING CAMERA.				MUSIC OUT 56. 2
	NORTH. EUR. We would like TO ALL : to be sure	7/2	54. 0	56. 4	2. 4
	that he sees the importance of a vastly expanded role for the Synod of Bishops.	7/3	56. 6	63. 6	7. 0
	CUT TO				

POPE JOHN PAUL II
Reel Seven (4A) Page 3

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
10 Starts 63. 8	M.L.S. DOWN TABLE OVER GROUP. CURIALIST. Siri does not TO ALL : find any ex- pansion of the achievements of the Vatican Council acceptable.	7/4	64. 4	72. 0	7.12
	UNCOMM.MOD. Perhaps if Bene- TO CALL : lli amended some of his views.	7/5	73. 4	77. 8	4. 4
	CUT TO				
11 Starts 77.10	M.WAIST SHOT NORTHERN EUROPEAN. NORTH EUR. Benelli knows how TO ALL : to read the signs of the day:	7/6	78. 2	82. 2	4. 0
	CUT TO				
12 Starts 82. 5	M.WAIST SHOT UNCOMMITTED MODERATE NORTH EUR consultation, OFF TO ALL power-sharing, openness to new ideas.	7/7 (This Spot runs 8 frames over the Cut into Sc. 13)	83. 4	88. 0	4.12
	CUT TO				
13 Starts 87. 9	M.WAIST SHOT CURIALIST SHAKING HIS HEAD. HE RAISES R.HAND. CURIALIST He had made many TO ALL : enemies within the Curia.	7/8	88. 8	91. 8	3. 0
	CUT TO				
14 Starts 91.13	M.WAIST SHOT COMMITTED MODERATE COMM.MOD. Surely Siri does TO ALL : not see himself as an electable can- didate.	7/9	92. 2	97. 2	5. 0
	CUT TO				
15 Starts 97. 9	M.WAIST SHOT CURIALIST. HE RAISES L.HAND. CURIALIST He has enough TO ALL : support to block Benelli, and any alternative non- Italian.	7/10	97.12	104. 0	6. 4
	CUT TO				

POPE JOHN PAUL II
Reel Seven (4A) Page 4

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
16 Starts 104.2	M.WAIST SHOT COMMITTED MODERATE CURIALIST He has friends in OFF TO ALL the press	7/11	105. 8	107. 0	1. 8
	CUT TO				
17 Starts 107. 6	M.WAIST SHOT THIRD WORLD CURIALIST and perhaps he OFF TO ALL can persuade enough of the uncommitted moderates	7/12	107.14	112.10	4.12
	CUT TO				
18 Starts 112.12	M.WAIST SHOT NORTHERN EUROPEAN CURIALIST to go along with OFF TO ALL him.	7/13	113. 6	114.10	1. 4
	CUT TO				
19 Starts 115. 0	M.WAIST SHOT UNCOMMITTED MODERATE UNCOMM.MOD. So it's Benelli, TO ALL : possibly Siri, or some other Italian.	7/14	115. 8	121.12	6. 4
	CUT TO				
20 Starts 122. 3	M.L.S. DOWN TABLE ONTO GROUP. THIRD WORLD Luciani in the TO ALL : one month that he was Pope.. he had the style of a simple parish priest.	7/15 7/16	122.14 127.14	126.10 131. 2	3.12 3. 4
	CUT TO				
21 Starts 131. 4	M.C.S. THIRD WORLD THIRD WORLD Where do we find TO ALL : a Pope of Smiles?	7/17	132. 8	135. 4	2.12
	CUT TO				
22 Starts 135.15	EXT. RESTORANTE MASTROSTEFANO - TERRACE - DAY. M.C.S. KAROL LAUGHING. MORE LAUGHTER OFF. NO DIALOGUE				
	CUT TO				

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
23 Starts 138.12	M.L.S. ACROSS RESTORANTE TOWARDS KAROL & GROUP. LAUGHTER.	NO DIALOGUE			
	CUT TO				
24 Starts 143. 7	M.WIDE SHOT. KAROL & GORA OVER JERZY & ANNA TUROWICZ SEATED BACKS TO CAMERA AT TABLE.				
	KAROL TO ALL :				
	This particular day there we were hid- ing in a cellar, five young seminarians...	7/18	144.10	151.10	7. 0
	GORA TO ALL :				
	One of whom is Karol, who's hiding from the Gestapo.	7/19	151.12	157. 4	5. 8
	KAROL TO ALL :				
	While a floor above, Archbishop Sapieha is feeding lunch to Herr Governor Gen- eral...	7/20	157.10	163. 6	5.12
	All he serves him is that vile black bread made of saw- dust the Germans gave us to eat.	7/21	163.10	170.14	7. 4
	LAUGHTER.				
	CUT TO				
25 Starts 171. 3	M.C.S. ANNA. SHE SHAKES HER HEAD.				
	ANNA TO ALL :				
	Oh how incredible to laugh about it now, eh ?	7/22	174. 0	178. 4	4. 4
	SHE LOOKS OUT CAM.L.				
	CUT TO :				
26 Starts 178. 8	M.C.S. JERZY TUROWICZ TUROWICZ TO ALL :				
	He was an in- credible man.	7/23	179. 0	180.12	1.12
	CUT TO :				

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
27 Starts 181. 2	M.WAIST SHOT KAROL OVER ANNA L.F.G. KAROL TO ALL: Adam Sapieha ? He was never afraid of them. I'll tell you how incredible.	7/24	181.14	187. 2	5. 4
	Our seminary studies ..this was still during the war ... were all under- ground...	7/25	188. 2	193.10	5. 8
	CUT TO				
28 Starts 193.14	M.C.S. GORA ANNA OFF TO KAROL I thought that Sapieha brought you into the Palace.	7/26	194.14	197.10	2.12
	TUROWICZ OFF TO ALL That's the story.	7/27	197.12	199. 0	1. 4
	KAROL OFF TO ALL : I'll tell you..	7/28	199. 4	200. 0	0.12
	CUT TO				
29 Starts 200.11	M.C.S. KAROL KAROL TO ALL : I had a job. Several of us did.	7/29	201. 2	203. 6	2. 4
	If we didn't turn up for work, they'd be after us.	7/30	204. 8	207. 4	2.12
	CUT TO				
30 Starts 207.15	M.C.S. ANNA ANNA TO KAROL: So what made you go into hiding ?	7/31	208. 4	210. 4	2. 0
	CUT TO				
31 Starts 210. 8	M.C.S. KAROL KAROL TO ALL The Warsaw revolt in eh late forty- four.	7/32	211. 0	215. 8	4. 8

Cont.

POPE JOHN PAUL II
Reel Seven (4A) Page 7

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
31 Cont.	KAROL TO ALL The Germans re- taliated, began rounding up every man between fifteen and fifty.	7/33	216. 0	221. 8	5. 8
CUT TO					
32 Starts 222. 2	C.U. GORA. SOUND OF SIREN IN B.G.				
	KAROL OFF Sapienka called his TO ALL : seminarians into the Palace, and hid us in the cellar till the end of the war.	7/34	223. 4	229. 8	6. 4
	They'd have exe- cuted him if they'd known about it.	7/35	230. 8	233. 4	2.12
CAMERA TRACKS IN SOUND OF BOMBS DROPPING OFF.					
CUT TO					
33 Starts 235. 4	INT. EPISCOPAL PALACE IN CRACOW - TERRACE. NIGHT. M.L.S. FRANCISZEK, YOUNG KAROL & YOUNG GORA RUN IN R-L. CAMERA TRACKS & PANS R-L WITH THEM. THEY TURN & RUN TOWARDS CAMERA. BOMBS & EXPLOSION OFF. THEY STOP IN F.G. BY THREE OTHER SEMINARIANS.				
	GORA TO What's happen- ALL : ing ?	7/36	244. 8	245.12	1. 4
	KAROL TO They're blowing the ALL : bridges up. The Germans are on retreat! They're not holding out!	7/37	245.14	252.14	7. 0

MORE BOMBS FALLS AS HE SPEAKS.
 GROUP RUN R-L TO CAMERA.
 CAMERA TRACKS BACK & PANS
 WITH THEM AS THEY RUN AWAY
 DOWN CORRIDOR.

Cont

Scene		Spot			
No	<u>Complete Dialogue</u>	No	<u>Start</u>	<u>End</u>	<u>Ftge</u>

33

Cont.

Title in at 256. 1

CRACOW

January, 1945

MORE BOMBS FALL.

Title out at 161.13

THEY ALL EXIT IN B.G.

CUT TO

34

Starts

266. 7

INT. EPISCOPAL PALACE -
 SAPIEHA'S STUDY - NIGHT.
 M.C.S. PHOTOGRAPH IS
 KNOCKED OVER WITH PIECES
 OF BROKEN GLASS. KUCZ-
 KOWSKI'S HAND IN CAM.L.
 HE PICKS UP PHOTOGRAPH
 & TURNS IT OVER, THEN
 PUTS IT DOWN ON TABLE.
 CAMERA TRACKS BACK R-L &
 TILTS UP ONTO SAPIEHA
 STANDING FACING CAM.R.
 KUCZKOWSKI CAM.L
 BEHIND HIM. NOISE OF
 SOLDIERS OFF.

KUCZKOWSKI	I did not foresee				
TO SAPIEHA:	an end like this.	7/38	290.14	293.10	2.12

I thought the
 West would free us
 .. not the
 Russians.

		7/39	296. 2	302.14	6.12
--	--	------	--------	--------	------

SAPIEHA TURNS & EXITS R-L.
 CAMERA HOLDS ON KUCZKOWSKI.

CUT TO

35

Starts

317. 2

INT. EPISCOPAL PALACE.
 RECEPTION ROOM. M.C.S.
 DOWN ONTO FLOOR. MEN'S
 FEET & LEGS MOVE IN L-R.
 CAMERA TRACKS BACK AS
 THEY WALK TOWARDS CAMERA
 THRU BROKEN GLASS ETC.
 CAMERA PANS L-R AS MARSHAL
 KONEV MOVES AWAY FROM
 CAMERA & TILTS UP TO
 M.WAIST SHOT OF HIM.

Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
35	HE STANDS FACING R LOOKING OUT THRU WINDOW.				
Cont.	CUT TO				
36	EXT. EPISCOPAL PALACE ENTRANCE - M.L.S. - OUT THRU WINDOW - KONEV'S P.O.V. RUSSIAN SOLDIERS IN JEEPS ETC. TALKING TO PRIESTS, & OTHERS.				
Starts 344. 4	CUT TO				
37	INT. EPISCOPAL PALACE - RECEPTION ROOM. M.WAIST SHOT - KONEV LOOKING CAM.R THRU WINDOW. HE TURNS & LOOKS TOWARDS R.F.G.				
Starts 349. 5	CUT TO				
38	M.S. OVER PICTURE IN L.F.G. ONTO SAPIEHA AS HE WALKS INTO ROOM L-R, FOLLOWED BY SEMINARIAN, WHO CLOSES DOOR. SAPIEHA WALKS TOWARDS CAMERA.				
Starts 354.10	CUT TO				
39	L.S. ACROSS ROOM ONTO KONEV BY WINDOW. CAMERA TRACKS BACK & PANS L-R TO INCLUDE SAPIEHA & SEMINARIAN.				
Starts 359. 8	KONEV TO SAPIEHA : Excellency..	7/40	364. 0	365. 4	1. 4
	SAPIEHA TO KONEV : Marshal Konev.	7/41	367.12	369. 4	1. 8
	SAPIEHA SITS CAM.R.F.G. FACING L.B.G. SEMINARIAN EXITS CAM.R.				
	KONEV TO SAPIEHA: I'm instructed to relay my govern- ment's profoundest tribute.	7/42	372.12	378. 0	5. 4
	CUT TO :				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
40 Starts 378.15	M.S. SAPIEHA SEATED FACING CAMERA. SEMINARIAN CAM.L BEHIND HIM.	NO DIALOGUE			
	CUT TO				
41 Starts 382. 7	M.L.S. KONEV OVER SAPIEHA R.F.G.				
	KONEV TO SAPIEHA:				
	Executions, depor- tations, investi- gations, tortures..	7/43	387. 8	393.12	6. 4
	with all this, your opposition to the Nazis.	7/44	394. 0	398.12	4.12
	Great eternal fame for you.	7/45	398.14	401.14	3. 0
	CUT TO				
42 Starts 402. 0	M.WAIST SHOT SAPIEHA				
	SAPIEHA TO KONEV				
	One-hundred and fifty thousand dead in Warsaw's uprising...	7/46	404. 0	410. 0	6. 0
	CUT TO :				
43 Starts 410. 3	M.WAIST SHOT KONEV.				
	KONEV TO SAPIEHA:				
	So many unfortun- ates...	7/47	411. 4	413. 7	2. 3
	CUT TO				
44 Starts 413. 8	M.WAIST SHOT SAPIEHA				
	SAPIEHA TO KONEV:				
	While you held your army at the border...	7/48	414. 2	416.14	2.12
	CUT TO				
45 Starts 417. 0	M.WAIST SHOT KONEV				
	SAPIEHA OFF TO KONEV:				
	refused your airfields to Allied fighters who stood ready to help..	7/49	418. 0	424. 0	6. 0
	CUT TO :				
46 Starts 424. 3	M.WAIST SHOT SAPIEHA				

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
46 Cont.	SAPIEHA TO KONEV: Allowed them to be slaughtered...	7/50	425. 8	427.12	2. 4
	That any survived at all was an act of God.	7/51	430. 0	433. 4	3. 4
	CUT TO				
47 Starts 433. 8	M.WAIST SHOT KONEV. HE RAISES HIS R.HAND.				
	KONEV TO SAPIEHA: There, you see ? Something to ponder on.	7/52	434.12	439. 8	4.12
	CUT TO				
48 Starts 439.12	M.C.S. SAPIEHA				
	SAPIEHA TO KONEV: The last of our resistance decimated by the Germans, while you watched them slaughtered...	7/53	441. 0	449. 0	8. 0
	entering Poland only when it was over...	7/54	450.12	454. 4	3. 8
	when we had nothing left with which to resist.	7/55	455.14	460. 2	4. 4
	CUT TO				
49 Starts 460. 5	M.WAIST SHOT KONEV. HE MOVES FORWARD TAKING OFF HIS CAP. CAMERA TILTS DOWN WITH HIM AS HE SITS.				
	KONEV TO SAPIEHA: I am a soldier, your Excellency,	7/56	468. 2	472. 6	4. 4
	not a politician.	7/57	474.14	476.14	2. 0
	CUT TO				
50 Starts 477. 2	M.C.S. SAPIEHA				

Cont

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
50 Cont.	SAPIEHA TO KONEV: It was an act of calculated ruthlessness.	7/58	479. 4	483. 0	3.12
	CUT TO				
51 Starts 483. 4	M.C.S. KONEV KONEV TO SAPIEHA: I am charged in my position not to involve my- self ...	7/59	485. 2	491.14	6.12
	in any cause of conflict between Rome and my govern- ment.	7/60	492. 0	497. 4	5. 4
	CUT TO				
52 Starts 497. 8	M.C.S SAPIEHA SAPIEHA TO KONEV: I am not talking about Rome. I'm talking about Poland.	7/61	498. 6	505. 2	6.12
	CUT TO				
53 Starts 505. 8	M.C.S. KONEV KONEV TO SAPIEHA: Burned cities, plundered fields,	7/62	507. 2	512. 2	5. 0
	the murdered, the strangled..	7/63	513.10	516. 2	2. 8
	CUT TO				
54 Starts 516. 4	M.C.S. SAPIEHA SAPIEHA TO KONEV: I appreciate your sorrow for our victims..	7/64	516. 8	520. 8	4. 0
	CUT TO				
55 Starts 521. 1	M.C.S. KONEV KONEV TO SAPIEHA: I'm describing Russian ..	7/65	522. 0	525. 0	3. 0
	CUT TO				
56 Starts 525. 3	M.WAIST SHOT SAPIEHA				

<u>Scene</u> <u>No</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
56 Cont.	SAPIEHA TO KONEV: I cannot take account of that as long as you would use it to justify the de- struction of my people.	7/66	529. 6	536. 6	7. 0
HE PUTS HAND OVER HIS HEART. THEN HE STANDS. CAMERA TILTS UP WITH HIM.					
	SAPIEHA TO KONEV: Thank you for the courtesy of your visit, Marshal.	7/67	542.10	546.10	4. 0
HE STARTS TO EXIT CAM.L.					
CUT TO					
57 Starts 547.12	M.C.S. KONEV KONEV TO SAPIEHA: Excellency.	7/68	548. 2	549. 6	1. 4
HE STARTS TO STANDS UP.					
CUT TO					
58 Starts 549.12	M.S. SAPIEHA WALKING AWAY FROM CAMERA. OVER PICTURE IN L.F.G. SEMINARIAN OPENS DOOR IN B.G. SAPIEHA STOPS AS HE REACHES THE DOOR AND TURNS TOWARDS CAMERA.	NO DIALOGUE			
CUT TO					
59 Starts 555. 8	M.WAIST SHOT KONEV MOVES R-L PUTTING ON HIS CAP. HE LOOKS TOWARDS CAMERA.				
	KONEV TO SAPIEHA: We are both soldiers taking orders from very far away.	7/69	557.10	563. 6	5.12
HE SALUTES THEN TURNS & MOVES AWAY FROM CAMERA. CAMERA EASES R-L AS HE EXITS IN L.B.G. WITH TWO RUSSIAN OFFICERS.					
CUT TO :					

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
60 Starts 574.15	M.L.S. SAPIEHA & SEMINARIAN BY DOOR. THEY EXIT R-L. DOOR CLOSES.				
	CUT TO				
61 Starts 584. 0	EXT. JAGIELLONIAN UNIVERSITY. ENTRANCE. DAY. C.S. UNIVERSITY GATES. MAN UNLOCKS GATES ON FAR SIDE. GATES OPEN & CROWD PRESSES FORWARD. CAMERA HOLDS ON FEET & LEGS MOVING TOWARDS CAMERA.				
	CUT TO				
62 Starts 597.13	INT. JAGIELLONIAN UNIVERSITY CORRIDOR. DAY. M.S. KAROL ENTERS R-L IN B.G. WITH GORA. THEY STOP & LOOK OUT CAM.L. THEY EXITS R-L.				
	CUT TO				
63 Starts 607.10	M.L.S. KAROL & GORA WALK R-L TOWARDS CAMERA. CAMERA TRACKS BACK & PANS WITH THEM. CAMERA TILTS DOWN AS KAROL MOVES FORWARD OVER BOOKS ETC. CAMERA TRACKS ON R-L. KAROL & GORA WALK R-L AWAY FROM CAMERA TOWARDS B.G. PAST OTHERS.				
	CUT TO				
64 Starts 698. 4	INT. UNIVERSITY CLASSROOM. M.L.S. OVER LONG DESKS IN F.G. KAROL & GORA ENTER R-L & MOVE ACROSS B.G. CAMERA TRACKS & PANS WITH THEM. THEY STOP IN B.G.				
	CUT TO				
65 Starts 723. 1	M.S. DOWN ONTO PROFESSOR PIGON KNEELING ON FLOOR LOOKING UP TOWARDS CAMERA.				
	KAROL OFF TO PIGON:	Professor Pigon..?	7/70	723.10	724.14 1. 4
	PIGON TO KAROL :	Good morning.	7/71	726. 6	727. 6 1. 0

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

MUSIC IN
603.13

MUSIC OUT

CAMERA TILTS UP WITH HIM
 AS HE KNEELS BACK UP HOLDING
 BOOK.

CUT TO

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
66 Starts 731. 6	M.S. KAROL KAROL TO PIGON : Don't you recognize me ?	7/72	733.10	734.14	1. 4
	CUT TO				
67 Starts 735. 4	M.S. PIGON PIGON TO KAROL : No. Perhaps you'd refresh my memory.	7/73	737.14	744.10	6.12
	CUT TO				
68 Starts 744.12	M.S. KAROL KAROL TO PIGON : Wojtyla. Karol Wojtyla.	7/74	746. 4	748. 4	2. 0
	I studied Philo- logy with you must before the war.	7/75	748.14	751.14	3. 0
	CUT TO				
69 Starts 752. 3	M.S. PIGON PIGON TO KAROL: And now you're a priest.	7/76	757. 0	758. 4	1. 4
	CUT TO.				
70 Starts 758. 9	M.S. KAROL. HE LOOKS DOWN AT CASSOCK HE IS WEARING. KAROL TO PIGON : No. Oh no. I'm a seminarian. They just gave us these clothes to wear.	7/77	759. 6	767.10	8. 4
	I'll be enroll- ing in Theology when the University reopens.	7/78	771. 2	774.14	3.12
	Some of us have volunteered to tidy up the library first.	7/79	778.12	782.12	4. 0
	CUT TO				
71 Starts 783. 3	M.L.S. OVER DESK IN F.G. ONTO PIGON FACING KAROL & GORA.				

POPE JOHN PAUL II
Reel Seven (4A) Page 16

Scene No	Complete Dialogue		Spot No	Start	End	Ftge
71 Cont.	PIGON TO KAROL :	I've..I've been away.	7/80	784. 2	788.10	4. 8
	KAROL TO PIGON :	Yes, sir, I know.	7/81	791. 8	792. 8	1. 0
	PIGON TO KAROL :	Oflag Three E	7/82	794. 4	796. 0	1.12
		in a neat small German town.	7/83	798. 4	801. 8	3. 4
	KAROL MOVES FORWARD TO PIGON & HELPS HIM TO HIS FEET.					
	CUT TO					
72 Starts 811. 8	M.C.S. PIGON OVER KAROL AS HE STANDS.					
	PIGON TO KAROL :	Anyway, the point is..	7/84	814.10	818.14	4. 4
	CUT TO					
73 Starts 823. 6	M.C.S. KAROL OVER PIGON L.F.G.					
	KAROL TO PIGON:	Have you a place to stay ?	7/85	830.10	831.14	1. 4
	CUT TO :					
74 Starts 832. 0	M.C.S. PIGON OVER KAROL R.F.G.					
	PIGON TO KAROL :	I've availed myself of an invitation from some students.	7/86	836. 4	840. 0	3.12
		Number Six Szpitalna Street.	7/87	843. 2	845. 2	2. 0
	CUT TO					
75 Starts 846.14	M.C.S. KAROL OVER PIGON L.F.G.					
	PIGON TO KAROL :	Perhaps you'd show me where that is.	7/88	850. 8	852. 0	1. 8
	CUT TO					
76 Starts 859. 2	INT. APARTMENT BUILDING. BASEMENT ROOM. DAY. M.L.S. DOOR IN B.G. OPENS & KAROL WALKS IN WITH GORA AND PIGON OVER PAWEL & OTHERS					

Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
76 Cont.	LYING ON BEDS IN F.G. CAMERA TRACKS BACK & PANS R-L AS KAROL WALKS FORWARD - COUGHING OFF.				
	PAWEL TO ALL Look at them.	7/89	880.12	881.12	1. 0
	They come with sympathetic faces as polite as ever.	7/90	885. 0	890. 0	5. 0
	PIGON TO ALL : They showed me the way here. They're honest	7/91	890. 6	894. 6	4. 0
	Think of them with respect.	7/92	897.14	899. 6	1. 8
	PAWEL TO PIGON : I think of them with pity and spite.	7/93	900. 8	903. 8	3. 0
	CUT TO				
77 Starts 904. 0	M.C.S. KAROL WITH GORA BEHIND HIM.				
	KAROL TO PAWEL : We've all been through a terrible ordeal. But it is still the same country as before.	7/94	905. 0	911. 8	6. 8
	CUT TO				
78 Starts 911.13	M.S. PAWEL ON BED, BACK TO CAMERA. HE LOOKS TOWARDS CAMERA SITTING UP L-R.				
	PAWEL TO KAROL : It's a country full of people crazy with hunger.	7/95	913. 2	917.14	4.12
	HE TURN AWAY & PICKS UP BOX, THEN TURNS BACK TO CAMERA.				
	PAWEL TO KAROL : Look !	7/96	921. 8	922. 4	0.12
	HE THROWS DOWN BOX IN F.G.				
	CUT TO :				
79 Starts 923.14	C.S. BOX CONTAINING TWO PIECES OF BREAD TWO SMALL TINS, ETC.				

Cont

POPE JOHN PAUL II
 Reel Seven (4A) Page 18

Scene No.	Complete Dialogue	Spot No	Start	End	Ftge
79 Cont.	PAWEL OFF TO KAROL: That's what we have for all of us.	7/97	924. 8	927. 0	2. 8
	CUT TO				
80 Starts 927. 4	M.C.S. KAROL WITH GORA BEHIND HIM. PAWEL OFF TO KAROL: I thought there was nothing else I wanted in life, but there is.	7/98	928. 2	932.14	4.12
	CUT TO				
81 Starts 932.15	M.C.S. PAWEL. HE MOVES TOWARDS CAMERA. PAWEL TO KAROL: I want revolution, everything thrown out.	7/99	933.10	938.14	5. 4
	CUT TO				
82 Starts 939. 4	M.C.S. KAROL WITH GORA BEHIND HIM. KAROL TO PAWEL : These problems are with us all.	7/100	940. 0	942. 0	2. 0
	CUT TO				
83 Starts 942. 5	M.S. DOWN ONT PAWEL OVER KAROL R.F.G. BACK TO CAMERA. PAWEL TO KAROL : Rome comes now.	7/101	942.12	944.12	2. 0
	HE STANDS UP TOWARDS KAROL.				
	CUT TO				
84 Starts 946. 3	M.S. KAROL & GORA OVER PAWEL BACK TO CAMERA STANDING IN FRONT OF KAROL AS HE PULLS MAC OFF HIS SHOULDERS.	NO DIALOGUE			
	CUT TO				
85 Starts 947.10	M.C.S. PAWEL OVER KAROL R.F.G. PAWEL TO KAROL : The Black Ma- donna, protector of Poland.	7/102	947.12	951. 8	3.12

Cont

<u>Scene</u> <u>No</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
85 Cont.	PAWEL TO KAROL : Do you expect this country's miseries will fade away because of that poor woman ?	7/103	952.14	958.10	5.12
	HE TURNS & MOVES AWAY.				
	CUT TO				
86 Starts 960.14	M.C.S. KAROL WITH GORA BEHIND HIM.				
	KAROL TO PAWEL : It's still the same country.	7/104	964.14	966.14	2.0
	CUT TO				
87 Starts 967.5	M.L.S. WIDE ANGLE ACROSS ROOM.				
	PAWEL TO KAROL : Because it has the same name ?	7/105	969.4	971.4	2.0
	HE POINTS OFF CAM.L.				
	PAWEL TO KAROL : Go and look in the marketplace.	7/106	972.10	975.10	3.0
	CUT TO				
	<u>END OF REEL SEVEN (4A)</u>				
	NUMBER OF INSERTS : Nil.				
	Footage from end of 7/106 to last Action Frame..				0.8
	Footage from 0.0 to last Action Frame.....				976.2

" POPE JOHN PAUL II "

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the First Action Frame
which is 5. 0 before the
First Clear Cut, Scene 2.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
1 Starts 0. 0	EXT. RYNEK GLOWNY (CRACOW'S MARKETPLACE). DAY. C.S. CRATE OF DRINK BEING CARRIED L-R BY RUSSIAN SOLDIERS. CAMERA TILTS UP TO BACKS OF SOLDIERS. AD LIB SHOUTS THROUGHOUT SEQUENCE.				NO DIALOGUE
	CUT TO				
2 Starts 5. 0	M.S. DOWN ONTO DIRTY WINDSCREEN OF PARKED JEEP. RUSSIAN SOLDIERS CAM.L BACKS TO CAMERA. CAMERA EASES R-L AS SOLDIER WALKS AWAY FROM CAMERA. CAMERA TRACKS ON R-L OVER SOLDIERS IN MARKETPLACE - ENDING ON SOLDIERS SEATED ON TANK LAUGHING & DRINKING.				NO DIALOGUE
	CUT TO				
3 Starts 26.14	M.C.S. SHOES HELD IN WOMAN'S HANDS. CAMERA TRACKS R-L & TILTS UP AS SHE MOVES AWAY FROM CAMERA WAVING SHOES. SHE EXITS CAM.L.				NO DIALOGUE
	CUT TO				
4 Starts 34. 3	M.WAIST SHOT KAROL & GORA IN F.G. - OTHERS IN B.G.				NO DIALOGUE
	CUT TO				
5 Starts 37.11	M.S. RUSSIAN SOLDIERS.				NO DIALOGUE
	CUT TO				
6 Starts 42. 9	M.L.S. ACROSS MARKETPLACE ONTO RUSSIAN SOLDIERS ETC. TWO WOMEN RUN ACROSS R-L.				NO DIALOGUE
	CUT TO				

POPE JOHN PAUL II
Reel Eight (4B) Page 2

<u>Scene</u> <u>No</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
7 Starts 45. 4	M.S. KAROL & GORA MOVE TOWARDS CAMERA WITH SEMINARIANS. THEY STOP. CUT TO				NO DIALOGUE
8 Starts 53.13	M.S. RUSSIAN SOLDIER PLAYING ACCORDIAN. SOLDIERS START TO SING. CAMERA PULLS BACK TO GROUP. CUT TO				NO DIALOGUE
9 Starts 59.15	M.C.S. RUSSIAN SOLDIER DRINKING FROM BOTTLE. CUT TO				NO DIALOGUE
10 Starts 63. 6	M.C.S. MORE RUSSIAN SOLDIERS. CUT TO				NO DIALOGUE
11 Starts 67. 7	M.WAIST SHOT KAROL WALKING L-R WITH SEMINARIANS. THEY STOP IN F.G. AND LOOK OFF CAM.R. CUT TO				NO DIALOGUE
12 Starts 73.15	M.L.S. RUSSIAN SOLDIERS OVER VEHICLE IN F.G. ALL SINGING. CUT TO				NO DIALOGUE
13 Starts 80.13	M.WAIST SHOT KAROL & SERMINARIANS - THEY START TO SING MOVING L-R. CUT TO				NO DIALOGUE
14 Starts 92. 6	M.C.S. SOLDIERS SINGING. CUT TO :				NO DIALOGUE
15 Starts 95.13	M.C.S. KAROL MOVING L-R THRU CROWD SINGING. CUT TO				NO DIALOGUE
16 Starts 103. 7	M.C.S. SOLDIER SINGING. CAMERA TILTS UP ONTO GROUP SINGING. CUT TO				NO DIALOGUE
17 Starts 107. 2	M.WAIST SHOT SOLDIERS FACING L SINGING. ONE IN F.G. MOVES R-L. CUT TO				NO DIALOGUE

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
18 Starts 111. 5	M.WIDE SHOT MARKETPLACE. CAMERA TRACKS & PANS L-R OVER POLES & TRACKS IN ON KAROL & SEMINARIANS.				NO DIALOGUE
	CUT TO				
19 Starts 126. 9	C.S. SOLDIER SINGING.				NO DIALOGUE
	CUT TO				
20 Starts 131. 3	M.S. SOLDIER EATING SAND- WICH.				NO DIALOGUE
	CUT TO				
21 Starts 133.15	M.L.S. SOLDIERS STANDING BY VEHICLES SINGING.				NO DIALOGUE
	CUT TO				
22 Starts 138. 2	M.WIDE SHOT KAROL & OTHERS SINGING.				NO DIALOGUE
	CUT TO				
23 Starts 147. 8	M.C.S. SOLDIERS SINGING.				NO DIALOGUE
	CUT TO				
24 Starts 150.15	L.S. HIGH ANGLE DOWN ONTO KAROL & POLES SINGING OVER RUSSIAN SOLDIERS SINGING IN F.G.				NO DIALOGUE
	CUT TO				
25 Starts 165. 1	M.C.S. RUSSIAN SOLDIERS' HAND HOLDS BELTS.				NO DIALOGUE
	CUT TO				
26 Starts 167. 0	M.C.S. GORA & POLES SINGING.				NO DIALOGUE
	CUT TO				
27 Starts 169. 8	M.C.S. RUSSIAN SOLDIERS' HANDS HOLDING BELTS. CAMERA TRACKS & PANS R-L OVER BELTS.				NO DIALOGUE
	CUT TO				
28 Starts 172.13	M.C.S. KAROL SINGING OTHERS BEHIND HIM.				NO DIALOGUE
	CUT TO				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
29 Starts 176. 5	M.C.S. RUSSIAN SOLDIERS' HANDS HOLDING BELTS. SCREAMS OFF.				
	CUT TO				
30 Starts 178. 0	M.L.S. URSSIAN SOLDIERS RUSH FORWARD R-L - SHOUTING. SINGING ENDS.				
	CUT TO				
31 Starts 180. 1	M.L.S. KAROL & POLES IN B.G. RUSSIAN SOLDIERS RUN IN IN F.G. & AWAY FROM CAMERA TOWARDS THEM.				
	CUT TO				
32 Starts 183. 1	M.WAIST SHOT KAROL & POLES BACKS TO CAMERA. KAROL LOOKS OUT R.F.G.				
	CUT TO				
33 Starts 183.14	M.L.S. HIGH ANGLE DOWN ONTO POLES RUSHING AWAY R-L. RUSSIAN SOLDIERS RUN TOWARDS THEM. CAMERA TRACKS BACK.				
	CUT TO				
34 Starts 193. 5	M.S. RUSSIAN SOLDIERS RUN R-L AFTER POLES.				
	CUT TO				
35 Starts 200. 6	M.S. RUSSIAN SOLDIERS.				
	CUT TO				
36 Starts 206. 1	M.WAIST SHOT RUSSIAN SITTING IN VEHICLE FACING L.				
	CUT TO				
37 Starts 209. 7	INT. EPISCOPAL PALACE - SAPIEHA'S STUDY - NIGHT. M.S. SAPIEHA OVER SEMINARIANS IN F.G. BACKS TO CAMERA.				
	SAPIEHA To be branded TO ALL : enemies of the 'new order'	8/1	211. 0	214. 8	3. 8

CAMERA STARTS TO TRACK L-R
OVER SEMINARIANS - HOLDING
ON SAPIEHA IN B.G.

Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
37					
Cont.	SAPIEHA to be shot or				
	TO ALL : imprisoned..	8/2	218. 2	221.10	3. 8
	(shouts) is not what you				
	are training for.	8/3	224.12	228. 4	3. 8
	I know your feel-				
	ings.	8/4	232. 4	233. 8	1. 4
	But you cannot				
	fight them with				
	piety ...	8/5	235.12	240. 8	4.12
KUCZKOWSKI IS REVEALED					
STANDING CAM.L OF SAPIEHA.					
	SAPIEHA or the righteous-				
	TO ALL : ness of your				
	position.	8/6	241. 4	243.12	2. 8
	The strength of				
	our country is				
	sapped.	8/7	249.12	252.12	3. 0
	You will, all of				
	you, in your time,				
	have your confron-				
	tation.	8/8	256. 4	262.12	6. 8
	Not yet.	8/9	267. 4	268.12	1. 8

HE SITS BACK R-L &
SIGNALS WITH HAND.
KUCZKOWSKI WALKS AWAY
FROM CAMERA R-L TO DOOR
IN B.G. CAMERA EASES
WITH HIM TO SHOOT DOWN
LINE OF SEMINARIANS -
KAROL IN L.F.G. CAMERA
TRACKS IN ON HIM AS THE
OTHERS EXIT TOWARDS DOOR
IN B.G. L-R. FINALLY
KAROL TURNS & FOLLOWS
THE OTHERS OUT. CAMERA
TRACKS IN BEHIND HIM.
KUCZKOWSKI CLOSSES DOOR
AFTER THEM.

MUSIC IN
283.15

CUT TO

38 M.WIDE SHOT HIGH ANGLE DOWN
Starts ONTO SAPIEHA SEATED AT DESK
309. 2 - DOOR CLOSSES OFF.

NO DIALOGUE

CUT TO

POPE JOHN PAUL II
Reel Eight (4B) Page 6

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
39	M.C.S. LUCZKOWSKI			MUSIC OUT	
Starts 314. 2				318. 6	
	LUCZKOWSKI You're worried TO SAPIEHA about Wojtyla.	8/10	318.10	320.14	2. 4
	CUT TO				
40	M.WIDE SHOT HIGH ANGLE DOWN ONTO SAPIEHA. CAMERA TRACKS IN.				
Starts 321. 1					
	SAPIEHA TO LUCZKOWSKI He needs a more stable atmosphere to flex his intellect.	8/11	327. 2	334.10	7. 8
	HE SITS BACK IN CHAIR.				
	SAPIEHA TO LUCZKOWSKI I have nobody left in Rome now.	8/12	340.12	343.12	3. 0
	All my old colleagues are dead.	8/13	344.10	347. 2	2. 8
	I'll send him to study there when he's ordained.	8/14	350. 6	353. 6	3. 0
	CUT TO :				
41	INT. EPISCOPAL PALACE - SAPIEHA'S PRIVATE CHAPEL - DAY. L.S. HIGH ANGLE DOWN ONTO SAPIEHA BACK TO CAMERA KNEELING IN FRONT OF ALTAR. KAROL LYING ON GROUND FACEDOWN IN FRONT OF HIM. PRIESTS KNEELING AROUND HIM. CAMERA TRACKS IN.				
Starts 354. 1					
	SAPIEHA: We beseech that (with echo) you will bless this chosen one.	8/15	356.14	362. 2	5. 4
	PRIESTS: We beseech you, hear us.	8/16	363. 4	365.12	2. 8
	SAPIEHA: That you may bless and sanctify this chosen one.	8/17	368. 0	375.12	7.12
	PRIESTS: We beseech you, hear us.	8/18	376.10	379. 2	2. 8
	SAPIEHA: That you may bless and sanctify	8/19	381.10	386.10	5. 0 Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
41 Cont.	SAPIEHA: and consecrate this chosen one.	8/20	387. 2	392.10	5. 8
	PRIESTS: We beseech you, hear us.	8/21	393.12	396. 4	2. 8
PRIEST CLOSSES BOOK & EXITS L-R. ANOTHER PRIEST WALKS R-L & TAKES STAFF FROM SAPIEHA AS CAMERA TRACKS IN ON KAROL.					
CUT TO					
42 Starts 414. 7	M.C.S. SAPIEHA - CAMERA TILTS SLOWLY DOWN ONTO KAROL'S HANDS, PALMS UP. SAPIEHA ANOINTS THEM WITH HOLY OIL IN THE FORM OF A CROSS.				NO DIALOGUE
CUT TO					
43 Starts 438.11	M.S. KAROL KNEELING BEFORE SAPIEHA IN L.F.G. BACK TO CAMERA AS HE HAS HIS HANDS ANOINTED. PRIEST IN R.F.G. BACK TO CAMERA. KAROL STANDS AND MOVES AWAY FROM CAMERA TO LUCZKOWSKI, WHO TIES HIS HANDS TOGETHER WITH LINEN CLOTH. KAROL TURNS & WALKS BACK TO SAPIEHA. HE KNEELS AGAIN IN FRONT OF SAPIEHA. PRIEST MOVES IN IN R.F.G. & KNEELS HOLDING UP CHALICE FILLED WITH WINE & PLATE CONTAINING BREAD. SAPIEHA TAKES THEM & HOLDS THEM OUT TO KAROL.				
	SAPIEHA Receive power to TO KAROL say Mass,	8/22	513. 0	516. 0	3.. 0
CAMERA STARTS TO TRACK IN ON KAROL.				MUSIC IN 516.11	
	SAPIEHA and to offer TO KAROL sacrifice to God	8/23	518. 0	521. 0	3. 0

Cont

POPE JOHN PAUL II
Reel Eight (4B) Page 8

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
43 Cont.	SAPIEHA for both the OFF TO living and the KAROL : dead.	8/24	522. 4	526. 8	4. 4
KAROL LOOKS UP OFF CAM.L.					
	KAROL : Amen.	8/25	529.10	530.10	1. 0
CAMERA HOLDS ON KAROL IN M.C.S. PRIEST'S HAND TAKES WINE & PLATE OUT L-R.					
FADE OUT :					
44 Starts 548. 1	BLACK FRAMES.				
FADE IN :					
45 Starts 551. 1	M.C.S. KAROL & GORA.				MUSIC IN 551. 1
Title in at 551. 1					
<u>POPE JOHN PAUL II</u>					
FADE OUT :					
46 Starts 558. 5	COMMERCIAL BREAK				MUSIC OUT 558. 0
FADE IN					
47 Starts 561. 9	M.C.S. KAROL & GORA				MUSIC IN 561. 9
Title in at 561. 9					
<u>POPE JOHN PAUL II</u>					
	V.O. Pope John Paul II will continue.	8/26	563.12	566.12	3. 0
FADE OUT					
48 Starts 569. 1	COMMERCIAL BREAK.				MUSIC OUT 568.12

POPE JOHN PAUL II
Reel Eight (4B) Page 9

<u>Scene</u> <u>No</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
	FADE IN				
49					
Starts	M.C.S. KAROL & GORA				
572. 1					
	Title in at 572. 1				

POPE JOHN PAUL II

	FADE OUT :
50	BLACK FRAMES
Starts	
579. 9	
	FADE IN
51	EXT. CRACOW RAILWAY STATION -
Starts	DAY - M.S. SIGN READING
582. 9	" KRAKOW " HANGING ABOVE
	ENTRANCE. RUSSIAN IS WRITTEN
	ABOVE IT.

Title in at 586. 8

CRACOW
 March, 1948

Title out at 591.13

CAMERA TRAKCS BACK & TILTS
 DOWN. TRAIN CAM.L.
 CAMERA PANS R-L ONTO ANOTHER
 TRAIN MOVING TOWARDS CAMERA
 R-L. IT STOPS IN F.G. IN
 STATION.

NO DIALOGUE

CUT TO

52	M.L.S. TOWARDS TRAIN AS IT
Starts	STOPS IN STATION. PEOPLE
631. 6	MOVE TOWARDS TRAIN & OFF
	TRAIN.

V.O.	The train for
(over	Tarnow will leave
Loudspeaker)	from Platform
	Number Seven

8/27	638. 4	644.12	6. 8
------	--------	--------	------

long live
 Socialism.

8/28	645.14	648. 6	2. 8
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Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
52 Cont.	PEOPLE ARE NOW MOVING R-L TOWARDS CAMERA. CAMERA HOLDS ON GORA. HE MOVES ALONG BESIDE TRAIN. KAROL APPEARS AT WINDOW OF CARRIAGE AND CALLS.				
	KAROL TO Jan ! Jan ! GORA :	8/29	670.12	673. 8	2.12
	GORA REACTS & TURNS TO LOOK AT KAROL, WHO WAVES. CAMERA TRACKS ON R-L TO DOOR OF CARRIAGE WITH GORA.				
	CUT TO				
53 Starts 680.12	M.S. KAROL CLIMBS DOWN L-R FROM TRAIN. CAMERA TILTS DOWN WITH HIM TO INCLUDE GORA CAM.R. THEY STAND FACING ONE ANOTHER.				
	GORA TO After all these KAROL: years. How was Rome ?	8/30	686.14	690.10	3.12
	KAROL TO Wonderful ! Won- GORA: derful ! It flew by !	8/31	690.12	693. 0	2. 4
	GORA TO Oh Doctor Wojtyla. KAROL: Look at him !	8/32	693. 0	696.12	3.12
	Come on. The Cardinal's waiting for you.	8/33	697. 8	700. 0	2. 8
	THEY START TO MOVE TOWARDS CAMERA. CAMERA TRACKS BACK BEFORE THEM.				
	KAROL TO How is he ? GORA :	8/34	700. 2	700.14	0.12
	GORA TO Oh you haven't KAROL : see him since he was made a Cardinal. You'll be surprised.	8/35	701. 0	705.12	4.12
	KAROL TO I hear he won't GORA: wear the scarlet robes.	8/36	705.14	708. 6	2. 8 Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
53 Cont.	GORA TO KAROL : 'Not so long as my people are suff- ering,' he says.	8/37	708. 8	712.12	4. 4
THEY EXIT IN L.F.G.					
CUT TO					
54 Starts 713. 5	INT. EPISCOPAL PALACE - SAPIEHA'S STUDY. LATE DAY. M.C.S. SAPIEHA FACING L.				
	SAPIEHA TO WYSZYNSKI: We must build the church into a force they must accept.	8/38	714. 6	719.10	5. 4
CAMERA STARTS TO TRACK BACK. WYSZYNSKI IS REVEALED STANDING CAM.L.B.G. FACING R.					
	WYSZYNSKI TO SAPIEHA We cannot withhold confrontation any longer.	8/39	721. 6	724.10	3. 4
	Communism is growing by the day.	8/40	725.12	728. 0	2. 4
CAMERA TRACKS BACK & PANS R-L AS HE TURNS AND WALKS R-L AWAY FROM CAMERA.					
	WYSZYNSKI TO SAPIEHA Force them to accept the church.	8/41	731. 8	735. 8	4. 0
THERE IS A KNOCK ON THE DOOR OFF.					
	SAPIEHA: Come.	8/42	736. 4	737. 0	0.12
DOOR IN B.G. OPENS & FRANCISZEK ENTERS.					
	FRANCISZEK TO SAPIEHA Eminence. Father Wojtyla.	8/43	742. 8	744. 8	2. 0
SAPIEHA STANDS IN F.G.					

Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
54					
Cont.	SAPIEHA TO WYSZYNSKI: I want you to meet this one.	8/44	747. 8	749. 8	2. 0
	HE WALKS AWAY FROM CAMERA TOWARDS DOOR IN B.G. KAROL ENTERS.				
	KAROL TO SAPIEHA Eminence.	8/45	752. 4	753. 8	1. 4
	THEY EMBRACE AS SAPIEHA SPEAKS.				
	SAPIEHA TO KAROL Well, well, God bless you. What a joy !	8/46	754. 2	759.14	5.12
	FRANCISZEK EXITS OUT OF ROOM IN B.G. CLOSING THE DOOR. SAPIEHA TURNS TO WYSZYNSKI.				
	SAPIEHA TO BOTH Father Karol Wojtyla.. may I.. Bishop Stefan Wyszynski, from Warsaw.	8/47	761.10	767.14	6. 4
	KAROL BOWS TO WYSZYNSKI.				
	KAROL TO WYSZYNSKI Excellency.	8/48	767.13	768. 9	0.12
	CUT TO				
55	M.WIDE SHOT SAPIEHA SEATED Starts CAM.L AT TABLE. KAROL FACING 770. 9 CAMERA. WYSZYNSKI CAM.R.				
	KAROL TO BOTH : Each day would be so filled. And yes ! Touring France and Belgium on the way home.	8/49	771. 8	777. 8	6. 0
	What one can achieve by the grace of God	8/50	777.10	781.10	4. 0
	and one's own awareness under the grace of God..	8/51	781.12	785. 8	3.12
	WYSZYNSKI TO BOTH Somewhat difficult to apply	8/52	785.10	788. 2	2. 8
	CUT TO				

POPE JOHN PAUL II
Reel Eight (4B) Page 13

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
56 Starts 788. 6	M.C.S. WYSZYNSKI WYSZYNSKI in our circum- TO BOTH: stances here in Poland.	8/53	789. 8	792. 0	2. 8
	CUT TO				
57 Starts 792.11	M.WAIST SHOT KAROL FACING CAM.L OVER WYSZYNSKI IN R.F.G. KAROL TO News of what's BOTH : been happening here filtered through.	8/54	795.12	800. 4	4. 8
	It was difficult to know // the truth	8/55	802. 0	804. 4	2. 4
	(This Spot runs 16 frames over the Cut into Sc. 58)				
	CUT TO				
58 Starts 803. 5	M.C.S. SAPIEHA SAPIEHA The government TO KAROL has arrested four- hundred priests.	8/56	805. 0	809. 4	4. 4
	HE STARTS TO DRINK.				
	CUT TO				
59 Starts 809.10	M.WAIST SHOT KAROL OVER SAPIEHA L.F.G. AS HE DRINKS. KAROL TO Four-hundred ? SAPIEHA: Where are they?	8/57	810. 8	814. 4	3.12
	CUT TO				
60 Starts 814. 6	M.C.S. SAPIEHA SAPIEHA Some in prison, TO KAROL some in labour camps in Siberia.	8/58	815. 4	820. 0	4.12
	CUT TO				
61 Starts 820. 2	M.WAIST SHOT KAROL OVER SAPIEHA L.F.G. HE LOOKS OUT CAM.R. WYSZYNSKI Religious education OFF TO in schools is KAROL: forbidden,	8/59	821. 8	824. 8	3. 0
	CUT TO				

POPE JOHN PAUL II
Reel Eight (4B) Page 14

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
62	M.C.S. WYSZYNSKI				
Starts 824.14	WYSZYNSKI teachers forcibly TO KAROL 're-educated',	8/60	825. 4	827.12	2. 8
	Catholic printing work suspended,	8/61	831. 6	833.10	2. 4
	CUT TO				
63	M.S. WIDE ANGLE OVER				
Starts 834. 1	WYSZYNSKI IN R.F.G. ONTO SAPIEHA CAM.L KAROL CAM.R				
	WYSZYNSKI no public meet- TO KAROL: ings...	8/62	835. 2	836. 2	1. 0
	KAROL TO The churches BOTH : are still open..	8/63	838. 0	839. 8	1. 8
	SAPIEHA Oh yes they allow TO KAROL the churches for the moment.	8/64	839. 8	842. 0	2. 8
	They're trying, by the arrests, to intimidate our priests into serv- ing their purpose.	8/65	843. 4	850. 4	7. 0
	KAROL Surely the TO BOTH: Vatican...	8/66	851. 0	852. 4	1. 4
	CUT TO				
64	M.C.S. WYSZYNSKI				
Starts 852. 4	WYSZYNSKI There's a growing TO KAROL : expression here in Poland:	8/67	852. 6	854.14	2. 8
	'God is in Heaven, the Vatican very far away,	8/68	856.12	860.12	4. 0
	and Moscow just across the border.'	8/69	863. 2	867. 2	4. 0
	CUT TO				
65	M.WAIST SHOT KAROL OVER				
Starts 867. 8	WYSZYNSKI IN R.F.G.				
	KAROL TO In the coffeehouses BOTH : in Rome you hear them talking, the students...	8/70	870. 2	874.14	4.12
	CUT TO :				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
66	C.S. WYSZYNSKI				
Starts 875. 4	KAROL OFF Russia impresses TO BOTH : them ...	8/71	876. 2	877.10	1. 8
	WYSZYNSKI While here, TO BOTH : we're threatened with trial and execution for espionage and immorality.	8/72	879. 0	886. 4	7. 4
	CUT TO				
67	C.S. SAPIEHA				
Starts 888.10	WYSZYNSKI We must combat it! OFF TO 8/73 BOTH : 890. 4		891.12		1. 8
	CUT TO				
68	C.S. WYSZYNSKI				
Starts 891.15	WYSZYNSKI The righteousness TO BOTH: of our position is our weapon.	8/74	893. 0	895.12	2.12
	CUT TO				
69	C.S. KAROL				
Starts 896. 1	KAROL TO Forgive me for WYSZYNSKI disagreeing..	8/75	899. 6	901. 2	1.12
	CUT TO				
70	C.S. WYSZYNSKI				
Starts 901.11	WYSZYNSKI These are facts, TO KAROL all clearly be- yond dispute !	8/76	902. 4	906.12	4. 8
	CUT TO				
71	C.S. KAROL				
Starts 907. 1	KAROL TO A well-formed WYSZYNSKI ideology, like Communism, can con- fuse the facts...	8/77	908. 0	913. 8	5. 8
	SAPIEHA OFF Don't let's start TO BOTH : that...	8/78	913.10	915.14	2. 4

HE LOOKS OUT CAM.L.

CUT TO

POPE JOHN PAUL II
Reel Eight (4B) Page 16

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
72	C.S. SAPIEHA LOOKING OUT CAM.R.				
Starts					
72	WYSZYNSKI Our life here is				
Starts	OFF TO being reduced to				
916. 1	BOTH : an absurdity !	8/79	916. 4	920. 4	4. 0
	CUT TO				
73	C.S. WYSZYNSKI				
Starts					
920.10	WYSZYNSKI Don't our young				
	TO BOTH priests under-				
	stand that ?	8/80	921.10	923.14	2. 4
	CUT TO				
74	C.S. KAROL. HE LOOKS AWAY.				
Starts					
924. 2					
	CUT TO				
75	C.S. SAPIEHA.				
Starts					
933.13					
	CUT TO				
76	C.S. KAROL				
Starts					
935.14	KAROL TO How do I serve?	8/81	938. 4	939. 8	1. 4
	SAPIEHA				
	CUT TO				
77	C.S. SAPIEHA. HE LEANS				
Starts	TOWARDS CAM.R.				
939.15					
	SAPIEHA The young. We				
	TO KAROL: are losing the				
	young.	8/82	941. 2	948. 2	7. 0
	CUT TO				

END OF REEL EIGHT (4B)

NUMBER OF INSERTS : Nil.

Footage from end of 8/82 to last Action Frame.. 0.13
Footage from 0.0 to last Action Frame..... 948.15

" POPE JOHN PAUL II "

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the First Frame
which is 10.14 before the
first Clear Cut, Scene 2.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
1 Starts 0. 0	EXT. ST. FLORIAN'S CHURCH. CRACOW. DAY. M.WAIST SHOT LOW ANGLE UP ONTO WIKTOR STANDING LEANING ON WALL IN F.G. FACING CAMERA. HE TURNS & LOOKS OUT CAM.L. THEN BACK OUT CAM.R. HE LOOKS DOWN. CUT TO				
					MUSIC IN 1. 0
2 Starts 10.14	M.L.S. HIGH ANGLE OVER WIKTOR IN L.F.G. DOWN OVER WALL ONTO ZUREK, MRS. DABROWSKA, WLADEK & BOY STANDING ON PAVEMENT. THEY LOOK UP AT WIKTOR WHO GESTURES BACK DOWN TO THEM. CUT TO				
3 Starts 15.15	M.S. LOW ANGLE UP STEPS ONTO FATHER KUROWSKI AS HE MOVES TOWARDS CAMERA. KUROWSKI Wiktor. TO WIKTOR:	9/1	17. 6	18. 6	1. 0
	CUT TO				
4 Starts 18.12	M.S. WIKTOR LOOKING DOWN OVER WALL ONTO GROUP ON PAVEMENT. HE TURNS & MOVES AWAY R-L. CAMERA EASES WITH HIM & THEN TRACKS IN REVEALING KUROWSKI IN B.G. WIKTOR WAVES HIS ARMS, THEN STOPS. HE TURNS. AND WALKS BACK L-R. CAMERA TRACKS BACK WITH HIM TO WALL. HE LOOKS OVER AGAIN AT GROUP BELOW. THEN HE CALLS. WIKTOR That must be the TO ALL : taxi...	9/2	32. 2	34. 6	2. 4 Cont

POPE JOHN PAUL II
Reel Nine (5A) Page 2

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
4 Cont.	TAXI DRIVES DOWN ROAD TOWARDS CAMERA. WIKTOR EXITS CAM.L. TAXI DRIVES TOWARDS CAMERA & OUT IN R.F.G. CUT TO				
5 Starts 45. 3	M.S. ZUREK, MRS. DABROWSKA, WLADEK & BOY. FATHER KUROWSKI WALKS IN L-R BEHIND THEM. ZUREK An hour late. TO ALL:	9/3	50.14	52.10	1.12
	MRS.DABROW- What do you know SKA TO about him, KUROWSKI: Father ?	9/4	55. 2	58. 2	3. 0
	CAMERA TRACKS IN. KUROWSKI TO He's been at MRS.DABROW- Niegowic for SKA: the year. It was his first appointment.	9/5	58. 6	63.10	5. 4
	Cardinal Sapieha is said to be bringing him along..	9/6	64. 2	67.14	3.12
	MRS.DABROW- I don't care SKA TO much for young KUROWSKI: priests.	9/7	68. 4	71. 8	3. 4
	CUT TO				
6 Starts 71. 9	M.S. HIGH ANGLE UP ONTO WIKTOR. HE MOVES L-R & STOPS LOOKING DOWN TOWARDS CAMERA. MRS.DABROW- This one's bound SKA OFF TO to be elegant, KUROWSKI : at least...	9/8	73. 0	75.14	2.14
	CUT TO				
7 Starts 75.15	M.GROUP SHOT DOWN ONTO MRS. DABROWSKA & OTHERS LOOKING OUT CAM.L. MRS.DABROW- Mother of God ! SKA : CUT TO	9/9	78. 2	79.14	1.12

<u>Scene</u> <u>No</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
8 Starts 80. 2	M.S. OLD PEASANT CART DRIVEN BY HORSE. KAROL JUMPS DOWN FROM THE BACK AND MOVES TO- WARDS CAMERA. CAMERA EASES L-R WITH HIM.				
				MUSIC OUT 84. 6	
	KAROL TO ALL	I'm Father Wojtyla. 9/10	84. 4	86. 4	2. 0
	HE STOPS IN F.G.				
	CUT TO				
9 Starts 87. 5	M.S. KUROWSKI, MRS.DABROWSKA & OTHERS - OVER KAROL IN L.F.G. WIKTOR RUNS DOWN BETWEEN THEM AND STOPS IN FRONT OF KAROL.				NO DIALOGUE
	CUT TO				
10. Starts 93. 0	INT. RECTORY - KAROL'S ROOM. DAY. M.WIDE SHOT. DOOR IN B.G. OPENS - WIKTOR ENTERS, FOLLOWED BY KAROL. WIKTOR STOPS IN F.G. KAROL LOOKS AROUND.				
	KAROL TO WIKTOR:	It's delightful.	9/11	104. 2	105. 6 1. 4
	HE CONTINUES TO LOOK AROUND THEN WALKS R-L ACROSS ROOM. WIKTOR WALKS L-R IN F.G.				
	KAROL TO WIKTOR:	It's perfect for me.	9/12	109.14	111. 2 1. 4
		What about you ?	9/13	117. 2	118. 2 1. 0
	HE PICKS UP HIS SUITCASE AND PUTS IT DOWN CAM.L.				
	KAROL TO WIKTOR:	What ambitions have you for yourself, Wiktor?	9/14	119.14	122. 6 2. 8
	WIKTOR TO KAROL:	Coal.	9/15	124. 4	125. 0 0.12
	KAROL OPENS HIS SUITCASE.				
	KAROL TO WIKTOR:	Coal - why coal ?	9/16	126. 4	127.12 1. 8
	CUT TO :				

POPE JOHN PAUL II
Reel Nine (5A) Page 4

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
11	M.WAIST SHOT WIKTOR				
Starts					
128. 7	WIKTOR Because it serves TO KAROL the objective interests of the masses.	9/17	130. 0	135. 4	5. 4
	CUT TO				
12	M.WAIST SHOT KAROL TURNS & LOOKS BACK TOWARDS CAMERA.				
Starts					
135. 6	NO DIALOGUE				
	CUT TO				
13	M.WAIST SHOT WIKTOR.				
Starts					
138.11	NO DIALOGUE				
	CUT TO				
14	M.WIDE SHOT KAROL IN L.B.G. OVER WIKTOR CAM.R.				
Starts					
142. 5					
	KAROL TO Thank you Wiktor.	9/18	144. 6	145. 6	1. 0
	WIKTOR: Father.	9/19	145.14	146.10	0.12
	WIKTOR TO KAROL				
	WIKTOR TURNS & EXITS OUT OF ROOM, CLOSING THE DOOR BEHIND HIM. KAROL WATCHES HIM GO.				
	CUT TO				
15	EXT. ST. FLORIAN'S RECTORY. DAY. M.WAIST SHOT WIKTOR				
Starts					
153.12	LOOKING OUT CAM.L. HE TURNS AND WALKS AWAY. CAMERA TILTS DOWN TO REVEAL A ROW OF BOYS & GIRLS SEATED ON CHURCH STEPS. KAROL WALKS IN L-R. HE STANDS FACING THEM COUNTING:				
	KAROL Are we all here?				
	TO ALL: All ten ? One, two, three, four, five, six, seven, eight, nine... ten.	9/20	161. 2	167.14	6.12
	CHORUS OF "YES" IN B.G. HE POINTS TO HIMSELF AS HE COUNTS 'TENTH' PERSON.				

Cont.

POPE JOHN PAUL II
Reel Nine (5A) Page 5

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
15 Cont.	KAROL TO WIKTOR: Wiktor, bring up the rear. (OFF) Make sure we all stay to- gether.	9/21	168. 0	172. 4	4. 4
	AS HE SPEAKS HE TURNS & THEY ALL EXIT L-R. WIKTOR IS LEFT STANDING ON STEPS LOOKING AFTER THEM. FINALLY HE FOLLOWS L-R. CAMERA TRACKS & PANS WITH HIM. HE CATCHES UP WITH THE REST OF THEM REVEALED IN B.G.				
	DISSOLVE TO :				
16 Starts 189. 6	EXT. BESKID MOUNTAINS. SOUTH-EAST OF CRAWCOW. M.L.S. GROUP MOVING UP TOWARDS CAMERA FROM B.G. LED BY KAROL. THEY EXIT IN R.F.G.				
					NO DIALOGUE
	DISSOLVE TO :				
17 Starts 208.15	M.L.S. LOW ANGLE TRACKING L-R OVER TALL TREES. KAROL APPEARS IN B.G. WITH GROUP OF CHILDREN. THEY ARE MOVING L-R THRU TREES.				
					NO DIALOGUE
	DISSOLVE TO :				
18 Starts 233. 6	M.WAIST SHOT KAROL WALKING L-R. CAMERA TRACKS WITH HIM. HE EXITS CAM.R., FOLLOWED BY CHILDREN.				
					NO DIALOGUE
	CUT TO				
19 Starts 248. 9	M.L.S. HIGH ANGLE DOWN ONTO KAROL & CHILDREN MOVING UP TOWARDS CAMERA.				
					NO DIALOGUE
	DISSOLVE TO :				
20 Starts 254.14	EXT. MOUNTAIN CAMP SITE. M.L.S. ACROSS STREAM ONTO KAROL FILLING BUCKET WITH WATER. HE STANDS UP & STARTS TO MOVE R-L.				
					NO DIALOGUE
	CUT TO				

MUSIC IN
176. 8

POPE JOHN PAUL II
Reel Nine (5A) Page 6

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
21	M.S. CHILDREN SITTING & LYING ON GROUND. KAROL APPEARS IN B.G. CARRYING BUCKET OF WATER.				
Starts 261.13					
	CUT TO				
22	M.C.S. KAROL. HE STOPS.				
Starts 273. 8					
	KAROL TO Wiktor...	9/22	277. 4		
	WIKTOR:				
	CUT TO				
23	M.C.S. WIKTOR CHOPPING WOOD BELOW CAMERA.				
Starts 278. 3					
	KAROL OFF TO WIKTOR	9/23	278.12	279. 8	0.12
	Wiktor...	9/24	280. 8	281.12	1. 4
	We're only nine.				
	CUT TO				
24	M.WIDE SHOT KAROL WITH GROUP OF CHILDREN.				
Starts 281.15					
	KAROL TO WIKTOR:	9/25	282. 2	283. 6	1. 4
	Someone's missing.				
	WIKTOR STANDS UP & STARTS TO COUNT TO HIMSELF. KAROL MOVES TOWARDS CAMERA.				
	CUT TO				
25	M.C.S. KAROL				
Starts 287.10					
	KAROL TO MAGDA :	9/26	288. 2	289.10	1. 8
	Magda !				
	CUT TO				
26	M.S. KAROL BY TREE L.F.G. HE TURNS & BECKONS TO CHILDREN IN B.G.				
Starts 291. 3					
	KAROL TO ALL :	9/27	292.14	294.10	1.12
	Come, let's disperse.				
	THEY ALL MOVE R-L. CAMERA TRACKS BACK & PANS WITH THEM.				
	KAROL TO ALL :	9/28	295.14	298. 2	2. 4
	Spread out that way.				
	HE WAVES TOWARDS CAM.L. AD LIB SHOUTS OF "MAGDA" DISSOLVE TO				

POPE JOHN PAUL II
Reel Nine (5A) Page 7

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
27 Starts 301. 2	M.L.S. WOODS. CAMERA TRACKS & PANS R-L ONTO MAGDA WALKING SLOWLY AWAY FROM CAMERA SOBBING.				
	CUT TO				
28 Starts 318. 9	M.S. CHILDREN MOVE R-L THRU WOODS. CAMERA TRACKS & PANS R-L. AD LIB SHOUTS OF "MAGDA" - CAMERA STOPS TRACKING. CHILDREN EXITS CAM.L. WITH KAROL.				
	CUT TO				
29 Starts 327.12	M.L.S. MAGDA WALKING AWAY FROM CAMERA. VOICE OFF CALLING "MAGDA".				
	MAGDA : Here ...	9/29	331. 8	333. 0	1. 8
	CHILDREN CALL OFF "MAGDA"				
	V.O. Magda...	9/30	336. 0	337. 8	1. 8
	MAGDA : Here I am.	9/31	338.10	339.14	1. 4
	SHE DROPS HER RUCKSACK & RUSHES AWAY FROM CAMERA ARMS OUTSTRETCHED. CHORUS OFF "MAGDA". CAMERA TRACKS L-R - CHILDREN RUN IN IN B.G. WITH KAROL TO MAGDA. AD LIB SHOUTS.				
	CUT TO				
30 Starts 348.14	M.S. KAROL & CHILDREN RUN TOWARDS CAMERA. MAGDA RUNS IN L.F.G. & KAROL EMBRACES HER.				
	KAROL TO MAGDA: Hey.... huh... you all right ?	9/32	349.12	354. 4	4. 8
	HE LOOKS DOWN AT HER.				
	MAGDA TO KAROL: Yes.	9/33	354. 4	355. 4	1. 0
			(This Spot overlaps with Spot 9/34)		
	KAROL TO MAGDA : What happened ?	9/34	355. 0	355.12	0.12

Cont

POPE JOHN PAUL II
Reel Nine (5A) Page 8

Scene No	Complete Dialogue		Spot No	Start	End	Ftge
30 Cont.	MAGDA TO KAROL :	I went to find mushrooms.	9/35	356. 5	358. 6	2. 0
	KAROL TO MAGDA:	Mushrooms. Did you find any ?	9/36	358. 8	360. 8	2. 0
	MAGDA TO KAROL :	No.	9/37	361. 0	362. 0	1. 0
		(This Spot overlaps with Spot 9/38)				
	KAROL TO MAGDA:	No - well we'll find some tomorrow. I'll show you how.	9/38	361.14	367. 6	5. 8
HE STANDS UP.						
	KAROL TO ALL :	Now we have a bit of a problem.	9/39	369.12	373. 8	3.12
		It's getting dark and we might not find our camp.	9/40	375. 4	379.12	4. 8
		There was a road back there...	9/41	381. 8	383. 4	1.12
		That must lead somewhere - okay - get that ruck- sack.	9/42	385. 0	388. 0	3. 0
HE POINTS OUT CAM.L AND THEN TURNS AWAY.						
	KAROL TO WIKTOR:	And Wiktor count noses.	9/43	388.12	391. 0	2. 4
HE STARTS TO MOVE AWAY L-R.						
CUT TO						
31 Starts 391. 7	M.C.S. WIKTOR. KAROL MOVES AWAY L-R BEHIND HIM.					
	WIKTOR TO KAROL:	I didn't see her leave the group.	9/44	392.14	394.14	2. 0
KAROL TURNS BACK TO HIM.						
	KAROL TO WIKTOR:	Neither did I.	9/45	397. 4	398. 0	0.12
WIKTOR TURNS & LOOKS UP AT KAROL. KAROL SMILES & THEN TURNS & MOVES AWAY. WIKTOR TURNS & STARTS TO				MUSIC IN 399.14		

Cont.

<u>Scene</u> <u>No</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
31					
Cont.	COUNT OUT CAM.L - THEN HE TURNS AND WALKS AWAY. CAMERA TILTS DOWN AS HE WALKS AWAY WITH THE OTHERS.				
	DISSOLVE TO				
32	EXT. SMALL MOUNTAIN VILLAGE - COTTAGE - NIGHT - C.S. OVER HAYCART ONTO KAROL & CHILDREN WALKING L-R ACROSS B.G. CAMERA PANS & TRACKS WITH THEM. COTTAGE IS REVEALED IN R.B.G. THEY START TO WALK TOWARDS CAMERA TO COTTAGE.				
Starts 411.14					
	KAROL Come on, let's TO ALL: try this.	9/46	433. 4	435. 0	1.12
	CAMERA TRACKS L-R AS KAROL WALKS ACROSS FRONT OF COTTAGE TO FRONT DOOR & KNOCKS. THE CHILDREN FOLLOW HIM.				
				MUSIC OUT 457.10	
	CUT TO				
33	M.WAIST SHOT OVER KAROL IN L.F.G. BACK TO CAMERA ONTO FRONT DOOR AS IT IS OPENED BY SACRISTAN.				
Starts 457.13					
	SACRISTAN Yes ? TO KAROL:	9/47	461. 4	462. 0	0.12
	KAROL TO Good evening. SACRISTAN I'm a priest.	9/48	462. 6	463.14	1. 8
	CUT TO				
34	M.C.S. KAROL. CHILDREN BEHIND HIM				
Starts 464. 0					
	KAROL TO We were walking SACRISTAN in the hills .. we got caught in dark- ness and wondered if you could put us up for the night.	9/49	464.14	470.14	6. 0
	CUT TO				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
35	M.WAIST SHOT SACRISTAN OVER KAROL IN L.F.G.				
Starts 471. 6					
	KAROL TO SACRISTAN Er here's my identification.	9/50	472.10	476.10	4. 0
HE TAKES CARD OUT OF HIS POCKET AND HANDS IT TO SACRISTAN, WHO LOOKS DOWN AT IT - THEN UP AT KAROL.					
	SACRISTAN TO KAROL Be grateful the Father isn't here to see you.	9/51	482. 8	485. 0	2. 8
	I could tell you what he would have to say.	9/52	486. 2	488. 2	2. 0
CUT TO					
36	M.C.S. KAROL. CHILDREN BEHIND HIM.				
Starts 489.12					
	SACRISTAN OFF TO KAROL Look at those children !	9/53	490. 8	491.12	1. 4
CUT TO					
37	M.WAIST SHOT SACRISTAN OVER KAROL L.F.G.				
Starts 492.10					
	SACRISTAN TO KAROL They can sleep in the barn.	9/54	495.10	496.14	1. 4
HE STARTS TO TURN AWAY, CLOSING THE DOOR - KAROL STOPS HIM.					
CUT TO					
38	M.C.S. KAROL - CHILDREN BEHIND HIM.				
Starts 498. 4					
	KAROL TO SACRISTAN: Aah..I wondered if I could prevail upon you, sir.	(This Spot starts 2 frames before the Cut into Sc. 38) 9/55	498. 2	502. 6	4. 4
CUT TO					
39	M.WAIST SHOT SACRISTAN OVER KAROL L.F.G.				
Starts 502. 8					

POPE JOHN PAUL II
Reel Nine (5A) Page 11

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
39 Cont.	SACRISTAN What now ? TO KAROL :	9/56	503. 2	503.14	0.12
	CUT TO				
40 Starts 504. 0	M.C.S. KAROL. CHILDREN BEHIND HIM. KAROL TO SACRISTAN: Well I'm used to fasting but these young people ..	9/57	504. 8	508. 4	3.12
	CUT TO				
41 Starts 509. 0	M.WAIST SHOT SACRISTAN OVER KAROL L.F.G. NO DIALOGUE				
	CUT TO				
42 Starts 511.15	INT. BARN. NIGHT. M.L.S. OVER CART IN F.G. TOWARDS DOORS IN B.G. KAROL ENTERS WITH BASKET AND WALKS R-L TOWARDS CAMERA. CAMERA TRACKS BACK & PANS WITH HIM. HE STARTS TO WALK AWAY FROM CAMERA TOWARDS CHILDREN IN B.G. KAROL TO ALL All asleep eh ? Then if you sleep you won't get any bread and cheese.	9/58	523. 2	529. 6	6. 4
	CHILDREN CHEER AND MOVE FORWARD. HE PUTS BASKET ON GROUND.				
	KAROL TO ALL No, first..first we must give thanks to God.	9/59	531. 8	536. 0	4. 8
	Come now all get in a circle.	9/60	537. 4	540. 8	3. 4
	Come on, kneel down.. kneel down.	9/61	540.10	544.10	4. 0
	CHILDREN GATHER AROUND HIM & KNEEL DOWN.				
	KAROL TO ALL Hold hand now - that's it.	9/62	548. 8	551. 8	3. 0
	HE LOOKS OFF CAM.R.				

Cont

POPE JOHN PAUL II
Reel Nine (5A) Page 12

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
42 Cont.	KAROL TO Wiktor ? WIKTOR :	9/63	556. 4	556.14	0.10
	CUT TO				
43 Starts 556.15	M.L.S. OVER KAROL IN L.F.G. WITH CHILDREN ONTO WIKTOR STANDING BESIDE HORSE IN B.G. HE LOOKS BACK TOWARDS KAROL.				
	KAROL TO Are you going to WIKTOR: join us ?	9/64	560. 8	561.12	1. 4
	You can say what you want to say, but we'd like you to join us.	9/65	565. 8	568. 8	3. 0
	WIKTOR TO You tell me there KAROL: is a God .. my teachers tell me there isn't.	9/66	571. 8	577. 8	6. 0
	Somebody else tells me my duty is to God...	9/67	581. 0	584. 0	3. 0
	CUT TO				
44 Starts 584. 4	M.L.S. HIGH ANGLE OVER WIKTOR IN R.F.G. BACK TO CAMERA ONTO KAROL WITH CHILDREN.				
	WIKTOR .somebody else TO KAROL calls them ready- made truths for simpletons ?	9/68	585.12	589. 8	3.12
	KAROL TO I know. WIKTOR:	9/69	590.10	591. 2	0. 8
	CUT TO				
45 Starts 591. 9	M.WAIST SHOT WIKTOR BESIDE HORSE CAM.L.				
	WIKTOR You think I'm TO KAROL ridiculous !	9/70	592. 0	593. 8	1. 8
	CUT TO				
46 Starts 593.12	M.C.S. KAROL. CHILDREN BEHIND HIM.				
	KAROL TO No I don't. I WIKTOR: think you're dis- covering the world.	9/71	594. 6	600. 6	6. 0

Cont

POPE JOHN PAUL II
Reel Nine (5A) Page 13

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
46 Cont.	KAROL TO WIKTOR: And that can be very painful.	9/72	602. 2	603.14	1.12
	CUT TO				
47 Starts 604. 3	M.WAIST SHOT WIKTOR BESIDE HORSE CAM.L.	NO DIALOGUE			
	CUT TO				
48 Starts 607. 7	M.C.S. KAROL. CHILDREN BEHIND HIM. HE NODS.	NO DIALOGUE			
	CUT TO				
49 Starts 609.15	M.WAIST SHOT WIKTOR BESIDE HORSE. HE TURNS AWAY - THEN STOPS.	NO DIALOGUE			
	CUT TO				
50 Starts 620. 2	M.C.S. KAROL. CHILDREN BEHIND HIM.				
	KAROL TO WIKTOR: Come on.	9/73	621. 2	622. 0	0.14
	CUT TO				
51 Starts 622. 4	M.S. WIKTOR R.B.G. HORSE L.F.G. HE TURNS & WALKS BACK TOWARDS CAMERA.	NO DIALOGUE			
	CUT TO				
52 Starts 630. 6	M.C.S. KAROL. CHILDREN BEHIND HIM.				
	KAROL TO WIKTOR : (mouths) Come on..	9/74	631.15	632. 7	0. 8
	CUT TO				
53 Starts 633. 8	M.WAIST SHOT WIKTOR BESIDE HORSE. HE GOES DOWN BELOW CAMERA.	NO DIALOGUE			
	CUT TO				
54 Starts 635. 5	M.L.S. OVER KAROL IN F.G. WITH CHILDREN ONTO WIKTOR BESIDE HORSE IN B.G. HE MOVES TO KAROL AND KNEELS BESIDE HIM.				
	KAROL : Bless us O Lord and these Thy gifts which we received from Thy bounty.	9/75	646.10	653. 2	6. 8

POPE JOHN PAUL II
 Reel Nine (5A) Page 14

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
54 Cont.	KAROL : Amen.	9/76	654. 6	655. 4	0.14
	CUT TO				
55 Starts 655.10	INT. FLORIAN'S CHURCH. DAY. M.S. CONGREGATION.				
	KAROL OFF : God doesn't demand the impossible of us.	9/77	656.12	659.12	3. 0
	CUT TO				
56 Starts 660. 6	M.S. LOW ANGLE UP ONTO KAROL IN PULPIT.				
	KAROL: We do what we can and He accepts us.	9/78	661. 2	664. 2	3. 0
	By this are we an object of God's will.	9/79	667. 4	673. 0	5.12
	CUT TO				
57 Starts 673. 9	M.L.S. HIGH ANGLE CONGREGATION. P.O.V. FROM PULPIT.				
	KAROL OFF But what if not God's will,	9/80	675.10	680. 6	4.12
	whose then ?	9/81	682.14	684. 2	1. 4
	CUT TO				
58 Starts 684. 6	M.WAIST SHOT KAROL				
	KAROL : The loneliness of the disbeliever, who neither believes nor hopes for life beyond the present.	9/82	685. 8	692.15	7. 7.
	CUT TO :				
59 Starts 693. 0	M.S. HIGH ANGLE DOWN ONTO CONGREGATION.				
	KAROL OFF: who willfully shuts out // God from his heart ?	9/83	693.10	696.14	3. 4
	CUT TO :				
			(This Spot runs 28 frames over the Cut into Sc. 60)		

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
60 Starts 395. 3	M.S. HIGH ANGLE DOWN ONTO ANOTHER GROUP IN CONGREGATION. CUT TO				
61 Starts 697. 8.	M.WAIST SHOT KAROL KAROL : You might well ask whether	9/84	698.14	703. 6	4. 8
	this world he lives in brought him disbelief..	9/85	704.14	709. 6	4. 8
	CUT TO				
62 Starts 709.14	M.S. CHILDREN IN CONGREGATION. NO DIALOGUE CUT TO				
63 Starts 713. 2	M.WAIST SHOT KAROL KAROL : ..or did his disbelief	9/86	714.12	718. 4	3. 8
	bring him to the world he lives in.	9/87	720. 2	727. 6	7. 4
	CUT TO				
64 Starts 728. 6	EXT. ST. FLORIAN'S CHURCH. DAY. M.L.S. OVER CONGREGATION ONTO CHURCH DOORS IN B.G. KAROL STANDING AT TOP OF STEPS BLESSING CONGREGATION AS THEY COME OUT. CAMERA TRACKS ROUND AND IN R-L. BOY RUNS ACROSS L-R IN F.G. ZUREK MOVES IN R-L. CAMERA TRACKS BACK & PANS WITH HIM AS HE RUNS TOWARDS KAROL.				
	ZUREK TO Father.....Father !	9/88	744. 0	747. 0	3. 0
	KAROL :				
	HE STOPS IN F.G. & BECKONS TO KAROL.				
	ZUREK TO Father please - KAROL: quickly...	9/89	747. 6	749.14	2. 8
	KAROL MOVES DOWN STEPS TO ZUREK.				

OPAL PALACE.
N ONTO SAPIEHA
OFFIN DEAD.
NG OFF.
CKS & PANS L-R
ES ONTO KAROL
ACING CAMERA.
NO DIALOGUE
H ANGLE DOWN ONTO
COFFIN.
LING CAM.R. OF HIM.
And you will begin
your lectureship
// at the Univer-
sity next month.
9/92 792.
(This Spot r
over the Cut
OPAL PALACE -

POPE JOHN PAUL II
Reel Nine (5A) Page 17

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
69	M.WAIST SHOT BAZIAK				
Starts					
806.12	BAZIAK TO God grant him KAROL : eternal rest.	9/96	807.10	809. 2	1. 8
HE LEANS TOWARDS CAMERA.					
	BAZIAK TO The Primate of KAROL : Poland is now Archbishop Wyszyn- ski.	9/97	811. 0	814. 4	3. 4
	We need our best men fully trained to preserve the unity of the Church.	9/98	816.12	823. 0	6. 4
CUT TO					
70	M.C.S. KAROL.			MUSIC IN	
Starts				823.10	
823. 1	BAZIAK OFF It is time to TO KAROL act. To be ready to take on the Communists in the fight for the nation's soul.	9/99	824. 6	831. 6	7. 0
FADE OUT :					
71	BLACK FRAMES.				
Starts					
837. 0	FADE IN				
72	M.S. KAROL TALKING IN FRONT			MUSIC IN	
Starts	OF WATER.			840. 0	
840. 0					
Title in at 840. 0					
<u>POPE JOHN PAUL II</u>					
MUSIC OUT					
847. 6					
CUT TO					
73	BLACK FRAMES				
Starts					
847. 7	FADE IN				
74	M.S. KAROL TALKING IN FRONT OF				
Starts	WATER.				
850. 8					

Cont

POPE JOHN PAUL II
Reel Nine (5A) Page 18

<u>Scene</u> <u>No</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
74					
Cont.	Title in at 850. 8				
	<u>POPE JOHN PAUL II</u>				
	FADE OUT				
75	BLACK FRAMES.				
Starts					
858. 0	FADE IN				
76	EXT. VIA DELLA CONCILIAZIONE.				MUSIC IN
Starts	DAY. M.L.S. MAN RUNS R-L				861. 0
861. 0	WITH STACK OF NEWSPAPERS.				
	CAMERA TRACKS BACK & PANS				
	WITH HIM. AD LIB SHOUTS				
	OFF. CAMERA STOPS TRACKING.				
	Title in at 874. 7				
	ROME				
	October 14, 1978				
	Title out at 879.13				
	Title in at 882. 0				
	THE DAY OF				
	THE CONCLAVE				
	Title out at 887, 5				
	MAN BUYS PAPER & WALKS TOWARDS				
	CAMERA LOOKING AT IT.				
		NO DIALOGUE			MUSIC OUT
					900.10
	CUT TO				
77	C.S. NEWSPAPER WITH THE				
Starts	HEADING " LA GAZZETTA				
900.11	DEL POPOLO"				NO DIALOGUE
	CUT TO				
78	EXT. POLISH COLLEGE - FRONT				
Starts	DOORS. MS.. LOW ANGLE.				
905.15	DOOR IS OPEN & TUROWICZ				
	GOES INSIDE.				NO DIALOGUE
	CUT TO				

POPE JOHN PAUL II
Reel Nine (5A) Page 19

<u>Scene</u> <u>No</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
79	INT. POLISH COLLEGE. ENTRANCE				
Starts	HALLWAY. DAY. M.S. TUROWICZ				
909. 1	ENTERS THROUGH DOORWAY HELD OPEN BY PRIEST.				
	TUROWICZ The Rector's expect-				
	TO PRIEST ing me.	9/100	910. 0	911.12	1.12
	PRIEST CLOSSES DOOR.				
	GORA ENTERS R-L HAND OUTSTRETCHED.				
	GORA TO Jerzy. I began				
	TUROWICZ: to worry.	9/101	915. 4	917. 8	2. 4
	TUROWICZ I stopped to get				
	TO GORA: the papers. The				
	stands are half	9/102	917.10	921. 2	3. 8
	sold out already.				
	GORA TO Yes, I heard it				
	TUROWICZ: on the radio.	9/103	921. 4	923. 0	1.12
	TUROWICZ Where is the				
	TO GORA: Cardinal ?	9/104	923. 4	924. 4	1. 0
	GORA TO Where he is always.				
	TUROWICZ With the students.	9/105	924. 6	926.14	2. 8
	GORA WALKS FORWARD & OUT				
	IN L.F.G., FOLLOWED BY				
	TUROWICZ.				
	CUT TO				

END OF REEL NINE (5A)

NUMBER OF INSERTS : Nil.

Footage from end of 9/105 to last Action Frame. 3.12
 Footage from 0.0 to last Action Frame..... 930.10

" POPE JOHN PAUL II "

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the First Frame
which is 82. 4 before the
first Clear Cut, Scene 2.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
1 Starts 0. 0	EXT. POLISH COLLEGE - GARDEN - DAY. M.WAIST SHOT JANUSZ OVER SEMINARIAN L.F.G. BACK TO CAMERA. CAMERA TRACKS & PANS R-L.				
	JANUSZ TO ALL :				
	But if the prime objective in Pope John's mind was that of Christian unity	10/1	0. 6	6.14	6. 8
	in calling for Vatican Council,	10/2	8. 4	10.10	2. 6
	why did it broaden the dialogue to unbelievers ?	10/3	12. 2	16. 2	4. 0
	CAMERA IS NOW SHOOTING OVER SEMINARIANS IN F.G. ONTO JANUSZ SEATED BESIDE KAROL. EDEK IS SEATED CAM.R OF HIM. CAMERA TRACKS BACK & HOLDS THEM IN M.GROUP SHOT.				
	EDEK TO ALL :				
	The longing for Christian unity is accompanied by a longing for unity among the human race.	10/4	16.12	23. 8	6.12
	JANUSZ TO ALL :				
	Our relation to other religions, yes. But atheism ..	10/5	23.10	27.10	4. 0
		(This Spot overlaps with Spot 10/6)			
	EDEK TO ALL :				
	Give it a rest, old chap.	10/6	27. 8	29. 4	1.12

Cont.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
1					
Cont.	KAROL TO ALL :				
	There's even wider scope for dialogue with unbelievers, don't you think ?	10/7	30. 2	36. 2	6. 0
	Especially import- ant today as atheism and un- belief	10/8	36. 4	42. 0	5.12
	constitute a mass phenomenon as never before in history.	10/9	42. 8	46. 8	4. 0
	GORA WALKS IN IN B.G. WITH TUROWICZ. KAROL LOOKS UP.				
	KAROL TO ALL :				
	Ah see they've come to drag me away..	10/10	47. 0	52. 0	5. 0
	THEY ALL STAND.				
	KAROL TO TUROWICZ:				
	Jerzy what have they brought me - cake... but no champagne !	10/11	53.14	58.10	4.12
	LAUGHTER.				
	EDEK TO KAROL :				
	Because you are leaving Father, and we are all feeling sad.	10/12	60. 6	65.10	5. 4
	KAROL KISSES EDEK ON THE HEAD.				
	KAROL TO ALL :				
	Thank you - thank you.	10/13	69. 8	71. 8	2. 0
	HE SHAKES HANDS WITH THEM ALL AND THEN EXITS R-L IN L.F.G.				
	CUT TO				
2	EXT. POLISH COLLEGE COURTYARD.				
Starts	M.L.S. LOW ANGLE UP STEPS AS				
82. 4	KAROL MOVES DOWN L-R TOWARDS CAMERA WITH STUDENTS & OTHERS. CAMERA TRACKS BACK AS HE WALKS				

Cont.

POPE JOHN PAUL II
Reel Ten (5B) Page 3

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
2	Cont. TO CAR IN F.G. HE WALKS ROUND CAR AND PAUSES FACING EDEK BY DOOR.				
					NO DIALOGUE
	CUT TO				
3	M.C.S. KAROL FACING L. HE LOOKS TOWARDS CAMERA.				
Starts 111. 9					
	KAROL TO ALL				
	God bless you all - thank you.	10/13	116.14	120.10	3.12
	CUT TO				
4	M.C.S. GORA				
Starts 120.13					
	GORA TO KAROL:				
	This will always be your home.	10/14	121. 4	123. 8	2. 4
	CUT TO				
5	C.S. KAROL				
Starts 123.14					
	GORA OFF TO KAROL				
	And we will always be waiting for you.	10/15	124. 6	126.14	2. 8
	KAROL TO GORA :				
	Don't worry - I'll be back..	10/16	127.14	130. 2	2. 4
	HE BENDS DOWN.				
	CUT TO				
6	M.S. KAROL GETS INTO CAR. EDEK CLOSSES THE DOOR.				
Starts 132.11					
	TUROWICZ OFF Il Vaticano, TO DRIVER : per favore.	10/17	133. 0	135. 0	2. 0
	CAR DRIVES AWAY L-R. CAMERA PANS WITH IT.				
	KAROL OFF TO TUROWICZ				
	Wonderful minds these students.	10/18	144. 6	147. 2	2.12
	CUT TO :				
7	INT. CAR. M.C.S. KAROL & TUROWICZ				
Starts 147. 7					
	KAROL TO TUROWICZ				
	That Edek, did you hear him ? His understanding of Ecumenism	10/19	148. 2	153. 2	5. 0

Cont.

POPE JOHN PAUL II
Reel Ten (5B) Page 4

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
7					
Cont.	KAROL TO TUROWICZ:				
	You are looking at me as if I'm supposed to answer a question.	10/20	158. 4	163. 4	5. 0
	TUROWICZ TO KAROL	10/21	164.12	165.12	1. 0
	TUROWICZ HOLDS UP NEWSPAPER.				
	TUROWICZ TO KAROL				
	Cardinal Siri... God knows what he's up to.	10/22	170. 2	173.14	3.12
	He gave an inter- view - on condition that it be not pub- lished until the Cardinals conclave tomorrow.	10/23	174.14	181.14	7. 0
	The reporter realiz- ed it was dynamite and informed Cardinal Benelli,	10/24	183.12	189. 8	5.12
	who apparently urged him to break the embargo and publish the inter- view today.	10/25	190. 6	196. 2	5.12
	Now according to this, Siri said unkind things about John Paul's in- auguration address	10/26	197. 4	205. 8	8. 4
	also about the Vatican Secretariat of State.	10/27	206. 8	210. 4	3.12
	He said the idea of collegiality of the Bishops was not to be taken serious- ly.	10/28	211.10	217. 2	5. 8
	CUT TO :				
8	EXT. TAXI.				
Starts	M.L.S. TAXI DRIVES TOWARDS CAMERA				
217. 7	DOWN STREET. CAMERA PANS & TRACKS L-R WITH IT. TAXI DRIVES AWAY FROM CAMERA DOWN STREET.				

Cont.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
8					
Cont.	TUROWICZ OFF TO KAROL :				
	Whatever Siri's chances were, he's likely finished himself off.	10/29	219. 8	224. 4	4.12
	The question is, how damaging is it to Benelli	10/30	225.14	229. 2	3. 4
	for embarrassing Siri and further politicizing the conclave ?	10/31	229.12	233.11	3.15
	CUT TO				
9	INT. TAXI. M.C.S. KAROL				
Starts 233.12	KAROL TO TUROWICZ:				
	Book me on the first flight possible back to Cracow after the conclave ends will you Jerzy ?	10/32	242. 0	249. 0	7. 0
	CUT TO				
10	INT. VATICAN. APOSTOLIC PALACE. ROOM NINETY-SIX. LATE DAY. C.S. OPEN SUITCASE ON BED. KAROL'S HAND LIFTS OUT CLOTHING.				
Starts 253. 3					
	NO DIALOGUE				
	CUT TO				
11	M.WIDE SHOT ACROSS ROOM ONTO BACK OF KAROL UNPACKING SUITCASE. HE TURNS & WALKS TOWARDS CAMERA CARRYING RED CASSOCK. HE OPENS CUPBOARD IN R.F.G. THERE IS A KNOCK ON THE DOOR. HE HANGS UP CASSOCK.				
Starts 257.15					
	KAROL : Yes.	10/33	268. 6	269. 6	1. 0
	DOOR OPENS TO REVEAL WYSZYNSKI				
	WYSZYNSKI TO KAROL				
	Ah I heard you'd arrived.	10/34	274. 2	278. 2	4. 0
	KAROL TO WYSZYNSKI				
	Just now.	10/35	279. 2	280. 6	1. 4

Cont.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
11 Cont.	WYSZYNSKI CLOSES DOOR AND MOVES INTO ROOM. HE LOOKS DOWN AT BOOK.				
	WYSZYNSKI 'Critique of TO KAROL: Political Economy' by Karl Marx ?	10/36	287.14	294. 2	6. 4
	KAROL WALKS AWAY FROM CAMERA TO HIM.				
	KAROL TO Something to read WYSZYNSKI during the voting.	10/37	294.12	297. 4	2. 8
	WYSZYNSKI Isn't that TO KAROL heretical ?	10/38	299. 2	301. 2	2. 0
	KAROL TO Oh I think I'm WYSZYNSKI quite safe.	10/39	301.10	304.14	3. 4
	HE TURNS & WALKS BACK TOWARDS CAMERA WITH BOOK & PUTS IT DOWN.				
	WYSZYNSKI Well you were TO KAROL always interested in the other's point of view.	10/40	306.12	310.12	4. 0
	HE MOVES DOWN TO CAMERA. KAROL TURNS & WALKS AWAY.				
	WYSZYNSKI What do you think? TO KAROL Do you expect a foreign Pope ?	10/41	316. 2	321.10	5. 8
	KAROL TO What is it they WYSZYNSKI say ? 'There are no foreigners in the Church.'	10/42	323. 2	326.10	3. 8
	WYSZYNSKI I shan't live to TO KAROL: go through this again, my friend.	10/43	331. 8	336. 0	4. 8
	KAROL WALKS BACK UP BEHIND HIM.				
	KAROL TO You thought that WYSZYNSKI before.	10/44	336. 2	337. 6	1. 4
	KAROL EXITS R.F.G. WYSZYNSKI TURNS & WALKS AWAY TO DOOR IN B.G. & STARTS TO OPEN IT. HE STOPS BY DOOR.				

Cont.

POPE JOHN PAUL II
Reel Ten (5B) Page 7

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
11 Cont.	WYSZYNSKI If it's offered TO KAROL to you ...	10/45	348. 0	349.12	1.12
	CUT TO				
12 Starts 349.13	M.WAIST SHOT KAROL. HE LOOKS TOWARDS CAMERA.				NO DIALOGUE
	CUT TO				
13 Starts 351. 8	M.WAIST SHOT WYSZYNSKI WYSZYNSKI will you ask to TO KAROL think this over, too ?	10/46	353.10	356.14	3.12
	HE TURNS AWAY & GOES OUT OF ROOM CLOSING THE DOOR,				MUSIC IN 359.13
	CUT TO				
14 Starts 364.10	M.WAIST SHOT KAROL. HE TURNS AND WALKS OUT R.F.G.				NO DIALOGUE
	DISSOLVE TO				
15 Starts 376. 0	EXT. LAKE. M.S. DOWN ONTO CENTRE OF LAKE. CAMERA TRACKS BACK & PANS R-L THEN TILTS UP ONTO CAMP SITE - KAROL IS SEATED ON BOX BACK TO CAMERA SHAVING. OARS IN SHAPE OF CRUCIFIX IN R.F.G.				
Title in at 394. 6					
	CAMPSITE, POLAND July, 1958.				NO DIALOGUE
	CUT TO				
16 Starts 400. 8	M.S. KAROL SEATED BACK TO CAMERA.				NO DIALOGUE
	CUT TO				
17 Starts 405.11	M.WIDE ANGLE SHOT. CAMP SITE. YOUNG PEOPLE MOVING ABOUT.				MUSIC OUT 418. 8
	CUT TO				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
18 Starts 419. 1	M.L.S. HIGH ANGLE DOWN ONTO MOTORBOAT MOVING R-L THRU WATER. CAMERA TRACKS & PANS WITH IT. CUT TO				
					NO DIALOGUE
19 Starts 427.10	M.S. KAROL SEATED BACK TO CAMERA ON BOX. MOTORBOAT MOVES IN R-L IN B.G. KAROL STANDS UP & MOVES DOWN TOWARDS BOAT AS IT COMES INTO SHORE. THERE ARE TWO MEN IN BOAT. ONE GETS OUT. KAROL HAS SHAVING CREAM ON HIS FACE.				
	FOREST GUARD TO KAROL :	Father Wojtyla ?	10/47	462.10	464. 2 1. 8
	KAROL TO FOREST GUARD :	I'm Father Wojtyla.	10/48	464. 4	466. 0 1.12
	HE TAKES PAPER OUT OF HIS POCKET AND HANDS IT TO KAROL. KAROL PUTS ON HIS GLASSES TO READ IT.				
	FOREST GUARD TO KAROL:	I'll take you back across the lake. Bishop Baziak is waiting for you.	10/49	482. 8	486.12 4. 4
	KAROL TO FOREST GUARD :	I'll get my things.	10/50	489. 0	490. 4 1. 4
	THEY EXIT L.F.G.				
	CUT TO :				
20 Starts 494. 3	INT. EPISCOPAL PALACE - BAZIAK'S STUDY. DAY. M.S. WIDE ANGLE BAZIAK SEATED AT DESK OVER WYSZYNSKI SEATED IN L.F.G. BACK TO CAMERA.				
	WYSZYNSKI TO BAZIAK:	Since his early days as a priest, he's inspired affec- tion and respect among young people..	10/51	496. 4	503. 4 7. 0
	BAZIAK TO WYSZYNSKI	The young (laughs) it seems his ever- lasting subject.	10/52	504. 2	508. 6 4. 4
	CUT TO				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
21	M.C.S. WYSZYNSKI				
Starts 508.10	WYSZYNSKI TO BAZIAK				
	He holds the attitudes of this generation. He's interested in their affairs and their problems.	10/53	510. 4	517.12	7. 8
	They see him as exceptional ...	10/54	519. 2	520.14	1.12
	CUT TO				
22	M.WIDE SHOT OVER WYSZYNSKI CAM.L AND BAZIAK CAM.R. ONTO DOOR IN B.G. THERE IS A KNOCK ON DOOR.				
Starts 521. 4	BAZIAK : Come in...	10/55	523. 0	523.12	0.12
	DOOR OPENS & KAROL ENTERS.				
	WYSZYNSKI TO KAROL: Father..	10/56	527.14	528.10	0.12
	KAROL CLOSSES THE DOOR AND WALKS FORWARD.				
	KAROL TO WYSZYNSKI Eminence.	10/57	530. 0	530.12	0.12
	HE KNEELS DOWN & KISSES WYSZYNSKI'S HAND THEN TURNS TO BAZIAK.				
	KAROL TO BAZIAK Excellency.	10/58	535. 4	536. 0	0.12
	BAZIAK TO KAROL : We had some difficulty tracking you down.	10/59	537. 0	539. 4	2. 4
	KAROL TO BAZIAK I was in the mountains with my group.	10/60	539.14	542. 2	2. 4
	WYSZYNSKI STANDS AND PUTS HIS ARM ROUND KAROL WALKING WITH HIM R-L.				
	WYSZYNSKI TO KAROL What is it you do there ?	10/61	550.10	552.10	2. 0
	CAMERA TRACKS & PANS WITH THEM LOSING BAZIAK.				

Cont.

POPE JOHN PAUL II
 Reel Ten (5B) Page 10

Scene No	Complete Dialogue		Spot No	Start	End	Ftge
22 Cont.	KAROL TO WYSZYNSKI	Hiking, er canoe- ing. Comradeship.	10/62	553.14	557. 6	3. 8
		We pray, say the Rosary and sing hymns.	10/63	557.14	561.10	3.12
		Discussions and argument.	10/64	564. 0	565. 8	1. 8
	WYSZYNSKI TO KAROL	You don't find that more appropriate inside a church ?	10/65	566. 8	569. 8	3. 0
	KAROL TO WYSZYNSKI	Some of them find it easier to under- stand God in the mountains, Eminence.	10/66	570.12	575.12	5. 0
	WYSZYNSKI TO KAROL	Sit down Father.	10/67	578. 4	579. 4	1. 0
	KAROL SITS FACING CAMERA. WYSZYNSKI WALKS BEHIND HIM R-L. CAMERA TRACKS BACK A LITTLE AS WYSZYNSKI SITS IN L.F.G. FACING KAROL.					
	WYSZYNSKI TO KAROL	Now you are aware, since Bishop Rospond's death this summer..	10/68	585. 4	589. 8	4. 4
		the names of various successors have been mooted.	10/69	591. 6	595. 6	4. 0
	CAMERA TILTS DOWN WITH WYSZYNSKI					
	CUT TO					
23 Starts 596. 9	M.S. WYSZYNSKI OVER KAROL R.F.G. BACK TO CAMERA.					
	WYSZYNSKI TO KAROL	The Pope has nominated you to take his place.	10/70	598.12	605.12	7. 0

KAROL TURNS & LOOKS TOWARDS
 CAMERA AT BAZIAK.

CUT TO

POPE JOHN PAUL II
Reel Ten (5B) Page 11

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
24 Starts 608. 3	M.WAIST SHOT BAZIAK. CUT TO	NO DIALOGUE			
25 Starts 611. 2	M.C.S. KAROL LOOKING OUT CAM.R. HE LOOKS TOWARDS CAMERA. CUT TO	NO DIALOGUE			
26 Starts 614. 6	M.C.S. WYSZYNSKI. WYSZYNSKI TO KAROL Do you accept ? CUT TO	10/71	616. 4	617. 8	1. 4
27 Starts 617.14	M.C.S. KAROL CUT TO	NO DIALOGUE			
28 Starts 621. 7	M.C.S. WYSZYNSKI WYSZYNSKI TO KAROL You know the Holy Father doesn't like to be refused. CUT TO	10/72	626. 0	629. 4	3. 4
29 Starts 629. 9	M.C.S. KAROL. HE NODS. KAROL TO WYSZYNSKI I would like to think about it. CUT TO	10/73	633. 0	635. 4	2. 4
30 Starts 636. 0	M.C.S. WYSZYNSKI CUT TO	NO DIALOGUE			
31 Starts 638.10	M.WAIST SHOT BAZIAK. CUT TO	NO DIALOGUE			
32 Starts 641. 1	M.S. WYSZYNSKI WYSZYNSKI TO KAROL May I ask why ? CUT TO	10/74	642. 0	643. 8	1. 8
33 Starts 643.12	M.C.S. KAROL. HE LOOKS OUT CAM.R. BAZIAK OFF TO KAROL: May I remind you, Father ... CUT TO	10/75	647. 0	648. 8	1. 8

POPE JOHN PAUL II
Reel Ten (5B) Page 12

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
34	M.WAIST SHOT BAZIAK				
Starts 648.13	BAZIAK TO KAROL : Cardinal Wyszynski has recommended you. You are his choice.	10/76	649.10	656. 2	6. 8
	Also, that he and nearly a thou- sand others, priests and bishops,	10/77	657. 6	662. 2	4.12
	fought this govern- ment, went to prison that we might have the right to promote Church leaders!	10/78	663. 0	670. 4	7. 4
	CUT TO				
35	M.C.S. KAROL LOOKING OUT CAM.R. HE GLANCES OUT CAM.L AS HE SPEAKS.				
Starts 670.11	KAROL TO BOTH : I think there would be no Church in Poland today	10/79	672. 0	677. 8	5. 8
	without your leadership and // sacrifice these last ten years.	10/80	677.10	682. 6	4.12
	CUT TO				
36	M.S. WYSZYNSKI OVER KAROL R.F.G. WYSZYNSKI STANDS UP & MOVES AWAY L-R.				
Starts 679.11	WYSZYNSKI TO BOTH: We all have our mission. We are all of us instru- ments of God..	10/81	681. 8	686. 4	4.12
	HE EXITS R.F.G. KAROL STANDS LOOKING AFTER HIM.				
	KAROL TO BOTH : But to be isolated from the people at the parish level.	10/82	686. 8	690.12	4. 4

Cont

POPE JOHN PAUL II
 Reel Ten (5B) Page 13

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
36 Cont.	KAROL TO BOTH Please. That's not asfrivolous as it sounds. I feel I offer them inspiration.	10/83	690.12	697.12	7. 0
	CUT TO				
37 Starts 698. 1	M.WAIST SHOT WYSZYNSKI WYSZYNSKI TO KAROL My dear young friend..	10/84	700.12	702. 0	1. 4
	HE WALKS TOWARDS CAMERA L-R. TO KAROL CAM.L. CAMERA TRACKS BACK WITH HIM.				
	WYSZYNSKI TO KAROL We are in a brief period of struggle without fear.	10/85	703. 8	708. 8	5. 0
	HE STOPS.				
	WYSZYNSKI TO KAROL Stalin's death, dear God, has opened the gate to it, as it did to my cell.	10/86	710.10	715. 2	4. 8
	But for how long?	10/87	716. 4	717. 4	1. 0
	Our attention must be to put pressure on this government through public dem- onstrations and devotion.	10/88	719. 4	726. 4	7. 0
	CUT TO				
38 Starts 726.11	M.C.S. KAROL WYSZYNSKI OFF TO KAROL That is the inspiration.	10/89	727.12	729.12	2. 0
	KAROL TO WYSZYNSKI. But a truly informed and articulate Catholicism	10/90	730. 2	735. 6	5. 4
	might be more dangerous to the government than banner-waving crowds.	10/91	736. 2	740.14	4.12
	CUT TO				

<u>Scene</u> <u>No</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
39 Starts 741. 0	M.C.S. WYSZYNSKI OVER KAROL L.F.G. BACK TO CAMERA. WYSZYNSKI TO KAROL: All that we need behind us is the simple Godliness of the people.	10/92	741. 8	747.12	6. 4
	CUT TO				
40 Starts 748. 0	M.C.S. KAROL KAROL TO WYSZYNSKI Our youth has been brought up in a society which openly despises religious values.	10/93	753. 0	760.12	7.12
	It's imperative that we show them by our presence and person/al dialogues...	10/94	762. 4	769. 8	7. 4
		(This Spot runs 19 frames over the Cut into Sc. 41)			
	CUT TO				
41 Starts 768. 6	M.S. WYSZYNSKI OVER KAROL L.F.G. WYSZYNSKI TO KAROL: He is the good shepherd who gives his life for his sheep.	10/95	769.10	774.14	5. 4
	Your flock is the diocese.	10/96	776. 4	778. 4	2. 0
	CUT TO				
42 Starts 778. 8	M.C.S. KAROL WYSZYNSKI Accept it .. OFF TO KAROL :	10/97	779. 4	780. 8	1. 4
	CUT TO				
43 Starts 782. 5	M.C.S. WYSZYNSKI WYSZYNSKI as the cross TO KAROL you must bear.	10/98	783. 4	785. 0	1.12
	HE TURNS & EXITS R-L REVEALING BAZIAK SEATED IN B.G.				
	CUT TO :				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
44 Starts 791.11	M.C.S. KAROL. HE LOOKS DOWN. CUT TO	NO DIALOGUE			
45 Starts 795.10	INT. WAWEL CATHEDRAL. DAY. M.WIDE SHOT BAZIAK CAM.R FACING KAROL CAM.L. WITH OTHERS. THEY ALL BOW. KAROL KNEELS IN FRONT OF BAZIAK. CUT TO	NO DIALOGUE			
46 Starts 806. 8	L.S. WIDE ANGLE CATHEDRAL. CUT TO	NO DIALOGUE			
47 Starts 812. 6	M.S. KAROL KNEELING IN FRONT OF BAZIAK OVER PRIEST IN F.G. HOLDING UP BOOK OF GOSPELS. BAZIAK TAKES BOOK. PRIEST STANDS & EXITS R-L IN F.G. BOOK IS HELD UP OVER KAROL. CUT TO	NO DIALOGUE			
48 Starts 823.14	M.WIDE ANGLE SHOT OF GROUP ROUND KAROL KNEELING IN FRONT OF BAZIAK. BOOK OF GOSPELS IS LOWERED. SWIACKI OFF Lolek ! TO KAROL : CUT TO	10/99	831. 4	832. 4	1. 0
49 Starts 832. 9	M.S. CONGREGATION INCLUDING SWIACKI. SWIACKI Don't let anyone TO KAROL: get on your back!	10/100	834. 0	836.12	2.12
CHUCKLES.					
CUT TO					
50 Starts 838. 9	M.C.S. KAROL. HE SMILES. BAZIAK'S HAND COMES IN R OVER HIS HEAD. BAZIAK OFF: As the prophet Samuel anointed the king and prophet David	10/101	843.14	848. 2	4. 4

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
50 Cont.	BAZIAK so mayest thou OFF : be anointed and sanctified.	10/102	850. 4	856.12	6. 8
CUT TO					
51 Starts 857. 1	M.S. KAROL CAM.L KNEELING IN FRONT OF BAZIAK CAM.R. SURROUNDED BY OTHERS. BAZIAK REMOVES HIS HAND FROM OVER KAROL'S HEAD. CAMERA TILTS UP TO HOLD ON CROZIER.				
	BAZIAK Receive the staff OFF : of the shepherd	10/103	867. 8	870. 0	2. 8
CAMERA TILTS DOWN ONTO KAROL & BAZIAK.					
	BAZIAK : as a sign of your office and watch over the herd,	10/104	871.12	876. 0	4. 4
	for whom the Holy Spirit has called you to serve	10/105	877.10	880.10	3. 0
CUT TO					
52 Starts 880.12	M.S. HIGH ANGLE DOWN ONTO NUNS. FATHER GORA IN F.G.				
	BAZIAK Receive the ring, OFF : as a sign of your fidelity.	10/106	882. 8	886.12	4. 4
CUT TO					
53 Starts 886.13	C.S. KAROL FACING CAM.R. BAZIAK PUTS RING ON HIS FINGER.				
	BAZIAK OFF Preserve the Holy Church, the bride of God	10/107	888. 8	894. 8	6. 0
CUT TO					
54 Starts 894.13	C.S. BAZIAK OVER KAROL. HE MAKES SIGN OF CROSS.				
	BAZIAK and be true to your faith.	10/108	896. 4	900. 0	3.12
CUT TO					

POPE JOHN PAUL II
Reel Ten (5B) Page 17

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
55	L.S. DOWN CATHEDRAL.				
Starts					
900. 3	CUT TO				
56	C.S. KAROL.				
Starts	PRIESTS ON EITHER SIDE				
904. 4	STAND AS SINGING STARTS OFF.				
	CUT TO				
57	M.C.S. KYDRYNSKI				
Starts					
912. 2	CUT TO				
58	M.C.S. KUCZOWSKI.				
Starts					
914.13	CUT TO				
59	M.S. KAROL OVER BAZIAK R.F.G.				
Starts	KAROL STANDS. HE BOWS WITH				
918. 4	OTHERS THEN TURNS AWAY TO CAM.L.				
	CUT TO				
60	M.C.S. CONGREGATION.				
Starts	THE FOLLOWING CUTS ARE				
933. 8	OF HIS OLD FRIENDS.				
	CUT TO				
61	M.C.S. CONGREGATION.				
Starts					
935. 9	CUT TO				
62	M.C.S. CONGREGATION.				
Starts					
937. 6	CUT TO				
63	M.C.S. CONGREGATION.				
Starts					
939. 0	CUT TO				
64	M.L.S. KAROL MOVING DOWN				
Starts	TOWARDS CAMERA.				
940.15	SINGING ENDS.				
	FADE OUT.				

END OF REEL TEN (5B)

NUMBER OF INSERTS : Nil.

Footage from end of 10/107 to last Action Frame. 52.10
Footage from 0.0 to last Action Frame..... 952.10

" POPE JOHN PAUL II "

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the First Frame
which is 34. 8 before the
first Clear Cut, Scene 8

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
1	FADE IN				
Starts 0. 0	BLACK FRAMES.				
	FADE IN				
2	M.S. KAROL			MUSIC IN	
Starts 3. 0				3. 0	
	Title in at 3. 0				
	<u>POPE JOHN PAUL II</u>			MUSIC OUT	
	FADE OUT			10. 7	
3	COMMERCIAL BREAK				
Starts 10. 8					
	FADE IN				
4	M.S. KAROL			MUSIC IN	
Starts 13. 8				13. 8	
	Title in at 13. 8				
	<u>POPE JOHN PAUL II</u>				
	V.O. Pope John Paul II will continue.	11/1	16. 0	19. 0	3. 0
				MUSIC OUT	
	FADE OUT			20.15	
5	COMMERCIAL BREAK				
Starts 21. 0					

POPE JOHN PAUL II
Reel Eleven (6A) Page 2

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
6	FADE IN M.S. KAROL.				
Starts 24. 0					
	Title in at 24. 0				
	<u>POPE JOHN PAUL II</u>				
	FADE OUT				
7	BLACK FRAMES				
Starts 31. 8					
8	INT. PARTY HEADQUARTERS WARSAW. DAY. M.S. PROJECTOR IN DARKENED ROOM.				
Starts 34. 8					
					NO DIALOGUE
	CUT TO				
9	M.S. SCREEN SHOWING SLIDE.				
Starts 36. 9					
	NARRATOR'S V.O. Nowa Huta.	11/2	39. 0	40. 0	1. 0
	SLIDE CHANGES				
	NARRATOR'S V.O. The Lenin Plant.	11/3	43. 8	44.12	1. 4
	SLIDE CHANGES				
	NARRATOR'S V.O. Apartment structures	11/4	48. 4	49. 8	1. 4
	SLIDE CHANGES				
	NARRATOR'S V.O. Gymnasiums.	11/5	53. 8	54.12	1. 4
	SLIDE CHANGES				
	Title in at 57. 1				
	WARSAW Ministry for Church Affairs July, 1958				
	NARRATOR'S V.O. Everything provided for the objective interest of the new Socialist Man -	11/6	57.12	63. 0	5. 4

Cont

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
9					
Cont.	Title out at 63. 7				
	SLIDE STARTS TO CHANGE.				
	CUT TO				
10	M.S. PROJECTOR.	NO DIALOGUE			
Starts					
64. 8	CUT TO				
11	M.S. SCREEN SHOWING SLIDE.				
Starts					
65. 7	NARRATOR'S organization of V.O. individual efforts, 11/7		66. 0	68.12	2.12
	respect for physical // energy.	11/8	69. 4	71. 0	1.12
			(This Spot runs 8 frames over the Cut into Sc. 12)		
	CUT TO				
12	M.S. PROJECTOR.				
Starts					
70. 9	CUT TO				
13	M.S. SCREEN SHOWING SLIDE.				
Starts					
72. 9	NARRATOR'S Recreation. V.O. Achievement Emancipation from // religion..	11/9	73.12	79. 0	5. 4
			(This Spot runs 11 frames over the Cut into Sc. 14)		
	CUT TO				
14	M.S. PROJECTOR.				
Starts					
78. 6	CUT TO				
15	M.S. SCREEN SHOWING SLIDE.				
Starts	THIS SLIDE SHOW A WOODEN CROSS IN THE CENTRE OF FIELD.				
80. 5	NARRATOR'S Site for the new V.O. school.	11/10	82. 4	84. 0	1.12
	CUT TO				
16	M.S. PROJECTOR.				
Starts					
84. 5	SKARZYNSKI'S Why is that V.O. standing there ?	11/11	84.11	86.11	2. 0
	CUT TO				

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
17 Starts 86.15	M.S. SCREEN SHOWING SLIDE WITH WOODEN CROSS IN CENTRE OF FIELD.				
	NARRATOR'S V.O. Reactionary influences among some of the workers -- they demand a church.	11/12	88. 2	93.14	5.12
	Regrettably, officials, to silence the matter, agreed to it.	11/13	94.12	98. 0	3. 4
	The workers have put up the cross as a sign that it's to be built in that field.	11/14	99. 0	103. 8	4. 8
	CUT TO				
18 Starts 104.15	M.S. PROJECTOR. SKARZYNSKI'S Who's the clerical V.O. authority there ?	11/15	106. 0	108.12	2.12
	CUT TO				
19 Starts 111.15	M.S. SCREEN SHOWING ANOTHER SLIDE. SLIDES CHANGE IN B.G. SEVERAL TIMES.				
	NARRATOR'S V.O. His name is Wojtyla.	11/16	112.10	114.14	2. 4
	He was made Bishop two years ago.	11/17	116. 4	118. 8	2. 4
	CUT TO				
20 Starts 118.15	M.S. PROJECTOR. CUT TO	NO DIALOGUE			
21 Starts 119.12	M.S. SCREEN SHOWING SLIDE OF KAROL ON BICYCLE.				
	NARRATOR'S V.O. Very young.	11/18	119.14	120.14	1. 0

Cont.

POPE JOHN PAUL II
Reel Eleven (6A) Page 5

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
21 Cont.	NARRATOR'S V.O. Has a worker's background. The intellectuals have embraced him.	11/19	121. 8	126. 0	4. 8
	But no important connections.	11/20	126.10	128.10	2. 0
	Some of the priests in his own Curia, in fact, don't think very much of him.	11/21	130. 0	134. 8	4. 8
	Wastes too much time with the students, they say.	11/22	135.14	138.10	2.12
SLIDE STARTS TO CHANGE.					
CUT TO					
22 Starts 140.11	M.S. PROJECTOR. SKARZYNSKI'S V.O. What's his history //with us?	(This Spot starts 3 frames before the Cut into Sc.22) 11/23	140. 8	142. 4	1.12
	CUT TO	(This Spot runs 14 frames over the Cut into Sc. 23)			
23 Starts 141. 7	M.S. SCREEN SHOWING SLIDE. SLIDES CHANGE SEVERAL TIMES IN B.G. NARRATOR'S V.O. Rarely provocative. Leaves politics to Wyszynski and others.	11/24	143.10	146.10	3. 0
SLIDES CHANGE, ENDING ON ONE SHOWING WOODEN CROSS IN FIELD.					
	SKARZYNSKI'S V.O. Take down the cross.	11/25	153.14	155. 2	1. 4
CUT TO					
24 Starts 155. 7	EXT. NOWA HUTA. LARGE OPEN FIELD. LATE DAY. M.L.S. TOWARDS CROSS IN B.G. MILITARY VEHICLE DRIVES IN L.F.G. AND AWAY FROM CAMERA. SIREN SOUNDING. ANOTHER VEHICLE DRIVES IN R.F.G. AFTER THE FIRST ONE.	NO DIALOGUE			
CUT TO					

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
25 Starts 165. 6	L.S. WIDE ANGLE OVER VEHICLES TOWARDS CROSS. MILITIAMEN DESCEND FROM VEHICLES. THEY HURRY AWAY FROM CAMERA.				
	CUT TO				
26 Starts 178. 8	M.S. CROSS CAM.R. VEHICLE CAM.L. CROWD STANDING BENEATH CROSS. CROWD NOISES IN B.G.				
	OFFICER I/C You are ordered V.O. to disperse !	11/25	178. 8	181. 4	2.12
	It is ordered that the cross // come down !	11/26	182.12	187. 0	4. 4
	CUT TO				
27 Starts 185.12	M.S. MILITIAMEN WITH GUNS POINTING TOWARDS CAMERA. CAMERA TRACKS L-R OVER LINE OF SOLDIERS FACING R.F.G.				
	OFFICER I/C You are ordered V.O. to disperse !	11/27	192. 8	195. 8	3. 0
	It is ordered that the cross come down !	11/28	197. 0	200.12	3.12
	CAMERA NOW HOLDS ON OFFICER I/C SHOUTING THRU LOUDHAILER.				
	CUT TO				
28 Starts 200.15	M.S. CROWD. THEY ARE SHOUTING & THROWING STONES R-L. CAMERA TRACKS WITH THEM AS THEY MOVE R-L.				
	CUT TO				
29 Starts 206.10	M.S. LINE OF MILITIAMEN POINTING GUNS OUT L-R.				
	OFFICER I/C Over their heads. V.O.	11/29	208. 4	209. 8	1. 4
	SOLDIERS FIRE GUNS.				
	CUT TO :				

POPE JOHN PAUL II
Reel Eleven (6A) Page 7

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
30 Starts 210.12	M.S. CROWD THROWING STONES AND MOVES R-L. CAMERA TRACKS WITH THEM. CUT TO				NO DIALOGUE
31 Starts 213. 1	M.S. LINE OF MILITIAMEN. THEY FIRE GUNS OUT CAM.R. CUT TO				NO DIALOGUE
32 Starts 216. 6	M.S. CROWD FACING L. THERE IS A SHRIEK. MAN IS HIT & FALLS TO GROUND. OTHERS FALL ALSO. CUT TO				NO DIALOGUE
33 Starts 218.11	M.WAIST SHOT MILITIAMEN FIRING TOWARDS CAMERA. OFFICER MOVES L-R BEHIND THEM. OFFICER I/C Stop firing !	11/30	219. 4	220.12	1. 8
	FIRING CONTINUES. OFFICER RUNS BACK R-L. OFFICER I/C Stop // firing!	11/31	223. 4	224.12	1. 8
	CUT TO				(This Spot runs 16 frames over the Cut into Sc. 34)
34 Starts 223.13	M.S. SOLDIERS ON TOP OF VEHICLE FIRING TOWARDS CAMERA. CAMERA TILTS DOWN WITH THEM AS THEY FALL OFF ONTO GROUND. ONE OF THEM ROLLS L-R. CAMERA TRACKS ALONG GROUND WITH HIM. OFFICER I/C Tear gas... tear OFF :	11/32	228. 4	231. 0	2.12
	CUT TO				
35 Starts 231. 7	M.S. MILITIAMEN. ONE THROWS TEAR GAS FROM BACK. CUT TO				NO DIALOGUE
36 Starts 233. 3	M.WIDE SHOT CROWD. CAMERA TRACKS BACK R-L OVER TEAR GAS. OFFICER I/C Pull back. V.O.	11/33	237.10	238.13	1. 3
	CUT TO :				

POPE JOHN PAUL II
Reel Eleven (6A) Page 8

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
37	M.S. MILITIAMEN AS THEY				
Starts	TURN AWAY FROM CAMERA.				
238.14	OFFICER I/C Pull back.	11/34	239. 8	240. 4	0.12
	V.O.				
OFFICER WALKS ACROSS L-R					
IN F.G. HE SHOUTS INAUDIBLY.					
CUT TO					
38	M.S. MAN ON GROUND.				
Starts	CAMERA PULLS BACK & TILTS				
243.13	DOWN ONTO ANOTHER BODY -				
	AND THEN ANOTHER. HAND				
	APPEARS IN AIR SHAKING.				
	CAMERA SLOWLY TILTS UP				
	BODY ONTO HIS FACE -				
	IT IS SWIACKI.				
	NO DIALOGUE				
CUT TO					
39	INT. HOSPITAL WARD. VERY				
Starts	LATE DAY. C.S. KAROL				
276.13	OVER SWIACKI IN R.F.G. LYING				
	IN BED.				
	SWIACKI				
	TO KAROL				
	If they try				
	to do it again,				
	we'll stop it				
	again.	11/35	278. 2	285. 6	7. 4
CUT TO					
40	C.S. SWIACKI OVER KAROL L.F.G.				
Starts	SWIACKI TO				
285.13	KAROL :				
	If they do it,	11/36	287. 8	293. 0	5. 8
	we'll build another.				
CUT TO					
41	M.WIDE SHOT SWIACKI LYING IN				
Starts	BED. KAROL SEATED BESIDE HIM.				
293. 4	KAROL TO	11/37	295. 2	295.14	0.12
	SWIACKI:				
	SWIACKI				
	TO KAROL				
	You know I feel	11/38	302. 8	309. 4	6.12
	jealous of those				
	Jews...				
	the ones we helped	11/39	312.12	314. 8	1.12
	in the war.				
CUT TO					

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Reel Eleven (6A) Page 9

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
42	C.S. SWIACKI OVER KAROL L.F.G.				
Starts 315. 0	SWIACKI TO KAROL : At least for them it was not far to go now..	11/40	317. 0	320.12	3.12
	soon be over...	11/41	322.12	323.12	1. 0
	Whether it was true or not, at least they had that to hope for.	11/42	330. 2	336. 6	6. 4
	CUT TO				
43	C.S. KAROL OVER SWIACKI R.F.G.				
Starts 336.15	KAROL TO SWIACKI Why live through the past ?	11/43	338. 8	340. 8	2. 0
	CUT TO				
44	C.S. SWIACKI OVER KAROL L.F.G.				
Starts 340.15	SWIACKI TO KAROL Because we meant to change it.	11/44	345. 3	347. 3	2. 0
	Remember ?	11/45	350.14	351.12	0.14
	CUT TO				
45	C.S. KAROL OVER SWIACKI R.F.G.				
Starts 351.14	SWIACKI TO KAROL: What happened ?	11/46	354. 2	355. 2	1. 0
	SOUND OF FOOTSTEPS OFF. CURTAIN IS DRAWN IN B.G.				
	CUT TO				
46	INT. MINISTRY FOR CHURCH AFFAIRS. DAY. M.S. SKARZYNSKI SEATED AT DESK FACING CAMERA READING. HIS AIDE STANDING CAM.R OF HIM.				
Starts 361. 5	SKARZYNSKI TO AIDE : What is he doing with this ? Who is this man, Wojtyla;	11/47	364. 8	371.12	7. 4
					Cont.

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Reel Eleven (6A) Page 10

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
46					
Cont.	SKARZYNSKI who's ever heard of him ? Get him on the phone.	11/48	373.10	378. 6	4.12
	AIDE TO SKARZYNSKI I attempted, Minister Skarzynski.	11/49	378.14	381.10	2.12
	SKARZYNSKI Attempted ?	11/50	383.12	384.12	1. 0
	AIDE TO SKARZYNSKI I explained I was calling from the Office for Church Affairs.	11/51	385.10	389.10	4. 0
	He said 'How can I talk to someone who doesn't recognise that we exist?'	11/52	390. 6	396. 6	6. 0
	He hung up.	11/53	397. 0	397.14	0.14
	SKARZYNSKI Well try him again.	11/54	398.14	399.14	1. 0
	TO AIDE:				
	.AIDE EXITS R-L BEHIND HIM.				
	CUT TO				
47	INT. METROPOLITAN CURIA -				
Starts	CONFERENCE ROOM. DAY. M.L.S.				
407.15	WIDE ANGLE TOWARDS DOOR. THE DOOR OPENS & TWO PRIESTS ENTER R-L CAMERA TRACKS BACK & PANS WITH THEM.				
	KAROL OFF Good. We're all here.	11/55	410. 8	412. 4	1.12
	TO ALL :				
	CAMERA TRACKS IN TO INCLUDE CONFERENCE TABLE. KAROL SEATED AT THE HEAD.				
	KAROL OFF Father Janta, Father Mrozek... Mr. Skarzynski, Minister for Church Affairs.	11/56	413. 2	419. 6	6. 4
	TO ALL :				
	KAROL TO You asked to speak with us, Mr. Skarzynski.	11/57	420.10	423.10	3. 0
	ALL :				

Cont

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Scene No	Complete Dialogue	Spot No	Start	End	Ftge
47 Cont.	SKARZYNSKI IS SETAED IN F.G. BACK TO CAMERA.				
	SKARZYNSKI I'm in receipt, TO KAROL: if correct ..	11/58	425. 2	429. 2	4. 0
	CUT TO				
48 Starts 429. 8	M.S. SKARZYNSKI SEATED FACING R. AIDE FACING CAMERA. SKARZYNSKI Er here, yes -- TO ALL : your announcement for the Corpus Christi Day procession ...	11/59	430. 2	437.14	7.12
	CUT TO				
49 Starts 438. 1	L.S. DOWN CONFERENCE TABLE ONTO KAROL KAROL TO Corpus Christi. SKARZYNSKI: The body of Christ.	11/60	438.12	441. 4	2. 8
	The day we celebrate the institution of the Blessed Sacra- ment.	11/61	441. 6	445. 2	3.12
	CUT TO				
50 Starts 445.11	M.S. SKARZYNSKI FACING CAM.R AS HE STANDS AND LOOKS AT MAP. AIDE FACING CAMERA. SKARZYNSKI PUTS ON HIS GLASSES.				
	SKARZYNSKI You have suggested TO ALL : that the procession will proceed	11/62	447.12	453. 0	5. 4
	by the old traditional route from Wawel Castle to the marketplace,	11/63	453.14	460.10	6.12
	around four altars in the old square..	11/64	461. 2	465.10	4. 8
	CAMERA TRACKS L-R DOWN TABLE WITH MAP.				

Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
50 Cont.	KAROL OFF TO As has been the SKARZYNSKI: custom for cent- uries.	11/65	465.12	468.12	3. 0
CAMERA CONTINUES TO TRACK L-R DOWN TABLE.					
	SKARZYNSKI Last year the OFF TO ALL procession was limited to the Castle courtyard.	11/66	470. 8	476.12	6. 4
	KAROL TO Yes. SKARZYNSKI	11/67	476.14	477.12	0.14
CAMERA NOW HOLDS ON KAROL FACING CAM.L. HE PUTS ON HIS GLASSES TO LOOK AT MAP.					
	SKARZYNSKI That seemed sat- OFF TO isfactory to you. KAROL As the year before that.	11/68	478. 2	483. 6	5. 4
	KAROL TO The people miss SKARZYNSKI their traditions. They should not be denied them. You understand.	11/69	483.14	489. 2	5. 4
CUT TO					
51 Starts 489. 7	M.S. SKARZYNSKI STANDING FACING CAM.R. HE TAKES OFF HIS GLASSES AND SITS. CAMERA TILTS DOWN WITH HIM.				
	SKARZYNSKI Respectfully, I TO ALL must refuse your request.	11/70	493. 0	497. 4	4. 4
CUT TO					
52 Starts 497. 8	M.S. KAROL SEATED FACING CAM.L KUCZKOWSKI SEATED BESIDE HER FACING CAMERA.				
	SKARZYNSKI It would bring all OFF TO ALL of our traffic to a standstill for hours..	11/71 & 11/72	499. 4	503.12	4. 8
CUT TO					

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
53 Starts 504. 8	M.S. SKARZYNSKI FACING R. SKARZYNSKI TO ALL : Shops..factories along the route would be empty..	11/73	504.14	509.14	5. 0
	CUT TO				
54 Starts 510. 4	M.S. KAROL FACING L KAROL TO SKARZYNSKI I've always dis- courage the con- cept that the Church has the right to dictate to those who do not share its beliefs.	11/74	510.10	519. 2	8. 8
	CUT TO				
55 Starts 519. 4	M.S. SKARZYNSKI FACING R. SMILING. SKARZYNSKI TO KAROL There we are.	11/75	520. 8	521. 8	1. 0
	HE PUTS HIS GLASSES AWAY.				
	CUT TO				
56 Starts 521.11	M.S. KAROL FACING L. HE SITS BACK IN HIS CHAIR L-R. KAROL TO SKARZYNSKI The unbelievers should stay in their factories that day.	11/76	522.10	526. 6	3.12
	HE TAKES OFF HIS GLASSES AS CAMERA TRACKS ROUND L-R TO SHOOT DOWN TABLE ONTO SKARZYNSKI.				
	SKARZYNSKI TO KAROL: I'm aware, unless misinformed,	11/77	531. 4	534. 8	3. 4
	that you also have a feeling for the realities of power in Poland today.	11/78	534.10	540.14	6. 4
	KAROL TO SKARZYNSKI Coexistence with the government is a reality Mr. Skarz- ynski.	11/79	541.12	546. 0	4. 4

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Scene No	Complete Dialogue		Spot No	Start	End	Ftge
56 Cont.	SKARZYNSKI TO KAROL	So is consistency of position.	11/80	546. 6	548.14	2. 8
	KAROL TO SKARZYNSKI	To violate con- sistency is to lose credibility.	11/81	549.12	554. 4	4. 8
	SKARZYNSKI TO KAROL	Clearly you and I are committed to credibility.	11/82	555. 0	558. 8	3. 8
	KAROL TO SKARZYNSKI	But consistency must be recip- rocal.	11/83	558.14	561.14	3. 0
	SKARZYNSKI TO KAROL:	We are nothing if not consistent.	11/84	563. 2	565.10	2. 8
	CUT TO					
57 Starts 565.15	M.S. KAROL SEATED FACING L.F.G.					
	KAROL TO SKARZYNSKI	Then I have misread events.	11/85	567. 8	569.12	2. 4
		And we may celebrate the breaking of ground for the church at Nowa Huta.	11/86	571. 2	577. 6	6. 4
		As it was promised.	11/87	577.14	579. 2	1. 4
	CUT TO					
58 Starts 579. 8	M.S. SKARZYNSKI					
	SKARZYNSKI TO KAROL	The site is for a new school.	11/88	582. 4	584. 8	2. 4
	CUT TO					
59 Starts 584.10	M.S. KAROL					
	KAROL TO SKARZYNSKI	Another site will do as well.	11/89	585. 4	587. 8	2. 4
	CUT TO					
60 Starts 587.13	M.S. SKARZYNSKI					
	SKARZYNSKI TO KAROL	It is part of the government's cele- bration of the Polish Millennium	11/90	588. 2	593. 2	5. 0
						Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
60 Cont.	SKARZYNSKI .. a thousand TO KAROL new schools, for each of the thous- and years.	11/91	593. 4	597. 4	4. 0
	CUT TO				
61 Starts 597. 4	M.WAIST SHOT KAROL KAROL TO I am moved the SKARZYNSKI government cele- brates the Millen- nium.	11/92	597.10	601. 6	3.12
	CUT TO				
62 Starts 601. 8	M.WAIST SHOT SKARZYNSKI SKARZYNSKI It is our commit- TO KAROL ment to the people.	11/93	602. 6	604.10	2. 4
	CUT TO				
63 Starts 604.14	M.C.S. KAROL KAROL TO Especially as it SKARZYNSKI celebrates a thousand // years of Polish Christian- ity.	11/94	605. 8	610.12	5. 4
	CUT TO				
64 Starts 608. 0	M.WAIST SHOT KUCZKOWSKI LOOKING OUT R. HE TURNS & LOOKS OUT CAM.L.				
	CUT TO				
65 Starts 613. 0	M.C.S. SKARZYNSKI SKARZYNSKI There's no money TO KAROL for churches..	11/95	614.12	616.12	2. 0
	CUT TO				
66 Starts 616.14	M.C.S. KAROL KAROL TO Till there is, SKARZYNSKI leave the cross.	11/96	617. 8	620. 8	3. 0
	CUT TO				
67 Starts 620.10	M.WIDE SHOT LOW ANGLE UP ONTO BISHOPS LOOKING OUT CAM.R. THEY TURN & LOOK OUT CAM.L.				

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 Reel Eleven (6A) Page 16

Scene No	Complete Dialogue		Spot No	Start	End	Ftge
67 Cont.	SKARZYNSKI	The matter is				
	OFF TO	political.	11/97	621. 4	622.12	1. 8
	KAROL					
	CUT TO					
68 Starts 623. 2	M.S. LOW ANGLE OVER BISHOP IN R.F.G. ONTO ANOTHER BISHOP LOOKING OUT L. HE LOOKS OUT R.					
	KAROL OFF	Churches are				
	TO SKARZ-	political ?	11/98	623.14	625. 6	1. 8
	YNSKI					
	CUT TO					
69 Starts 625.12	M.C.S. SKARZYNSKI					
	SKARZYNSKI	Your Cardinal				
	TO KAROL	Wyszynski has				
		politicized the	11/99	626.4	630. 0	3.12
		Church.				
	CUT TO					
70 Starts 630. 1	M.C.S. KAROL					
	SKARZYNSKI	Constant				
	OFF TO	provocations.	11/100	631. 2	634. 2	3. 0
	KAROL					
	CUT TO					
71 Starts 634. 7	M.C.S. SKARZYNSKI					
	SKARZYNSKI	Processions				
	TO KAROL	carrying banners				
		proclaiming "The				
		Virgin alone is	11/101	634.14	642.10	7.12
		Queen of Poland."				
	CUT TO					
72 Starts 642.13	M.C.S. KAROL					
	KAROL TO	The Corpus Christi				
	SKARZYNSKI	procession is	11/102	643. 8	647.10	4. 2
		political ?				
	CUT TO					
73 Starts 647.11	M.C.S. SKARZYNSKI					
	SKARZYNSKI	It has become				
	TO KAROL	political.	11/103	648. 4	650. 0	1.12
	CUT TO					

<u>Scene</u> <u>No</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
74	C.S. KAROL				
Starts 650. 5	SKARZYNSKI We cannot discuss OFF TO political matters. KAROL	11/104	651. 4	653. 8	2. 4
	CUT TO				
75	M.C.S. KUCZKOWSKI LOOKING OUT L.				
Starts 654. 0					NO DIALOGUE
	CUT TO				
76	C.S. KAROL'S FOOT PRESSES DOWN ON KUCZKOWSKI'S FOOT.				
Starts 655. 0					NO DIALOGUE
	CUT TO				
77	M.C.S. KUCZKOWSKI LOOKS R.				
Starts 655.15					NO DIALOGUE
	CUT TO				
78	C.S. KAROL				
Starts 656.15	KAROL TO SKARZYNSKI Then how could I call off the procession ?	11/105	657. 6	659.14	2. 8
	CUT TO				
79	C.S. SKARZYNSKI				
Starts 660. 6					NO DIALOGUE
	CUT TO				
80	C.S. KAROL				
Starts 662.11	KAROL TO SKARZYNSKI I can't discuss it. It's out of my hands.	11/106	664. 0	666.12	2.12
	CUT TO				
81	M.C.S. KUCZKOWSKI.				
Starts 667. 3					NO DIALOGUE
	CUT TO				
82	M.C.S. AIDE LOOKING OUT R TURNS & LOOKS OUT L.				
Starts 669. 3					NO DIALOGUE
	CUT TO				
83	C.S. SKARZYNSKI				
Starts 671. 0	SKARZYNSKI TO KAROL And if the cross were to remain standing...Bishop Wojtyla.....	11/107	674.12	681. 4	6. 8
	CUT TO				

<u>Scene</u> <u>No</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
84	C.S. KAROL				
Starts					
681. 6	KAROL TO SKARZYNSKI And the matter were no longer political ?	11/108	681.14	685. 2	3. 4
	CUT TO				
85	C.S. SKARZYNSKI				
Starts	HE CLOSSES HIS EYES. NO DIALOGUE				
685. 7					
	CUT TO				
86	C.S. KAROL				
Starts					
687. 1	KAROL TO SKARZYNSKI Well then we'd be free to discuss the procession.. Mr. Skarzynski.	11/109	687.12	693.12	6. 0
	CUT TO				
87	C.S. SKARZYNSKI				
Starts	HE SMILES NO DIALOGUE				
693.15					
	CUT TO				
88	C.S. KAROL				
Starts					
697. 4	CUT TO NO DIALOGUE				
89	EXT. NOWA HUTA - LARGE OPEN FIELD. DUSK. M.S. CAR DRIVES R-L. CAMERA TRACKS WITH IT. IT STOPS IN FRONT OF CROSS. SKARZYNSKI GETS OUT WITH AIDE AND LOOKS UP AT CROSS.				
Starts					
700.14					
				MUSIC IN	
				707. 3	
	CUT TO				
90	M.C.S. SKARZYNSKI AND AIDE				
Starts	LOOKING OFF CAM.L AT CROSS.				
731. 8					
	AIDE TO SKARZYNSKI Wyszynski's taking him to the Council in Rome. He could return much better known.	11/110	732.14	740.10	7.12
	SKARZYNSKI LOOKS AT AIDE.				
	SKARZYNSKI TO AIDE: Better known or not. He will never say a Mass from this place.	11/111	749. 6	753.14	4. 8
	CUT TO				

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 Reel Eleven (6A) Page 19

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
91	M.C.S. CROSS.				
Starts	CAMERA SLOWLY TILTS DOWN IT.	NO DIALOGUE		MUSIC OUT	
754. 9	FADE OUT			770. 1	
92	BLACK FRAMES.				
Starts	FADE IN				
770. 2					
93	M.S. THREE MEN.			MUSIC IN	
Starts				773. 2	
773. 2	Title in at 773. 2				
	<u>POPE JOHN PAUL II</u>				
	FADE OUT.			MUSIC OUT	
				780. 9	
94	COMMERCIAL				
Starts	BREAK				
780.10	FADE IN				
95	M.S. THREE MEN			MUSIC IN	
Starts				783.10	
783.10	Title in at 783.10				
	<u>POPE JOHN PAUL II</u>				
	V.O.	Pope John Paul			
		II will continue.	11/112	785.12	788.12 3. 0
	FADE OUT			MUSIC OUT	
				791.1	
96	COMMERCIAL				
Starts	BREAK				
791. 2	FADE IN				
97	M.S. THREE MEN.				
Starts					
794. 2	Title in at 794. 2				
	<u>POPE JOHN PAUL II</u>				
	FADE OUT				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
98	BLACK FRAMES.				
Starts					
801.10	FADE IN				
99	EXT. ROME CITY STREET. DAY.				MUSIC IN
Starts	M.L.S. TOWARDS CHAPEL				805. 4
804.10	Title in at 810. 2				
	ROME				
	June 28, 1967				
	Title out at 815. 4				
	CAMERA TRACKS ROUND L-R.				NO DIALOGUE
	CUT TO				
100	M.S. TAXI DRIVING TOWARDS				
Starts	CAMERA. CAMERA TRACKS BACK				
832. 2	BEFORE IT. IT STOPS.				
	GORA JUMPS OUT CAM.L.				
	CAMERA TRACKS & PANS R-L				
	WITH HIM AS HE CLOSES TAXI				
	DOOR AND HURRIES R-L AWAY				
	FROM CAMERA TO VILLA DOOR.				
	HE KNOCKS ON DOOR.				MUSIC OUT
					844.10
					NO DIALOGUE
	CUT TO				
101	INT. TAXI				
Starts	M.C.S. KAROL SEATED IN				
845.14	BACK OF TAXI.				NO DIALOGUE
	CUT TO				
102	EXT. VILLA				
Starts	M.WAIST SHOT GORA.				
848. 8	HE TURNS AWAY AS DOOR IS				
	OPENED BY NUN.				
	GORA TO				
	NUN :				
	Excuse me Sister				
	I have Archbishop				
	Wojtyla in the car.	11/113	854. 0	859. 4	5. 4
	Could we borrow				
	a pair of the				
	Cardinal's red				
	socks ?	11/114	861.10	865.14	4. 4

Cont

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
102 Cont.	NUN TO GORA Oh I'm sorry, Father Gora. Everything has just gone into the washer.	11/115	868.10	874.10	6. 0
GORA LOOKS TOWARDS CAMERA.					
CUT TO					
103 Starts 877.11	INT. TAXI. M.C.S. KAROL LOOKING OUT CAM.L. HE LOOKS TOWARDS CAMERA. NO DIALOGUE				
CUT TO					
104 Starts 880. 0	M.L.S. GORA & NUN GORA TO NUN Thank you sister.	11/116	881. 0	882. 0	1. 0
GORA TURNS & WALKS L-R TO TAXI. CAMERA TRACKS BACK WITH HIM. HE GETS INTO TAXI & CLOSES THE DOOR. TAXI STARTS TO EXIT IN R.F.G.					
CUT TO					
105 Starts 892. 2	INT. TAXI M.WAIST SHOT GORA & KAROL IN BACK OF TAXI.				
	GORA TO KAROL: There's not a pair of red socks to be had in the whole of Rome.	11/117	893. 6	897. 2	3.12
	KAROL TO GORA : I thought I had everything.	11/118	897. 4	898. 8	1. 4
	Cassock, zucchetto, rochet. Who could remember red socks?	11/119	900.10	907. 6	6.12
CUT TO :					
<u>END OF REEL ELEVEN (6A)</u>					
NUMBER OF INSERTS : Nil.					
Footage from end of 11/119 to last Action Frame. 0. 5					
Footage from 0.0 to last Action Frame..... 907.11					

" POPE JOHN PAUL II "

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the First Frame
which is 31. 4 before the
first Clear Cut, Scene 2

Scene No	Compelte Dialogue	Spot No	Start	End	Ftge
1 Starts 0. 0	INT. VATICAN. SISTINE CHAPEL. LATE DAY. C.S. CARDINAL'S FEET WEARING RED SOCKS. CAMERA TRACKS R-L ONTO ANOTHER CARDINAL'S FEET WEARING RED SOCKS AND THEN DOWN LINE OF FEET ALL WEARING RED SOCKS. CAMERA STOPS ON FEET WEARING BLACK SOCK AND SLOWLY TILTS UP TO REVEAL KAROL. DIALOGUE OFF FROM POPE IN LATIN. CUT TO				
2 Starts 31. 4	M.L.S. DOWN LINE OF CARDINALS ONTO POPE VI AS EACH NEW CARDINAL STANDS BEFORE HIM. CARDINAL WALKS IN R.F.G. AND AWAY FROM CAMERA. CAMERA TRACKS IN AND ROUND L-R DOWN LINE OF CARDINALS. THEN CAMERA TRACKS IN ON CARDINAL AS HE BOWS BEFORE POPE & KNEELS. LITANY IN LATIN OFF. CUT TO				
3 Starts 66. 8	M.S. DOWN LINE OF CARDINALS KAROL AMONGST THEM. LITANY IN LATIN OFF CUT TO				
4 Starts 74.14	M.S. POPE OVER CARDINAL KNEELING IN L.F.G. BACK TO CAMERA. LATIN OFF. CAMERA TILTS DOWN ONTO HIS RED SOCKS. CUT TO				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
5	M.C.S. KAROL. LATIN OFF.				
Starts 81. 4	CUT TO				
6	M.C.S. CARDINAL'S FEET WEARING RED SOCKS. CAMERA TILTS UP ALONG LINE OF FEET WEARING RED SOCKS.				
Starts 87. 6	CUT TO				
7	M.C.S. KAROL LATIN OFF				
Starts 96. 0	CUT TO				
8	M.S. DOWN ONTO KAROL'S FEET WEARING BLACK SOCKS. HE TUCKS THEM UNDER. HIS P.O.V. LATIN OFF.				
Starts 101.13	CUT TO				
9	M.C.S. KAROL				
Starts 105. 2	CUT TO				
10	M.C.S. BLACK SOCKS ON KNEELING CARDINAL. LATIN OFF.				
Starts 106.14	CUT TO				
11	M.C.S. KAROL LOOKING OUT L. LATIN OFF.				
Starts 109. 0	CUT TO				
12	M.C.S. BLACK SOCKS ON KNEELING CARDINAL - CAMERA TILTS UP ONTO BACK OF CARDINAL KNEELING IN FRONT OF POPE. POPE PUTS HAT ON HIS HEAD.				
Starts 112. 5	CUT TO				
13	M.C.S. KAROL SMILES OUT CAM.L. LATIN OFF				
Starts 121.13	CUT TO				
14	M.C.S. CARDINAL LOOKING OUT R. LATIN OFF				
Starts 126.11	CUT TO				

POPE JOHN PAUL II
 Reel Twelve (6B) Page 3

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
15 Starts 128.13	M.C.S. KAROL. HE NODS OUT CAM.L. CUT TO				
16 Starts 131. 1	M.C.S. CARDINAL SMILES OUT R AND NODS. CUT TO				
17 Starts 134.12	M.C.S. KAROL. DISSOLVE TO				MUSIC IN 135.14
18 Starts 139. 1	EXT.TATRA MOUNTAINS. SOUTH OF CRACOW. DAY. L.S. HIGH ANGLE - CAMERA TRACKS L-R OVER SNOW COVERED MOUNTAINS.				
Title in at 146. 7					
	TATRA MOUNTAINS POLAND Winter, 1971 CUT TO				NO DIALOGUE
19 Starts 151.15	M.L.S. DOWN MOUNTAINS. CAMERA TRACKS BACK. KAROL SKIS TOWARDS CAMERA IN B.G. GUARD'S FEET AND LEGS COME INTO SHOT IN R.F.G.				MUSIC OUT 171.10
	GUARD Halt ! OFF :	12/1	175. 0	175.14	0.14
	CUT TO				
20 Starts 175.15	M.S. KAROL BACK TO CAMERA TURNS AND LOOKS TOWARDS CAMERA.				NO DIALOGUE
	CUT TO				
21 Starts 177.15	M.WAIST SHOT GUARD WALKING L-R TOWARDS CAMERA.				
	GUARD : Papers !	12/2	178. 4	179. 4	1. 0
	CUT TO				
22 Starts 180. 1	M.S. KAROL GUARD WALKS IN L-R TO HIM.				

Cont

POPE JOHN PAUL II
Reel Twelve (6B) Page 4

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
22 Cont.	KAROL TO GUARD Are you Czecho- slovakian ? Have I skied across the border?	12/3	180.8	185.0	4.8
	GUARD TO KAROL: Papers ! Papers !	12/4	185.2	186.6	1.4
KAROL STARTS TO GET OUT HIS PAPERS FROM POCKET.					
CUT TO					
23 Starts 199.10	M.S. CORPORAL & ANOTHER GUARD WALKING TOWARDS CAMERA.				
	CORPORAL TO ALL What's going on here ?	12/5	203.12	205.4	1.8
CUT TO					
24 Starts 205.9	M.S. GUARD WITH KAROL. GUARD IS LOOKING AT KAROL'S PAPERS.				
	GUARD TO CORPORAL Look what this idiot's done - he's stolen a Cardinal's papers.	12/6	207.12	211.8	3.12
CORPORAL HAS NOW WALKED IN R.F.G. AND TAKES PAPERS. OTHER GUARD MOVES UP IN B.G. CORPORAL SALUTES.					
	CORPORAL TO KAROL: Your Eminence.	12/7	221.2	222.2	1.0
	KAROL TO CORPORAL: I left my friends went off on my own. I must have lost direction.	12/8	222.10	227.10	5.0
CORPORAL POINTS TOWARDS L.F.G.					
	CORPORAL TO KAROL Yes you can find your way back this way..	12/9	229.0	233.4	4.4
	It's two kilo- meters.	12/10	235.4	236.4	1.0
	KAROL TO CORPORAL Thank you.	12/11	236.6	237.2	0.12

Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
24					
Cont.	KAROL TO CORPORAL	12/12	238.10	239. 6	0.12
	Thank you.				
	Goodbye.	12/13	240. 6	241. 2	0.12

HE SKIS OUT L.F.G.

CUT TO

25	M.L.S. KAROL SKIS AWAY FROM.				
Starts	CAMERA.				
242. 8					
					NO DIALOGUE

CUT TO

26	M.S. TWO GUARDS & CORPORAL.				
Starts					
248.13	CORPORAL	12/14	250.15	251.15	1. 0
	Idiot !				
	TO GUARD				

HE TURNS AWAY.

CUT TO

27	EXT. NOWA HUTA. AVENUE. DAY.
Starts	M.L.S. ACROSS FIELDS.
254. 2	CAMERA TILTS UP L-R.
	MEN WORKING IN B.G.

Title in at 257.14

NOWA HUTA

November, 1976

Title out at 263. 5

CAMERA HOLDS NOW ON CROSS.
 CAR HOOTER SOUNDS. CAMERA
 PANS L-R & TRACKS IN ON
 KAROL'S CAR DRIVING TOWARDS
 CAMERA.

NO DIALOGUE

CUT TO

28	M.S. SWIACKI WALKING TOWARDS
Starts	CAMERA L-R. CAMERA TRACKS
291. 5	WITH HIM TO INCLUDE CAR
	IN F.G. HE BENDS DOWN TO
	IT. CAMERA TILTS DOWN TO
	INCLUDE KAROL SEATED IN
	CAR. SWIACKI LOOKS IN
	THRU WINDOW ON FAR SIDE.

KAROL OFF	More stones
TO SWIACKI	(IN SHOT) than
	last week.

12/15	296.14	298.14	2. 0
-------	--------	--------	------

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
28 Cont.	SWIACKI Ah they're bringing TO KAROL them from every- where... the fields .. the streams.	12/16	299. 2	303. 2	4. 0
CUT TO					
29 Starts 303. 7	M.WAIST SHOT KAROL IN CAR OVER SWIACKI TIPPED L.F.G.				
	KAROL TO SWIACKI The walls will be weatherproof.	12/17	304. 2	306. 2	2. 0
CUT TO					
30 Starts 306. 7	M.S. SWIACKI OVER KAROL IN R.F.G.				
	SWIACKI Yeah. Pulleys. TO KAROL We need them badly.	12/18	306.12	309. 4	2. 8
	KAROL TO SWIACKI Inventing obstacles, are you ?	12/19	310.12	312.12	2. 0
	SWIACKI Well I haven't TO KAROL noticed any shortage of obstacles.	12/20	312.14	316. 2	3. 4
CUT TO					
31 Starts 316. 4	M.WAIST SHOT KAROL SEATED IN CAR OVER SWIACKI				
	KAROL TO SWIACKI Twenty-five years ago, you'd have carried those stones yourself.	12/21	317. 4	321. 0	3.12
CUT TO					
32 Starts 321. 3	M.WAIST SHOT SWIACKI OVER KAROL R.F.G.				
	SWIACKI TO KAROL : Well twenty-five years ago, we both would have.	12/22	321. 8	324. 8	3. 0

THEY BOTH LAUGH.

Cont

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Reel Twelve (6B) Page 7

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
32					
Cont.	KAROL TO SWIACKI : I'll send you some seminarians.	12/23	326.10	329. 2	2. 8
	SWIACKI MOVES AWAY. KAROL WINDS UP WINDOW.				
	CUT TO				
33	M.L.S. KAROL'S CAR BACKS AWAY L-R & OUT CAM.R.				
Starts	CAMERA HOLDS ON MEN BY CROSS. NO DIALOGUE				
330.15					
	CUT TO				
34	INT. CAR. M.S. KUCZKOWSKI AND KAROL SEATED FACING CAMERA IN CAR.				
Starts					
343. 5					
	KUCZKOWSKI TO KAROL Another meeting of the Seminary. Faculty at four.	12/24	346. 6	349.10	3. 4
	KAROL TO KUCZKOWSKI I want to go to the Institute first.	12/25	350. 8	353. 0	2. 8
	Get the meeting started... you can send the car back for me.	12/26	353.14	357.10	3.12
	KUCZKOWSKI LOOKS OUT OF BACK WINDOW OF CAR THEN TURNS BACK TOWARDS CAMERA.				
	KUCZKOWSKI TO KAROL How much longer can the government let us go on with it ?	12/27	364. 8	367.12	3. 4
	KAROL TO KUCZKOWSKI What can they do ? Tear it down ?	12/28	369. 4	371. 0	1.12
	Arouse the people to mass demonstrations ?	12/29	372. 6	375. 6	3. 0
	They fear that more than they fear the church.	12/30	376.12	379.12	3. 0

Cont

POPE JOHN PAUL II
Reel Twelve (6B) Page 8

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
34 Cont.	KUCZKOWSKI TO KAROL: They fear Moscow more than either one.	12/31	381.14	384.14	3. 0
	The students and Intellectuals are chafing at their lack of freedoms.	12/32	390. 8	394. 8	4. 0
	CAMERA TRACKS IN ON LUCZKOWSKI.				
	KUCZKOWSKI TO KAROL: The workers are demanding fairer wages.	12/33	395. 8	398. 4	2.12
	CUT TO		(This Spot runs 3 frames over the Cut into Sc. 35)		
35 Starts 398. 2	M.C.S. KAROL				
	KUCZKOWSKI OFF TO KAROL: We continue to push for churches and religious education in schools.	12/34	399. 6	404.10	5. 4
	CUT TO				
36 Starts 404.15	M.C.S. KUCZKOWSKI HE SHAKES HIS HEAD				
	KUCZKOWSKI TO KAROL: The government's not going to let us turn Poland into a Czechoslovakia	12/35	406.12	411.12	5. 0
	and have the Russians move in their tanks.	12/36	411.14	414.14	3. 0
	CUT TO				
37 Starts 415. 2	M.C.S. KAROL				
	KUCZKOWSKI OFF TO KAROL: Something's going to happen Karol.	12/37	416.14	419.14	3. 0
	They're being pushed to the limit.	12/38	422. 0	424. 0	2. 0
	DISSOLVE TO				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
38	EXT. EPISCOPAL PALACE - COURTYARD. BALCONY. M.L.S. HIGH ANGLE DOWN STEPS ONTO KAROL'S CAR DRIVING IN L-R & STOPPING. KAROL GETS OUT AND WALKS UP STEPS TOWARDS CAMERA. KUCZKOWSKI ENTERS IN R.F.G.				
Starts 427.10					
	KUCZKOWSKI Ah Karol at TO KAROL: last !	12/39	442. 4	444. 8	2. 4
	CAMERA TRACKS BACK & PANS L-R WITH THEM.				
	KUCZKOWSKI A play was TO KAROL: presented in War- saw last week.	12/40	445.12	449. 4	3. 8
	It protested Russian atrocities in Poland one hundred and fifty years ago.	12/41	449.10	455.10	6. 0
	THEY NOW MOVE UP STEPS TOWARDS CAMERA CAMERA TRACKS BACK BEFORE THEM.				
	KUCZKOWSKI Packed houses, TO KAROL standing ovations.	12/42	455.10	458.10	3. 0
	The government's taken it off the stage.	12/43	459. 2	461.10	2. 8
	The students and academics are in an uproar.	12/44	461.14	464.10	2.12
	They're coming onto (OFF) the streets.	12/45	464.12	466. 4	1. 8
	THEY EXIT IN R.F.G.				
	CUT TO :				
39	EXT. UNIVERSITY. CRACOW.				
Starts	M.S. CROWD MOVING L-R TOWARDS				
466. 7	CAMERA WITH FLAGS, BANNERS, ETC. THEY ARE CHANTING. THEY EXIT IN F.G.				
	NO DIALOGUE				
	CUT TO				

<u>Scene</u> <u>No</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
40	M.C.S. BANNERS ETC.	NO DIALOGUE			
Starts 475. 5	CUT TO				
41	INT. EPISCOPAL PALACE. RECEPTION ROOM. DAY. M.S. RACZYNSKI STANDING LOOKING AWAY FROM CAMERA OUT OF WINDOW. HE TURNS & WALKS TOWARDS CAMERA. CAMERA TRACKS BACK BEFORE HIM. NOISE FROM CROWD OFF CAN BE HEARD IN B.G.				
Starts 477.15	RACZYNSKI To live in a TO ALL : society where we allow the govern- ment to dictate what we will and will not speak against...	12/46	480.14	486.14	6. 0
	HE WALKS AWAY FROM CAMERA PAST KAROL NOW REVEALED CAM.R. OVER ZORZA SEATED IN L.F.G. BACK TO CAMERA. ZORZA STANDS. CAMERA PANS L-R WITH HIM.				
	ZORZA It is our turn TO ALL : to get the better of the argument.	12/47	487.14	491.14	4. 0
	RACZYNSKI SITS CAM.R.				
	KAROL You cannot force TO ALL the regime into a situation from which its only escape is violence.	12/48	492.10	498.14	6. 4
	HE SITS BESIDE RACZYNSKI.				
	CUT TO				
42	M.C.S. ZORZA				
Starts 499. 2	ZORZA There will be no TO ALL violence. The regime does not want violence !	12/49	500. 2	505. 6	5. 4
	CUT TO :				

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
43 Starts 505.10	M.C.S. KAROL KAROL TO ALL They await only to see what the workers will do.	12/50	506. 6	509.14	3. 8
	CUT TO				
44 Starts 509.15	M.C.S. RACZYNSKI RACZYNSKI TO ALL : The workers will join us. This is Poland's rebellion.	12/51	510.10	514.14	4. 4
	CUT TO				
45 Starts 515. 2	M.C.S. KAROL KAROL TO ALL They're fighting for ideas, not bread. The workers will not see this as their quarrel.	12/52	516.10	523. 2	6. 8
	CUT TO				
46 Starts 523. 6	M.WIDE SHOT KAROL & RACZYNSKI OVER ZORZA IN L.F.G. ZORZA TO ALL That's arrogant - that's stupid !	12/53	523.14	525.14	2. 0
	KUCZKOWSKI. STANDING IN B.G. REACTS. ZORZA WALKS AWAY FROM CAMERA L-R.				
	KUCZKOWSKI TO ALL : Please !	12/54	527. 0	528. 0	1. 0
	CAMERA PANS IN L-R.				
	RACZYNSKI TO ALL We've waited years for this day !	12/55	528. 8	531. 8	3. 0
	CUT TO				
47 Starts 532. 8	M.C.S. KAROL KAROL TO ALL : You cannot, must not force them to the wall ...	12/56	533. 6	538. 2	4.12
	HE REACTS TO SHOUTS OFF. HE LOOKS OUT CAM.L.				
	CUT TO				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
48	M.WIDE SHOT GROUP REACTING AND LOOKING OUT CAM.L. CAMERA TRACKS & PANS R-L WITH THEM AS THEY HURRY ACROSS ROOM TO THE WINDOW.				NO DIALOGUE
	CUT TO				
49	EXT. UNIVERSITY. CRACOW. DAY. M.S. STUDENTS ETC - CAMERA TRACKS R-L OVER THEM - AD LIB SHOUTS. CHANTING ETC.				NO DIALOGUE
	CUT TO				
50	M.L.S. HIGH ANGLE DOWN ONTO STUDENTS OVER POLICE IN F.G. HOLDING TRUNCHEONS.				NO DIALOGUE
	CUT TO				
51	M.S. STUDENTS.				NO DIALOGUE
	CUT TO				
52	M.L.S. ALONG LINE OF POLICE FACING R.				NO DIALOGUE
	CUT TO				
53	M.S. STUDENTS ETC FACING L. CAMERA TRACKS & PANS R-L WITH THEM AS THEY RUN FORWARD WAVING FLAGS ETC				NO DIALOGUE
	CUT TO				
54	M.L.S. DOWN STREET ONTO MILITARY VEHICLES DRIVING TOWARDS CAMERA. CAMERA PANS R-L WITH THEM. THEY DRIVE AWAY FROM CAMERA THRU UNIVERSITY GATES TOWARDS CROWD OF STUDENTS. CAMERA TRACKS IN BEHIND THEM. MILITIAMEN JUMP DOWN FROM VEHICLES & DISPERSE.				NO DIALOGUE
	CUT TO				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
55 Starts 596. 6	M.S. CAMERA TRACKING R-L OVER HEDGE IN F.G. ONTO MILITIAMEN RUNNING R-L. THEY LINE UP. CAMERA TRACKS BACK.				NO DIALOGUE
	CUT TO				
56 Starts 615. 1	M.S. TWO GUARD DOGS HELD BY HANDLERS BARKING. CAMERA TRACKS & PANS R-L WITH ONE OF THEM.				NO DIALOGUE
	CUT TO				
57 Starts 618.13	M.S. HIGH ANGLE DOWN ONTO STUDENTS & MILITIAMEN.				NO DIALOGUE
	CUT TO				
58 Starts 621.14	M.L.S. HIGH ANGLE DOWN ONTO STUDENTS & MILITIAMEN.				NO DIALOGUE
	CUT TO				
59 Starts 626.15	M.S. STUDENTS & MILITIAMEN.				NO DIALOGUE
	CUT TO :				
60 Starts 629. 9	M.S. ANOTHER ANGLE STUDENTS & MILITIAMEN. CAMERA TRACKS L-R OVER THEM.				NO DIALOGUE
	CUT TO				
61 Starts 633. 3	M.L.S. HIGH ANGLE DOWN ONTO STUDENTS ETC WITH MILITIAMEN. CAMERA TRACKS BACK & PANS L-R WITH THEM. THEY RUN OUT CAM.R.				NO DIALOGUE
	CUT TO				
62 Starts 647. 2	M.S. STUDENTS & MILITIAMEN.				NO DIALOGUE
	CUT TO				
63 Starts 651. 6	M.S. DOWN ONTO GUARD DOG BARKING WITH HANDLER. ANOTHER DOG BEHIND WITH HANDLER.				NO DIALOGUE
	CUT TO				

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
64 Starts 653.11	M.S. SOLDIERS CARRYING STRUGGLING STUDENTS OUT L-R THRU UNIVERSITY GATES. CUT TO	NO DIALOGUE			
65 Starts 657.12	M.L.S. ACROSS COURTYARD. SOLDIERS CLEARING UP. CUT TO	NO DIALOGUE			
66 Starts 661. 1	M.S. SOLDIERS CARRYING STRUGGLING STUDENTS OUT L-R. THE UNIVERSITY GATES ARE CLOSED. CUT TO	NO DIALOGUE			
67 Starts 667. 4	INT. METROPOLITAN CURIA. CRACOW. CONFERENCE ROOM. DAY. M.C.S. KAROL KAROL TO ALL	They've sacked and arrested teachers...	12/57	669. 8	673. 0 3. 8
		All chance of promotions blocked forever.	12/58	676. 6	681.10 5. 4
	HE LOOKS OUT CAM.R. CUT TO				
68 Starts 681.11	M.S. SHOOTING DOWN LINE OF BISHOPS FACING R LOOKING TOWARDS CAMERA. KAROL OFF TO ALL	They've expelled students. Career opportunities ruined.	12/59	683. 0	689. 0 6. 0
	BISHOP DYGAT TO KAROL CUT TO	What is it you're asking, Eminence?	12/60	690.12	693. 0 2. 4
69 Starts 693. 1	C.S. KAROL KAROL TO ALL	You are my fellow Bishops.	12/61	694.14	696.10 1.12
	CUT TO				

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
70	M.S. DOWN LINE OF BISHOPS.				
Starts 696.14	KAROL OFF The range of TO ALL : respect for you has no equal in Poland.	12/62	698. 8	703. 0	4. 8
	I ask ..	12/63	704. 0	705. 0	1. 0
	CUT TO				
71	C.S. KAROL				
Starts 705. 1	KAROL TO that we announce ALL our support for these students and academics.	12/64	706. 2	711.14	5.12
	CUT TO				
72	L.S. WIDE ANGLE BISHOPS				
Starts 712. 2	SEATED AT LONG TABLE WITH KAROL.				
	BISHOP Cardinal Wyszynski LEC TO I understand has KAROL refused to lend support.	12/65	717. 6	723. 2	5.12
	BISHOP Many of these DYGAT people have TO KAROL been out-spoken critics of the Church.	12/66	725. 0	729. 0	4. 0
	KAROL As they have TO ALL of the government. They're disillusioned with the Party.	12/67	729. 2	734. 2	5. 0
	BISHOP Am I not correct LEC TO that many are KAROL Jews ?	12/68	735.14	738.14	3. 0
	KAROL The government TO ALL uses that to deflect attention from the real issues.	12/69	741. 0	746.12	5.12
	CUT TO				

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
73 Starts 746.12	M.C.S. BISHOP LEE WITH OTHERS FACING R. BISHOP LEC TO KAROL The wiser course, it would seem, would be to um stay neutral.	12/70	749. 6	757. 6	8. 0
	THEY LOOK TOWARDS CAMERA.				
	CUT TO				
74 Starts 761. 8	C.S. KAROL KAROL TO ALL Ironie. hm ? That all over Poland there are riots by non- Catholics.. protesting the lack of freedoms we so want for ourselves.	12/71 12/72 12/73	766.10 773.14 778. 4	769.14 778. 2 782.12	3. 4 4. 4 4. 8
	CUT TO				
75 Starts 783. 4	M.S. DOWN LINE OF BISHOPS LOOKING TOWARDS CAMERA. KAROL OFF TO ALL And we would stay neutral ?	12/74	785. 4	787. 0	1.12
	CUT TO				
76 Starts 787. 9	C.S. KAROL KAROL TO ALL : Then we are neutral in our own cause.	12/75	790. 0	792.12	2.12
	CUT TO				
77 Starts 794.10	INT. WAWEL CATHEDRAL. CRACOW. DAY. M.L.S. LOW ANGLE UP ONTO KAROL IN PUPIT. CAMERA TRACKS SLOWLY BACK. KAROL: It is intolerable that public insti- tutions which belong to the whole nation	12/76 12/77	796. 6 801.14	798.14 807.14	2. 8 6. 0

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Scene No	Complete Dialogue	Spot No	Start	End	Ftge
77 Cont.	KAROL				
	should be used for the benefit of one philosophy	12/78	811. 2	816. 6	5. 4
	of a single pol- itical orientation.	12/79	818. 6	822. 6	4. 0
	It is intolerable	12/80	826.14	829. 2	2. 4
	that membership of a political organ- ization	12/81	831. 0	836. 0	5. 0
	is the price people have to pay for their existence,	12/82	837. 8	843. 0	5. 8
	for their place in society.	12/83	844.12	848. 0	3. 4
CAMERA WHIP PANS L-R.					
CUT TO					
78 Starts 849. 6	INT. POZNAN CATHEDRAL. DAY. WHIP PAN ONTO M.L.S. LOW ANGLE WYSZNSKI IN PULPIT FACING L. CAMERA TRACKS SLOWING IN.				
	WYSZNSKI				
	Now it is // accused,				
	in our own Catholic journals,	12/85	852. 8	855. 8	3. 0
	that there is a crisis in the Church	12/86	857.12	860. 4	2. 8
	because others of us do not accept the liberal views of things.	12/87	861.14	867.14	6. 0
	There is no crisis	12/88	867. 6	869.10	2. 4

(This Spot starts 18 frames
before the Cut into Sc. 78)
12/84 848. 4 850. 0 1.12

Cont

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<u>Scene</u> <u>No</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
78					
Cont.	WYSZYNSKI : except that which exists. in the minds of certain Catholic intell- ectuals !	12/89	871. 2	878. 2	7. 0

HE HITS PULPIT.

CUT TO

END OF REEL TWELVE (6B)

NUMBER OF INSERTS : Nil

Footage from end of 12/89 to last Action Frame.. 0.14
 Footage from 0.0 to last Action Frame..... 879. 0



" POPE JOHN PAUL II "

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the First Frame
which is 33.13 before the
first Clear Cut Scene 2

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
1 Starts 0. 0	INT. PARTY HEADQUARTERS. WARSAW. GOMULKA'S OFFICE. DAY. M.S. DOORS AS THEY OPEN TO REVEAL ALVIN. HE STOPS IN CAM.L. SKARZYNSKI ENTERS IN F.G. & WALKS AWAY FROM CAMERA - CAMERA TRACKS IN BEHIND HIM. GOMULKA IS REVEALED SEATED IN B.G.				
	SKARZYNSKI Comrade Gomulka.. TO GOMULKA	13/1	9.14	10.14	1. 0
	GOMULKA TO Ah - come in, SKARZYNSKI Skarzynski.	13/2	13. 6	16. 2	2.12
	HE WALKS AWAY TO GOMULKA, WHO STANDS AND COMES TO MEET HIM.				
	GOMULKA TO Sit down. SKARZYNSKI	13/3	26. 0	26.14	0.14
	HE SITS BACK TO CAMERA. GOMULKA WALKS BACK ROUND BEHIND HIS DESK.				
	CUT TO				
2 Starts 33.13	M.WIDE SHOT GOMULKA OVER SKARGZYNSKI BACK TO CAMERA R.F.G. GOMULKA SITS.				
	GOMULKA TO I will say every- SKARZYNSKI thing to the end. Don't interrupt me.	13/4	34.12	41. 0	6. 4
	Cardinal Wyszynski has complained bitterly to the Pope	13/5	47. 0	52. 0	5. 0

Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
2					
Cont.	GOMULKA TO SKARZYNSKI that the Cracow intellectuals are a threat to the Church.	13/6	53. 2	56.10	3. 8
	Cardinal Wojtyla however has persuaded the Pope that they are vital to its health.	13/7	60. 8	67. 0	6. 8
	What do you think about that ?	13/8	73. 8	75. 0	1. 8
	CUT TO				
3	M.WIDE SHOT SKARZYNSKI OVER GOMULKA IN R.F.G. BACK TO CAMERA - HE LOOKS DOWN.				
Starts 75. 8	GOMULKA TO SKARZYNSKI You look down at your hands.	13/9	80. 2	81.14	1.12
	GOMULKA LIGHTS CIGARETTE.				
	SKARZYNSKI TO GOMULKA I'm not quite certain what I think Comrade Secretary.	13/10	85. 0	90. 0	5. 0
	CUT TO				
4	M.WAIST SHOT GOMULKA				
Starts 90. 2	GOMULKA TO SKARZYNSKI Wyszynski went for Wojtyla in public.	13/11	91. 2	94.14	3.12
	CUT TO				
5	M.WAIST SHOT SKARZYNSKI				
Starts 95. 1	SKARZYNSKI TO GOMULKA Wyszynski went for certain articles written about him in the Catholic papers, Comrade Secretary.	13/12	96. 2	101.14	5.12
	CUT TO				
6	M.WAIST SHOT GOMULKA. HE PICKS UP PAPER & LOOKS AT IT.				
Starts 101.14					

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
6 Cont.	GOMULKA (reading)				
	'There is no crisis except that which exists	13/13	108. 8	112. 4	3.12
	in the minds of certain Catholic intellectuals.'	13/14	112. 6	119.14	7. 8
	HE THROWS PAPER DOWN.				
	CUT TO				
7 Starts 120. 6	M.WAIST SHOT SKARZYNSKI				
	SKARZYNSKI TO GOMULKA				
	But the two Cardinals are very close Comrade Secretary.	13/15	121.12	126. 0	4. 4
	CUT TO				
8 Starts 126. 1	M.C.S. GOMULKA. HE SHAKES HIS HEAD.				
	GOMULKA TO SKARZYNSKI				
	Not philosophic- ally.	13/16	128.12	130. 4	1. 8
	CUT TO				
9 Starts 130.11	M.C.S. SKARZYNSKI				
	SKARZYNSKI TO GOMULKA				
	It's true that they came to power during different periods.	13/17	132. 8	136. 4	3.12
	CUT TO				
10 Starts 136.12	M.C.S. GOMULKA				
	GOMULKA TO SKARZYNSKI				
	Wojtyla's a democrat, Wyszyn- ski's an autocrat...	13/18	136.12	141. 0	4. 4
	who doesn't trust intellectuals.	13/19	141. 2	143.14	2.12
	CUT TO				
11 Starts 143.15	M.C.S. SKARZYNSKI.				

Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
11 Cont.	SKARZYNSKI No. TO GOMULKA	13/20	146. 0	146.12	0.12
	CUT TO				
12 Starts 148.10	M.C.S. GOMULKA GOMULKA TO SKARZYNSKI So there are differences.	13/21	150. 4	152.12	2. 8
	CUT TO				
13 Starts 152.15	M.S. SKARZYNSKI OVER GOMULKA L.F.G. SKARZYNSKI Yes. TO GOMULKA	13/22	156.14	157.14	1. 0
	GOMULKA TO SKARZYNSKI Which could be exploited ?	13/23	160.12	162. 8	1.12
	SKARZYNSKI Oh Wojtyla has always been uniquely loyal to Wyszynski, Comrade Secretary.	13/24	165. 4	171. 0	5.12
	CUT TO				
14 Starts 171. 3	M.WAIST SHOT GOMULKA GOMULKA TO SKARZYNSKI Still ... if Wyszynski could be 'embarrassed' by Wojtyla.	13/25	172. 4	179. 0	6.12
	CUT TO				
15 Starts 179. 2	M.WAIST SHOT SKARZYNSKI - HE SMILES - THEN SHAKES HIS HEAD.	NO DIALOGUE			
	CUT TO				
16 Starts 184. 4	M.C.S. GOMULKA HE SMILES GOMULKA TO SKARZYNSKI You shake your head..	13/26	187. 4	188.12	1. 8
	CUT TO				
17 Starts 188.14	M.C.S. SKARZYNSKI				

Cont.

POPE JOHN PAUL II
 Reel Thirteen (7A) Page 5

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
17 Cont.	SKARZYNSKI He would never TO GOMULKA dare to insult Wyszynski, Comrade Secretary.	13/27	191. 0	195. 0	4. 0
	CUT TO				
18 Starts 195. 6	M.C.S. GOMULKA GOMULKA TO If we cannot split SKARZYNSKI the two of them, we certainly can split one, Wojtyla.	13/28	199. 8	206. 8	7. 0
	FADE OUT.				
19 Starts 209. 9	BLACK FRAMES. FADE IN				
20 Starts 212. 9	M.WAIST SHOT KAROL Title in at 212. 9				
	<u>POPE JOHN PAUL II</u>				
	FADE OUT				
21 Starts 220. 1	COMMERCIAL BREAK FADE IN				
22 Starts 223. 1	M.C.S. KAROL Title in 223. 1				
	<u>POPE JOHN PAUL II</u>				
	FADE OUT				
23 Starts 230. 9	BLACK FRAMES FADE IN :				
24 Starts 233. 9	INT. EPISCOPAL PALACE - KAROL'S STUDY. NIGHT. C.S. COMMUNIQUE IN				

MUSIC IN
212. 9

MUSIC OUT
220. 0

MUSIC IN
233. 9

Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
24					
Cont.	KUCZKOWSKI'S HAND.				
	Title Fades In :				
	CRACOW				
	May, 1977				
	Title out at 240. 6				
				MUSIC OUT 247. 0	
	CAMERA TILTS UP ONTO KUCZKOWSKI.				
	KUCZKOWSKI TO KAROL (reading)	No further work at Nowa Huta will be permitted.	13/29 242.12	247. 4	4. 8
	CUT TO				
25 Starts 247.12	M.S. WIDE ANGLE DOWN ONTO KAROL SEATED BEHIND DESK FACING L.F.G. OVER KUCZKOWSKI STANDING IN L.F.G. READING FROM COMMUNIQUE				
	KUCZKOWSKI TO KAROL (Reading)	Workers are warned they are no longer to volunteer their time to build the church.	13/30 249. 2	256.10	7. 8
	CUT TO				
26 Starts 256.14	M.C.S. KUCZKOWSKI				
	KUCZKOWSKI TO KAROL (Reading)	Workers are re- quired to work on Sunday, hereafter, in factories...	13/31 257.12	264. 8	6.12
	CUT TO				
27 Starts 264.13	M.WAIST SHOT DOWN ONTO KAROL				
	KAROL TO KUCZKOWSKI	Sundays belong to us.	13/32 266. 4	268. 4	2. 0
		No one has the right to deprive us of our Sundays.	13/33 271. 0	275. 4	4. 4
	CUT TO				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
28	M.C.S. KUCZKOWSKI				
Starts 275. 8	KUCZKOWSKI TO KAROL (Reading)				
	You are neither to attend, nor conduct,	13/34	278.10	281.14	3. 4
	nor sponsor services at the site.	13/35	282.12	285.12	3. 0
	The church is not to be completed.	13/36	287.10	290.10	3. 0
	HE LOOKS TOWARDS CAMERA.				
	CUT TO				
29	M.WIDE SHOT KAROL OVER KUCZKOWSKI IN L.F.G.				
Starts 291. 2	AS HE SPEAKS HE STANDS AND WALKS L-R TOWARDS CAMERA. CAMERA TRACKS BACK & PANS WITH HIM.				
	KAROL TO KUCZKOWSKI				
	It would seem that er before man can achieve his 'earthly paradise',	13/37	294. 6	300.10	6. 4
	he must first be deprived of the strength he finds in Christ.	13/38	301.14	306.14	5. 0
	HE PUTS PAPER DOWN ON TABLE IN R.F.G. THEN HE STARTS TO WALK R-L. CAMERA TRACKS & PANS WITH HIM.				
	KAROL TO KUCZKOWSKI				
	That would be a formidable defeat.	13/39	309.10	313. 2	3. 8
	KUCZKOWSKI IS REVEALED IN L.B.G.				
	KUCZKOWSKI TO KAROL				
	Perhaps...	13/40	319. 4	320. 8	1. 4
	KAROL TURNS & LOOKS AWAY TOWARDS HIM.				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
29 Cont.	KUCZKOWSKI this is my private TO KAROL thought .. at a later time ...	13/41	323.10	327.14	4. 4
	CUT TO				
29A Starts 328. 6	M.WAIST SHOT KAROL KAROL TO There'll be a Mass KUCZKOWSKI this Sunday at Nowa Huta.	13/42	329.12	334. 8	4.12
	CUT TO				
30 Starts 334.10	M.WAIST SHOT KUCZKOWSKI KUCZKOWSKI We have brought TO KAROL things to a point that I fear to think about.	13/43	335.10	339.10	4. 0
	The people have been warned they are not to attend.	13/44	341. 4	345. 0	3.12
	HE HOLDS UP PAPER.				
	KUCZKOWSKI 'Warning'. TO KAROL	13/45	346. 4	347. 8	1. 4
	CUT TO				
31 Starts 348. 0	M.WAIST SHOT KAROL KUCZKOWSKI Do they, in that OFF TO one word, win the KAROL battle for our souls ?	13/46	349. 8	354. 8	5. 0
	CUT TO				
32 Starts 355. 2	M.WAIST SHOT KUCZKOWSKI KUCZKOWSKI I'm afraid of it. TO KAROL I fear that no one will come..	13/47	356. 4	361. 4	5. 0
	CUT TO				
33 Starts 361. 8	M.WAIST SHOT KAROL. HE WALKS FORWARD R-L. CAMERA TRACKS BACK & PANS WITH HIM.				

Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
33 Cont.	KAROL TO Mikolaj... KUCZKOWSKI	13/48	365. 0	366. 4	1. 4
	HE PUTS HIS HAND ON KUCZKOWSKI'S CHEEK.				
	KAROL TO Fear only poor KUCZKOWSKI weather.	13/49	370. 8	372. 4	1.12
	CAMERA TILTS DOWN ONTO PAPER AS HE TAKES IT FROM KUCZKOWSKI. AND WALKS AWAY SCREWING IT UP. HE THROWS IT INTO BIN CAM.L.B.G.				
	CUT TO				
34 Starts 382.14	EXT. NOWA HUTA. STREET. DAY. M.C.S. SHOOTING THRU WINDSCREEN OF CAR ONTO PIASECKI. CAMERA TRACKS BACK AS HE DRIVES R-L. IT IS RAINING.				
	NO DIALOGUE				
	CUT TO				
35 Starts 386.10	INT. KAROL'S CAR. DAY. M.C.S. KAROL SEATED FACING CAM.L READING PRAYER BOOK. KUCZKOWSKI BESIDE HIM. CAMERA TRACKS BACK R-L WITH CAR.				
	NO DIALOGUE				
	CUT TO				
36 Starts 393. 7	M.C.S. KUCZKOWSKI FACING L. LOOKS TOWARDS CAMERA.				
	NO DIALOGUE				
	CUT TO				
37 starts 401.13	M.C.S. KAROL FACING CAMERA READING PRAYER BOOK.				
	NO DIALOGUE				
	CUT TO				
38 Starts 408. 9	M.C.S. KUCZKOWSKI FACING L. SUDDENLY HE LEANS FORWARD.				
	NO DIALOGUE				
	CUT TO				
39 Starts 414.11	M.C.S. KAROL READING PRAYER BOOK. HE LOOKS UP TOWARDS CAMERA. HE LEANS TOWARDS CAMERA.				
	NO DIALOGUE				
	CUT TO				

MUSIC IN
 382.14

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
40 Starts 423. 3	EXT. NOWA HUTA. CHURCH. M.L.S. HIGH ANGLE DOWN ONTO CROWD STANDING IN THE RAIN FACING R-L. KAROL'S CAR DRIVES IN IN L.B.G., TURNS AND MOVES TOWARDS CAMERA.				NO DIALOGUE
	CUT TO				
41 Starts 434.12	INT. CAR. M.C.S. KAROL R.F.G. KUCZKOWSKI CAM.L BESIDE HIM.				NO DIALOGUE
	CUT TO				
42 Starts 437.14	M.S. OUT THRU CAR WINDOW ONTO CROWDS WAITING IN THE RAIN - THEY WAVE - CAMERA TRACKS L-R OVER THEM. KAROL'S P.O.V.				NO DIALOGUE
	CUT TO				
43 Starts 447. 0	M.C.S. KAROL. KUCZKOWSKI CAM.L BEHIND HIM.				NO DIALOGUE
	CUT TO				
44 starts 451.13	M.S. OUT THRU WINDOW OF CAR ONTO CROWDS WAITING AT SIDE OF ROAD. KAROL'S P.O.V. CAMERA TRACKS L-R.				NO DIALOGUE
	CUT TO				
45 Starts 466. 1	EXT. CHURCH. M.S. CAR SLOWLY STOPS IN F.G. CROWD CAM.R.				NO DIALOGUE
	CUT TO				
46 starts 477.10	M.L.S. OVER CROWD'S UMBRELLAS IN F.G. ONTO CROSS & PARTLY BUILT CHURCH.				NO DIALOGUE
	CUT TO				
47 Starts 481.10	M.S. OVER CROWD'S UMBRELLAS IN F.G.				NO DIALOGUE
	CUT TO				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
48 Starts 484.10	M.S. CAR. PRIEST OPENS DOOR AND KAROL GETS OUT. CROWD START TO CHEER ETC.				
	CUT TO				
49 Starts 493. 4	M.S. OVER CROWD IN F.G. ONTO KAROL MOVING R-L. CAMERA TRACKS BACK & PANS WITH HIM.				
	CUT TO				
50 Starts 517. 9	M.S. KAROL SURROUNDED BY CROWD MOVING TOWARDS CAMERA - CAMERA TRACKS BACK BEFORE HIM. HE STOPS TO GREET PEOPLE IN THE CROWD AS HE WALKS FORWARD. FINALLY HE EXITS IN L.F.G.				
	CUT TO				
51 Starts 560.14	M.S. KAROL TURNS & TAKES OFF COAT. HE HANDS IT TO KUCZKOWSKI BEHIND HIM. CAMERA THEN TRACKS & TILTS UP R-L WITH HIM ALONG STEPS UP TO ALTAR.				
	CUT TO				
52 Starts 585. 7	M.S. HIGH ANGLE DOWN ONTO CHEERING CROWD - NUNS, PRIESTS, ETC. CAMERA TRACKS L-R OVER THEM.				
	CUT TO				
53 Starts 591.11	M.S. LOW ANGLE UP ONTO KAROL.				
	CUT TO				
54 Starts 594. 0	M.C.S. CROWD.				
	CUT TO :				
55 Starts 596. 4	M.C.S. CHILD IN CROWD CLAPPING, & CHEERING.				
	CUT TO				
56 Starts 598.11	M.L.S. OVER UMBRELLAS ONTO KAROL L.F.G.				
	CUT TO :				

NO DIALOGUE MUSIC OUT
 486.14

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
57 Starts 605.15	C.S. CROSS HELD BY LITTLE GIRL. CAMERA TILTS UP ONTO HER FACE LOOKING OUT CAM.L.				
	CUT TO				
58 Starts 612.12	C.U. CROSS ON CHURCH. KAROL OFF The Church in Poland	13/50	614. 0	618. 0	4. 0
	CAMERA STARTS TO TILT DOWN ONTO UMBRELLAS & THEN FINALLY TO INCLUDE KAROL				
	KAROL OFF seeks no authority	13/51	618.10	620.14	2. 4
	KAROL (IN SHOT) other than to bear witness to the truth about God	13/52	622. 8	628. 8	6. 0
	and about man.	13/53	629. 0	630.12	1.12
	CUT TO				
59 Starts 632. 7	M.S. HIGH ANGLE DOWN ONTO CROWD. CAMERA TRACKS L-R OVER THEM.				
	KAROL OFF That a man who walks with Christ	13/54	633.12	638. 0	4. 4
	is free to acknowledge his companion	13/55	639. 6	644. 2	4.12
	that he should not have to deny that Christ is with him.	13/56	645. 2	652.14	7.12
	CUT TO				
60 Starts 653. 3	M.S. LOW ANGLE UP ONTO KAROL FACING R.F.G. CAMERA TRACKS BACK OVER UMBRELLAS OF CROWD.				
	KAROL It is sometimes said	13/57	655. 4	658.12	3. 8

Cont

<u>Scene No</u>	<u>Complete Dialogue</u>	<u>Spot No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
60 Cont.	KAROL that there is to be a second Poland.	13/58	660. 8	666. 0	5. 8
	CUT TO				
61 Starts 666. 5	M.WAIST SHOT KAROL FACING R.F.G. KAROL But there is only one Poland.	13/59	666.14	670.14	4. 0
	HE HOLDS UP ONE FINGER.				
	CUT TO				
62 Starts 671. 9	M.C.S. TWO GIRLS IN CROWD. NO DIALOGUE CUT TO				
63 Starts 673.12	M.C.S. TWO NUNS. KAROL OFF And if there is to be ..	13/60	673.12	675.15	2. 3
	CUT TO				
64 Starts 676. 0	M.C.S. LITTLE GIRL LOOKING OUT FROM UNDER MAC. KAROL OFF a second one..	13/61	676. 2	677. 6	1. 4
	CUT TO				
65 Starts 678. 1	M.S. KAROL KAROL It must spring from the first. It must not deny any element of our national and cul- tural heritage.	13/62 13/63	679. 8 683. 0	682. 4 690.12	2.12 7.12
	CUT TO				
66 Starts 691. 7	M.S. HIGH ANGLE DOWN ONTO CROWD - P.O.V. FROM ALTAR. NO DIALOGUE CUT TO				
67 Starts 692.15	M.C.S. LITTLE GIRL BESIDE NUN LOOKING OUT L. NO DIALOGUE CUT TO				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
68 Starts 694. 8	C.S. GIRL AND YOUNG MAN LOOKING OUT L. CUT TO	NO DIALOGUE			
69 Starts 696. 1	M.S. KAROL. HE RAISES HIS L. ARM. KAROL	This city of Nowa Huta was built as a city without God.	13/64	696.14	703.14 7. 0
	CUT TO				
70 Starts 704.10	L.S. OVER CROWD ONTO KAROL KAROL	But the will of God	13/65	707. 2	709.14 2.12
		and of the workers here will prevail.	13/66	711.10	716.14 5. 4
	CUT TO				
71 Starts 716.15	C.S. NUN AMONGST CROWD FACING L. CUT TO	NO DIALOGUE			
72 Starts 720. 1	M.L.S. OVER CROWD IN F.G. ONTO KAROL KAROL	Let us take this lesson to heart.	13/67	721. 4	726. 0 4.12
	CUT TO				
73 Starts 726. 6	M.WAIST SHOT KAROL KAROL	This is not merely a building.	13/68	727. 0	732. 4 5. 4
	HE RAISES R. ARM.				
	KAROL	These are living stones !	13/69	734. 2	740. 2 6. 0
	CUT TO				
74 Starts 740. 5	M.C.S. TWO NUNS FACING L CLAPPING. CHEERS OFF. CUT TO	NO DIALOGUE			

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
75 Starts 743. 2	M.S. NUNS & OTHERS CHEERING & CLAPPING. CUT TO				NO DIALOGUE
76 Starts 746. 4	C.S. NUN CLAPPING. CUT TO				NO DIALOGUE
77 Starts 748. 4	M.WAIST SHOT KAROL. HE RAISES HIS ARMS. CUT TO				NO DIALOGUE
78 Starts 751.12	M.WIDE SHOT HIGH ANGLE DOWN ONTO CROWD. CUT TO				NO DIALOGUE
79 Starts 754. 1	M.S. OVER UMBRELLAS IN F.G. ONTO KAROL. CAMERA TRACKS IN. SINGING STARTS. CUT TO				NO DIALOGUE
80 Starts 758. 1	C.S. NUN CLAPPING. CUT TO				NO DIALOGUE
81 Starts 760. 9	L.S. OVER UMBRELLAS ONTO KAROL. CHEERING & SINGING END. DISSOLVE TO				NO DIALOGUE
82 Starts 766. 6	EXT. SISTINE CHAPEL. DAY. C.S. SMOKE COMING OUT OF CHIMNEY. IT IS BLACK. CAMERA TRACKS BACK OVER ROOFS AND THEN BUILDINGS.				

Title in at 770.14

ROME

October 15, 1978.

Title out at 776. 4

Title in at 777.10

THE SECOND DAY
 OF
 THE CONCLAVE

NO DIALOGUE

CUT TO

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
83 Starts 782.10	L.S. VATICAN. OVER CROWDS IN F.G. CUT TO	NO DIALOGUE			
84 Starts 786. 6	INT. VATICAN. APOSTOLIC PALACE. ROOM NINETY-SIX. NIGHT. M.WAIST SHOT. KAROL SEATED FACING R.F.G. HE LOOKS UP OFF L.F.G. CUT TO	NO DIALOGUE			
85 Starts 801.14	M.L.S. ONTO WYSZYNSKI AS HE ENTERS ROOM. OVER KAROL SEATED CAM.R.F.G. FACING L. WYSZYNSKI CLOSSES THE DOOR AND WALKS FORWARD TO KAROL. CAMERA EASES L-R WITH HIM. HE SITS BESIDE HIM FACING CAMERA AND LOOKS DOWN AT BOOK KAROL HAS OPEN IN FRONT OF HIM.				
	WYSZYNSKI TO KAROL	No longer Karl Marx.13/68	825. 2	826.10	1. 8
	KAROL TO WYSZYNSKI	No. 13/69	827. 8	828. 4	0.12
	WYSZYNSKI TO KAROL	Tomorrow will break tradition with four hundred years. 13/70	834. 6	837.14	3. 8
		It won't be an Italian. 13/71	841.12	843. 0	1. 4
		There will be a sudden surge of support for you in the morning. 13/72	850. 4	855. 8	5. 4
		The signals will be clear. 13/73	857. 2	858.10	1. 8
		You will be elected before the day is over. 13/74	861. 8	863.12	2. 4
		Now then... there is something that I need to say ... 13/75	867. 2	873.14	6.12

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
85					
Cont.	WYSZYNSKI TO KAROL				
	for myself.	13/76	876.10	877.14	1. 4
	I have tried to see the rightness in your positions.	13/77	882.10	890.14	8. 4
	I don't.	13/78	895. 0	896. 4	1. 4
	And yet...	13/79	898. 2	899. 6	1. 4
	as Holy Father all positions must be embraced.	13/80	901. 0	906.12	5.12
	Can you do that?	13/81	907. 0	908. 0	1. 0
	Can you embrace all factions of the Church ?	13/82	910. 0	913. 8	3. 8
	Can you do it with all faith and with good heart ?	13/83	916. 8	921.12	5. 4
	Because I could not.	13/84	926. 8	932. 8	6. 0
	That is what I wanted to say.	13/85	940.12	942.12	2. 0

HE STANDS UP & MOVES R-L
 AWAY FROM CAMERA, OPENS
 THE DOOR AND GOES OUT,
 CLOSING IT BEHIND HIM.

CUT TO

86	M.WAIST SHOT KAROL FACING	
Starts	CAMERA. SOUND OF DOOR	
963. 8	CLOSING OFF.	NO DIALOGUE

CUT TO

END OF REEL THIRTEEN (7A)

NUMBER OF INSERTS : Nil.

Footage from end of 13/85 to last Action Frame..	28. 1
Footage from 0.0 to last Action Frame.....	970.13

" POPE JOHN PAUL II "

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the First Frame
which is 11.15 before the
first Clear Cut, Scene 2

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
1 Starts 0. 0	INT. VATICAN. SISTINE CHAPEL. LATE DAY. M.S. LOW ANGLE ONTO "73 YEAR OLD" CARDINAL AS HE STANDS UP FACING R.				
	CARDINAL Do you accept ? TO KAROL:	14/1	9. 8	11. 8	2. 0
	CUT TO :				
2 Starts 11.15	M.S. DOWN LINE OF CARDINALS FACING CAM.L. WYSZYNSKI IN R.F.G. SEVERAL LOOK TOWARDS CAMERA. WYSZYNSKI TURNS AND LOOKS TOWARDS CAMERA. CAMERA TRACKS BACK & PANS L-R ONTO C.S. KAROL. HE LEANS FORWARD AND PUTS HISHANDS UP OVER HIS FACE. HE WEEPS. SLOWLY HE LOWERS HIS HANDS AND STANDS. CAMERA TILTS UP WITH HIM. HE FACES CAM.L.F.G. IN C.U.				
	KAROL: We ask him who has been elected	14/2	73. 4	77. 0	3.12
	not to refuse the office to which he has been elected	14/3	81.12	87.12	6. 0
	for fear of its weight,	14/4	87.14	90. 2	1. 4
	but to submit him- self humbly to the Divine Will;	14/5	94.10	100.14	6. 4
	for God in	14/6	106. 4	107.12	1. 8
	conferring the burden sustains him with His hand	14/7	114. 0	118. 8	4. 8

Cont

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
2 Cont.	KAROL: Lest he be unequal to bearing it.	14/8	119. 8	122. 8	3. 0
	God also	14/9	131. 4	132. 4	1. 0
	in bestowing the heavy task upon him	14/10	136. 4	140.12	4. 8
	helps him to accom- plish it	14/11	143. 6	146. 2	2.12
	and, in giving him the dignity,	14/12	151. 0	154.12	3.12
	he grants also the strength	14/13	157.12	163. 4	5. 8
	lest in his weakness	14/14	166. 4	169. 8	3. 4
	he should fall	14/15	170.10	172. 6	1.12
	beneath the burden of his office.	14/16	175. 0	178. 0	3. 0
HE TURNS TO FACE CAM.L.					
	KAROL: I come from a Church which has suffered much for the faith	14/17	184.12	192. 8	7.12
	I have been part of that suffering.	14/18	196.12	201. 0	4. 4
HE TURNS TOWARDS CAMERA.					
	KAROL: Now you are asking me to accept even greater suffering	14/19	205. 2	212.10	7. 8
	as Supreme Pastor of that Church.	14/20	214. 4	218. 0	3.12
	I accept.	14/21	231. 4	232.12	1. 8
	Because of my reverence, love, devotion to John Paul	14/22	238. 2	246. 2	8. 0
	and also to Paul the Sixth who was my inspiration and my strength.	14/23	248. 8	255. 8	7. 0

Cont

POPE JOHN PAUL II
Reel Fourteen (7B) Page 3

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
2 Cont.	KAROL: I shall take the name of John Paul.	14/24	259. 8	265.12	6. 4

FADE OUT

3
Starts
269.14
BLACK FRAMES

FADE IN

4
Starts
272.14
M.WIDE SHOT KAROL ON BALCONY

MUSIC IN
272.14

Title in 272.14

POPE JOHN PAUL II

FADE OUT

MUSIC OUT
279.10

4
Starts
280. 6
COMMERCIAL
BREAK

FADE IN

5
Starts
283. 6
M.WIDE SHOT KAROL ON
BALCONY.

Title in 283. 6

POPE JOHN PAUL II

FADE OUT

FADE IN

6
Starts
290.14
EXT. SISTINE CHAPEL. NIGHT.
M.S. WHITE SMOKE COMING OUT
OF CHIMNEY

Title in at 299. 3

ROME

October 16, 1978

QUINTESSENTIAL Annuntio vobis 14/25 299. 8 302. 4 2.12
 CURIALIST :
 (in Latin)

CHEERS.

CUT TO

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
7 Starts 304. 4	M.L.S. CROWD CHEERING & CLAPPING. CUT TO				NO DIALOGUE
8 Starts 308. 2	M.S. LOW ANGLE WHITE SMOKE FROM CHIMNEY. CAMERA ZOOMS BACK. QUINTESS- (in Latin) ENTIAL CURIALIST OFF CHEERING. CUT TO	14/26	309. 0	314. 8	5. 8
9 Starts 314.15	EXT. BALCONY. ST. PETER'S. M.S. WIDE ANGLE UP ONTO BALCONY - DOOR OPENS. CROSS-BEARER COMES OUT, FOLLOWED BY KAROL WITH OTHERS. CHEERING OFF QUINTESSENTIAL CURIALIST (IN LATIN) IN B.G. CUT TO				NO DIALOGUE
10 Starts 344.13	M.S. BACKS OF CROWD. CAMERA TRACKS & PANS R-L OVER THEM THEN TILTS UP TO REVEAL KAROL ON BALCONY IN B.G. CUT TO				NO DIALOGUE
11 starts 358. 8	M.S. WIDE ANGLE UP ONTO KAROL ON BALCONY. KAROL: Praised be Jesus Christ.	14/27	370.12	374. 0	3. 4
12 Starts 374.12	M.L.S. CROWD. THEY RESPOND AD LIB "NOW & FOREVER." CUT TO				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
13	M.WIDE SHOT KAROL ON BALCONY.				
Starts 378. 5	KAROL: Dearly beloved brothers and sisters	14/28	380.12	385.12	5. 0
CAMERA TRACKS SLOWLY IN ON KAROL AS HE SPEAKS.					
	KAROL: we are still grieved	14/29	388. 4	391. 4	3. 0
	by the death of our beloved Pope John Paul the First,	14/30	392. 8	398.12	6. 4
	and now the Eminent Cardinals	14/31	401.10	407. 2	5. 8
	have called for a new Bishop of Rome.	14/32	407. 4	411. 4	4. 0
	They have called him from a faraway country	14/33	415. 2	423. 6	8. 4
	far. yet close,	14/34	426.14	432.10	5.12
	because of our communion in the faith	14/35	433. 6	439. 2	5.12
	and tradition of the Church.	14/36	439. 4	443. 0	3.12
	I was afraid to accept that responsibility,	14/37	448. 0	454. 4	6. 4
	yet I do so in the spirit of obedience	14/38	457. 0	464. 8	7. 8
	to our Lord Jesus Christ	14/39	466.14	471. 2	4. 4
	and total con- fidence in Mary	14/40	473. 0	478. 8	5. 8
	his most holy Mother.	14/41	480. 0	483.12	3.12

CUT TO

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
14 Starts 484. 3	M.S. CHILD HELD UP - CHEERING & WAVING. CUT TO	NO DIALOGUE			
15 Starts 487. 0	M.WAIST SHOT KAROL. CHEERING OFF. KAROL: I do not know	14/42	489. 6	494.14	5. 8
	if I can express myself	14/43	495. 0	500. 8	5. 8
	in your.... in our Italian language.	14/44	502.13	508.12	6. 0
	If I make mistakes you will correct me.	14/45	510. 4	517.12	7. 8
	HE WAVES ARMS TOWARDS CAMERA. CHEERING. CUT TO				
16 Starts 518. 6	M.L.S. OVER CROWD ONTO KAROL ON BALCONY. CUT TO	NO DIALOGUE			
17 Starts 524. 6	M.WAIST SHOT KAROL ARMS OUTSTRETCHED. CAMERA TRACKS BACK TO M.WIDE SHOT BALCONY. HE CROSSES HIS ARMS ON HIS CHEST. CUT TO	NO DIALOGUE			
18 Starts 547. 2	EXT. RYNEK GLOWNY. CRACOW'S MARKETPLACE. NIGHT. M.S. CROWD WAVING BANNERS ETC.				
	Title in at 548. 5 CRACOW. CHEERING ETC AS THEY MOVE FORWARD R-L - CAMERA TRACKS & PANS WITH THEM. Title out at 552.12 CUT TO	NO DIALOGUE			

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
19 Starts 555. 9	M.L.S. UP ONTO STATUE CROWD RUSH IN IN F.G. CHEERING & SINGING.				
	CUT TO				
20 Starts 567. 9	M.C.S. CROWD WAVING FLAGS ETC. CAMERA TRACKS R-L OVER THEM.				
	CUT TO				
21 Starts 573.10	M.L.S. UP ONTO CROWD ROUND STATUE.				
	CUT TO				
22 Starts 578.12	M.L.S. HIGH ANGLE DOWN ONTO CROWD.				
	CUT TO				
23 Starts 581.14	M.C.S. CROWD BACKS TO CAMERA. CAMERA TRACKS & PANS R-L.				
	CUT TO				
24 Starts 586.13	M.S. WAVING BANNERS & FLAGS BY CROWD. CHEERING ENDS.				
	CUT TO				
25 Starts 589. 5	INT. OFFICE OF MINISTRY FOR CHURCH AFFAIRS. M.C.S. BRIEFCASE ON DESK. CAMERA TILTS UP ONTO SKARZYNSKI TALKING INTO PHONE. AIDE CAM.R OF HIM.				
	SKARZYNSKI OFF (into phone)				
	The significant decision by the Conclave (IN SHOT) of Cardinals	14/46	590. 8	595. 8	5. 0
	has caused great satisfaction here in Poland.	14/47	595.10	599. 2	3. 8
	For the first time in history,	14/48	600. 4	602. 8	2. 4

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
25					
Cont.	SKARZYNSKI the papal throne (into phone) is occupied by a son of the Polish nation.	14/49	603. 8	608. 0	4. 8
	A nation warmly promoting co- operation and friendship	14/50	609. 0	614.12	5.12
	between all peoples,	14/51	614.14	616.14	2. 0
	a nation, may I say, which has visibly contributed to the development of human culture as a whole.	14/52	617.12	624. 8	6.12
	That's an official statement. You may release it.	14/53	626.14	630. 6	3. 8
	HE HANDS RECEIVER TO AIDE AND WALKS AWAY L-R. CAMERA TRACKS & PANS WITH HIM. HE WALKS TO B.G. & TAKES DOWN HIS HAT. HE PUTS IT ON - THEN TURNS TO AIDE WHO HAS WALKED IN L-R WITH HIS BRIEFCASE ETC. AIDE OPENS THE DOOR. SKARZYNSKI STOPS.				
	SKARZYNSKI No photo of the TO AIDE Pope in our papers to be wider than one column.	14/54	647. 8	652. 0	4. 8
	No headlines on a Papal story wider than two.	14/55	654. 2	657. 6	3. 4
	HE EXITS OUT OF ROOM. AIDE CLOSSES THE DOOR.				

CUT TO

26 EXT. ST FLORIAN'S CHURCH
 Starts - CRACOW. DAY. M.S.
 662. 0 LOW ANGLE UP ONTO CROWD
 MOVING TOWARDS CAMERA.
 THEY EXIT L-R. CAMERA
 TILTS UP L-R & PANS L-R.
 CROWD MOVE AWAY FROM

Cont.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
26 Cont.	CAMERA SINGING & CHANTING. CAMERA TRACKS IN BEHIND THEM ONTO PHOTOGRAPH OF KAROL HANGING ABOVE DOORS. CUT TO	NO DIALOGUE			
27 Starts 699. 8	INT. ST. FLORIAN'S CHURCH. M.L.S. HIGH ANGLE DOWN ONTO CROWD MOVING L-R SINGING. V.O. ON T.V. IN B.G. INAUDIBLE. CUT TO	NO DIALOGUE			
28 starts 724. 2	M.S. T.V.SET. SINGING ETC IN B.G. DIES DOWN AS THEY WATCH THE SCENES AT ST. PETER'S SQUARE ON THE SET. V.O. ON T.V.SET	The Cardinals who have come to Rome from all over the world are now in procession here in St. Peter's Square on this beautiful sunny day	14/56 14/57 14/58	725. 6 731. 4 735.10	730. 2 734.12 737.10 2. 0
29 Starts 737.13	M.C.S. CROWD WATCH. V.O. ON T.V.SET	to greet	14/59	738.10	739. 6 0.12
30 Starts 740. 0	M.C.S. ANOTHER ANGLE CROWD. V.O. ON T.V.SET	and congratulate the new Pope.	(This Spot starts 2 frames before the Cut into Sc. 30) 14/60	739.14	742. 2 2. 4
31 Starts 742. 3	M.S. CROWD V.O. ON T.V.SET	For the first // time in over four hundred years..	14/61	744. 2	747. 2 3. 0 (This Spot runs 40 frames over the Cut into Sc. 32)

POPE JOHN PAUL II
 Reel Fourteen (7B) Page 10

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
32 Starts 744.11	M.S. T.V.SET. PICTURE ON SCREEN CHANGES.				
	V.O. ON the Bishop of Rome T.V.SET is a non-Italian.	14/62	748.12	751. 0	2. 4
	CUT TO				
33 Starts 751. 3	M.WAIST SHOT SWIACKI & KRAUZE SEATED FACING R WATCHING.	NO DIALOGUE			
	CUT TO				
34 Starts 753.14	M.WAIST SHOT CROWD FACING CAMERA.				
	V.O. ON Here is Cardinal // T.V.SET Willibrandts from Holland....	14/63	755. 0	758. 4	3. 4
					(This Spot runs 31 frames over the Cut into Sc. 35
	CUT TO				
35 Starts 756. 6	M.C.S. CROWD.				
	CUT TO				
36 Starts 758. 8	M.C.S. HEADS OF CROWD. WOMAN COMES UP INTO SHOT IN B.G.				
	V.O. ON exchanging gr//eet- T.V.SET ings with Pope John Paul II	14/64	759. 4	763.12	4. 8
	CUT TO				
37 Starts 760. 3	M.S. T.V.SET.	NO DIALOGUE			
	CUT TO				
38 Starts 765. 1	M.C.S.CROWD	NO DIALOGUE			
	CUT TO				
39 Starts 767. 0	M.S. CROWD.	NO DIALOGUE			
	CUT TO				
40 Starts 769. 8	M.S. SMALL GIRL WEARING GLASSES.	NO DIALOGUE			

Cont.

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
40 Cont.	V.O. ON T.V.SET At the age of fifty//eight he is the youngest// Pope for more than a century.	14/65	770. 0	776.12	6.12
			(This Spot runs thru Sc.41 and //33 frames over the Cut into Sc. 42)		
	CUT TO				
41 Starts 771. 4	M.C.S. CROWD. CUT TO				
42 Starts 774. 1	M.S. T.V.SET. V.O. ON T.V.SET And the first Pope // ever to come from an // Eastern Country.	14/66	777.14	781.14	4. 0
			(This Spot runs thru Sc.43 and 22 frames over the Cut into Sc. 44)		
	CUT TO				
43 Starts 779. 3	C.S. WOMAN IN CROWD. CUT TO				
44 Starts 780. 9	C.S. YOUNG BOY CUT TO				
45 Starts 782. 9	M.C.S. CROWD. CUT TO				
			NO DIALOGUE		
46 Starts 784. 9	M.S. SWIACKI & KRAUZE FACING CAMERA AMONGST CROWD. V.O. ON T.V.SET And Cardinal Sala//zar from Mexico.	14/67	785.10	789. 6	3.12
			(This Spot runs 26 frames over the Cut into Sc. 47)		
	CUT TO				
47 Starts 787.13	M.S. T.V.SET. CAMERA TRACKS IN THRU SET. V.O. ON T.V.SET Coming up next	14/68	793. 2	794.10	1. 8
	CUT TO				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
48	M.C.S. KAROL FACING R				
Starts	ON T.V.SCREEN GREETES WYSZYNSKI				
794.14	CAM.R.				
	V.O. ON .. is Stefan				
	T.V.SET Cardinal Wyszynski	14/69	795. 4	798. 4	3. 0
HE LEANS TOWARDS WYSZYNSKI.					
	CUT TO				
49	M.C.S. CROWD.				NO DIALOGUE
Starts					
798.12	CUT TO				
50	M.C.S. KAROL & WYSZYNSKI				
Starts	ON T.V.SET.				
801. 3	KAROL LEANS FORWARD TO				
	KISS WYSZYNSKI'S HAND.				NO DIALOGUE
	CUT TO				
51	M.C.S. CROWD REACT.				NO DIALOGUE
Starts					
803. 5	CUT TO				
52	M.C.S. CROWD REACTING.				NO DIALOGUE
Starts					
805. 5	CUT TO				
53	M.C.S. KAROL & WYSZYNSKI				
Starts	ON T.V.SET. THEY EMBRACE.				NO DIALOGUE
807. 3					
	CUT TO				
54	EXT. ST. PETER'S SQUARE.				
Starts	M.WAIST SHOT KAROL &				
808.14	WYSZYNSKI AS THEY EMBRACE				
	EACH OTHER. CHEERS ETC OFF.				NO DIALOGUE
	FRAME FREEZES.				MUSIC IN
					813.14
	CUT TO				
55	M.S. CROWD - SHOT HELD.				NO DIALOGUE
Starts					
816. 7	CUT TO				
56	M.S. CROWD - SHOT HELD.				NO DIALOGUE
Starts					
818. 8	CUT TO				
57	M.S. CROWD - SHOT HELD.				NO DIALOGUE
Starts					
820. 7	CUT TO				
58	M.WAIST SHOT KAROL &				
Starts	WYSZYNSKI - SHOT HELD.				NO DIALOGUE
822. 7	FADE OUT:				

Scene No	Complete Dialogue	Spot No	Start	End	Ftge
59	END ROLLERS START HERE.				
Starts	EACH CARD APPEARS OVER DIFFERNT				
831. 8	HELD SHOTSOF PICTURE.				

(ROLLER)

" POPE JOHN PAUL II "

KAROL WOJTYLA, THE MAN

ALBERT FINNEY

KAROL WOJTYLA, THE YOUTH

MICHAEL CROMPTON

GOVERNOR GENERAL HANS FRANK

ROBERT AUSTIN

ROSA KOSSACK

CAROLINE BLISS

FATHER ZARY

ANTONY BROWN

WOJTYLA SR

ALFRED BURKE

FATHER GORA

BRIAN COX

JOSEF TEITELBAUM

SAM DASTOR

RUTH TEITELBAUM

VICTORIA FAIRBROTHER

OFFICER MOLJEK

JOHN FORGEHAM

BISHOP LEC

DEREK FRANCIS

CARDINAL STEFAN WYSZYNSKI

NIGEL HAWTHORNE

MOUNTAIN SACRISTAN

MARNE MAITLAND

RACZYNSKI

PATRICK MARLEY

MONSIGNOR KUCZKOWSKI

JOHN MCENERY

STEFAN PUTYRA

KILIAN MCKENNA

MARSHAL KONEV

LEE MONTAGUE

PAWEL

MICHAEL MUELLER

ARCHBISHOP ADAM SAPIEHA

JONATHAN NEWTH

WIKTOR

NEIL NISBET

SWIACKI

DERRICK O'CONNOR

BOGUSLAW BANAS

VALENTINE PELKA

JAN TYRANOWSKI

RONALD PICKUP

JERZY LOPARICZ

BRUCE PURCHASE

PROFESSOR PIGON

ANDREW RAY

TEODOR KRAWICK

VINCENZO RICOTTA

FOREMAN KRAUZE

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EVIN STONEY

SKARZYNSKI,

MALCOLM TIERNEY

MINISTER OF CHURCH AFFAIRS

FRANCISZEK

MARIO VIGGIANO

ANNA LOPARICZ

FIONA WALKER

JULIUSZ KYDRYNSKI

TIM WOODWARD

(ROLLER ENDS)

Cont

<u>Scene</u> <u>No</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
59 Cont.	Associate Producer and Production Supervisor PIA ARNOLD				
	Producer 1st Assistant Director Production Manager, Graz Production Manager, Rome				BURT NODELLA BRANKO LUSTIG GERALD MARTELL ROBERTO COCCO
	Camera Operator 2nd Camera Operator Continuity Gaffer Sound Recordist Boom Operator				TONY WHITE ALEXANDER WITT CHERYL LEIGH ALVARO ROMAGNOLI ROBIN GREGORY TERRY SHARRATT
	Auditor Production Coordinator Location Manager Production Secretary Production Assistant				JANE MEAGHER MAY CAPSASKIS HERMANN WOLF SUSAN KANE MARGOT COOPERMAN
	Art Director Property Master Special Effects Supervisor Wardrobe Mistress Costume Assistant Wardrobe Master				HERTA HAREITER BILL STARK RITCHIE RICHTSFELD WALTRAUD FREITAG GAELLE ALLEN MARKO CEROVEC
	Sound Editor Assistant Editor Dubbing Mixer Makeup/Hairdresser Make Up Hair Stylist				ALAN PALEY JEREMY GIBBS PAUL CARR HANNELORE UHRMACHER VITTORIO BISEO MIRELLA GINNOTO

Cont

<u>Scene</u> <u>No</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No</u>	<u>Start</u>	<u>End</u>	<u>Ftge</u>
59					
Cont.	Casting, U.K.	IRENE LAMB			
	Casting, Austria	MARILYN JOHNSON			
	Casting, Italy	MONIKA MARUSCHKO			
	Liaison, Rome	FRANCESCO CINIERI			
	Liaison, New York	FRANCA TASSO			
		AUDREY COOPERMAN			

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MUSIC OUT
 951. 8

FADE OUT:

END OF REEL FOURTEEN (7B)
END OF PICTURE.

NUMBER OF INSERTS: Nil.

Footage from end of 14/69 to last Action Frame.. 153. 4
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