

# **POST PRODUCTION SCRIPT**

# **MY PLACE**

**EPISODE 12 – 1898 - ROWLEY**

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## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
1	45.00	<p>OPENING TITLES RUN OVER VARIOUS SHOTS FROM SERIES</p> <p><i>TITLE 1 BEGINS AT 00 02 32 13</i> SCREEN AUSTRALIA AND THE AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION PRESENT <i>TITLE 1 ENDS AT 00 02 35 24</i></p> <p><i>TITLE 2 BEGINS AT 00 02 40 10</i> A MATCHBOX PICTURES PRODUCTION FOR THE AUSTRALIAN BROADCASTING CORPORATION <i>TITLE 2 ENDS AT 00 02 43 17</i></p> <p><i>TITLE 3 BEGINS AT 00 02 45 02</i> IN ASSOCIATION WITH SCREEN NSW AND SCREEN TASMANIA <i>TITLE 3 ENDS AT 00 02 49 07</i></p> <p><i>TITLE 4 BEGINS AT 00 03 03 09</i> BASED ON THE BOOK BY NADIA WHEATHLEY &amp; DONNA RAWLINS <i>TITLE 4 ENDS AT 00 03 06 13</i></p> <p><i>TITLE 5 BEGINS AT 00 03 05 22</i> My Place 1898 ROWLEY <i>TITLE 5 ENDS AT 00 03 14 23</i></p> <p>THEN FADE TO BLACK</p>	<p><i>MUSIC 1 BEGINS ... 45 SEC</i></p>	00 02 30 00
>> SCENE 1. EXT DAY PATH/BIG TREE				
2	11.12	<p>BLACK THEN FADE UP TO WMS HORSES AND CARRIAGE TOW CAM IN STREET WITH ROWLEY RUNNING BEHIND</p>	<p><i>MUSIC 1 ENDS</i></p> <p><i>MUSIC 2 BEGINS ... 1 MIN 14 SEC</i></p>	<p>00 03 15 00</p> <p>00 03 17 00</p>
3	8.24	<p>TILT UP OVER CARRIAGE STOPPING IN FG WITH ROWLEY</p>		00 03 26 12

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SHOT	DUR	VISION	DIALOGUE	INPOINT
		BEHIND		
4	1.22	WMS ROWLEY LOOKS ON AS MAN EXITS CARRIAGE		00 03 35 11
5	1.13	MCU ROWLEY		00 03 37 08
6	1.14	WS HORSE DUNG DROPS ONTO GROUND		00 03 38 21
7	1.07	WMS ROWLEY SMILES AND MOVES LEFT		00 03 40 10
8	10.10	WMS ROWLEY PULLS CART TO HORSE DUNG AND SCOOPS UP		00 03 41 17
9	2.12	WMS HORSE DUNG INTO CART		00 03 52 02
10	4.08	WS ROWLEY PULLS CART TOW CAM	TOM (OOS) Hey, Rowley!	00 03 54 14
11	1.22	LA TILT WMS TOM IN TREE WITH MS REV ROWLEY IN FG	TOM The kids at the college are marching again.	00 03 58 22
12	1.08	MHA WMS ROWLEY MOVES LEFT	TOM (OOS) Come and have a look!	00 04 00 19
13	2.05	HA WS ROWLEY RUNS TO TREE		00 04 02 02
14	3.24	MS PROFILE ROWLEY CLIMBS LADDER		00 04 04 07
15	9.15	LA TILT MCU PROFILE ROWLEY LOOKS TOW CAM	ROWLEY (VOICEOVER) My name's Rowley, and this is my place. I've got important stuff to do today, but watching the college kids marching is too good to miss.	00 04 08 06

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SHOT	DUR	VISION	DIALOGUE	INPOINT
16	3.15	HA WS ROWLEY CLIMBS LADDER		00 04 17 21
>> <b>SCENE 2. EXT DAY BIG TREE/OWEN HOUSE SCHOOL YARD</b>				
17	3.16	TILT UP OVER WMS STUDENTS MARCHING WITH WOODEN WEAPONS		00 04 21 11
18	8.21	TILT UP OVER BIG TREE TO TOM AND ROWLEY SITTING ON BRANCH	<p>ROWLEY How much does it cost to go to that school?</p> <p>TOM Five shillings a week, Aunt Minn reckons.</p> <p>ROWLEY Five shillings?</p> <p><i>MUSIC 2 ENDS</i></p>	<p>00 04 25 02</p> <p>00 04 31 00</p>
19	5.00	ELEVATED WS STUDENTS MARCHING ALONG PATH	<p>TOM (OOS) The worst part is, they've got tons of cricket stuff, and footballs,</p>	00 04 33 23
20	7.12	WMS TOM AND ROWLEY	<p>but it's all just locked up.</p> <p>ROWLEY Where?</p> <p>TOM In a big room at the back of the school.</p> <p>ROWLEY Well if they don't want to use it, I'll have a lend.</p>	00 04 38 23
21	3.22	WMS STUDENTS MARCH LEFT PAST CAM WITH JOHNNO STARING	<p>TOM (OOS) They wouldn't lend us their stuff.</p>	00 04 46 10
22	1.15	WMS TOM AND ROWLEY	<p>TOM They've got tickets on themselves.</p>	00 04 50 07
23	0.20	WMS PROFILE JOHNNO MARCHES LEFT WITH OTHERS	<p>TEACHER (OOS) Right wheel now, boys.</p>	00 04 51 22

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SHOT	DUR	VISION	DIALOGUE	INPOINT
24	0.24	MCU REV ROWLEY AND TOM IN FG AS BOY TRIPS IN FRONT OF OTHERS		00 04 52 17
25	2.12	WMS BOYS FALL AND MOVE ABOUT	TEACHER (OOS) Come on!	00 04 53 16
26	2.21	WMS TOM AND ROWLEY LAUGH	TEACHER (OOS) Boys, get up! Fall in.	00 04 56 03

### >> SCENE 3. INT DAY WONG'S EMPORIUM

27	6.24	WMS ROWLEY CARRIES DUNG INTO MR. WONG'S STORE WITH STAN AT COUNTER	ROWLEY Mr. Wong, I've got your horse poo!  STAN Well don't bring that in here, you guttersnipe. Go on!	00 04 58 24
28	1.06	WMS ROWLEY HOLDS UP HORSE DUNG	ROWLEY It's fresh. Look!	00 05 05 23
29	0.18	WMS STAN AND MS REV ROWLEY	STAN Go!	00 05 07 04
30	1.08	WMS ROWLEY TURNS WITH BOX	MR. WONG (OOS) Oh Rowley, Rowley,	00 05 07 22
31	4.02	WMS MR. WONG MOVES ROWLEY TOW BG	not here. Out the back! Out the back. Hey, hey, hey, hey.	00 05 09 05
32	2.18	MS REV STAN AND WMS MR. WONG	MR. WONG Sorry about that. Here, that's what you order.	00 05 13 07

### >> SCENE 4. EXT DAY WONG'S EMPORIUM/REAR

33	15.06	LA TILT WS ROWLEY AND MR. WONG ENTER SHOT THRU DOOR	ROWLEY Any other jobs need doing today, Mr. Wong?	00 05 16 00
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SHOT	DUR	VISION	DIALOGUE	INPOINT
			MR. WONG No, not today thank you.	
			ROWLEY Nine hundred	
34	3.11	WMS PROFILE ROWLEY WRITES IN BOOK	and ninety six.	00 05 31 06
>> <b>SCENE 5. EXT DAY LANEWAY</b>				
35	10.13	WMS ROWLEY PULLS CART RIGHT ALONG LANEWAY AS JOHNNO TAPS BALL ON BAT IN BG		00 05 34 17
36	2.10	WMS ROWLEY WALKS TOW WMS REV JOHNNO		00 05 45 05
37	3.06	WMS REV ROWLEY LOOKS OVER SHOULDER AS HE PASSES JOHNNO		00 05 47 15
38	5.02	LA WS JOHNNO WALKS WITH BAT AND BALL TOW CAM		00 05 50 21
>> <b>SCENE 6. EXT DAY ROWLEY'S HOUSE/BACKYARD</b>				
39	8.04	WMS ROWLEY WALKS TOW CAM THEN THRU GATE AND INTO BACKYARD		00 05 55 23
40	5.20	WMS ROWLEY PULLS CART RIGHT THRU SHOT		00 06 04 02
>> <b>SCENE 7. INT DAY ROWLEY'S HOUSE/LAUNDRY</b>				
41	2.10	WMS ROWLEY ENTERS SHOT WITH FIREWOOD	ROWLEY Miss Singer. Firewood.	00 06 09 22
42	3.21	WMS PROFILE MISS SINGER AT	MISS SINGER	00 06 12 07

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SHOT	DUR	VISION	DIALOGUE	INPOINT
		SINK WITH ROWLEY IN FG	Rowley, I don't know what we'd do without you. Your blood's worth bottling for the pigs.	
43	1.09	WMS ROWLEY CARRIES WOOD PAST CAM		00 06 16 03
44	1.16	WMS REV ROWLEY PLACES WOOD ON FLOOR NEXT TO MISS SINGER		00 06 17 12
>> <b>SCENE 8. INT DAY ROWLEY'S HOUSE/STAIRS/LANDING/MERRY'S ROOM</b>				
45	3.17	HA WS ROWLEY CARRIES WOOD UP STAIRS TOW CAM		00 06 19 03
46	14.01	MCU REV ROWLEY ENTERS ROOM WITH FIREWOOD AS MERRY SITS AT DESK IN BG	ROWLEY Firewood, Mr. Merry?  MERRY Come in.  ROWLEY Been working on some more photographs?  MERRY Yes indeed. Ooh, go easy lad.	00 06 22 20
47	3.23	PAN RIGHT OVER B&W STILL SHOTS HANGING BY PEGS	MERRY (OOS) You like them?	00 06 36 21
			MUSIC 3 BEGINS ... 52 SEC	00 06 37 00
48	5.07	TRACK RIGHT OVER WMS ROWLEY AT PHOTOS WITH MERRY IN BG		00 06 40 19
49	4.01	PAN LEFT OVER B&W STILL SHOTS HANGING BY PEGS		00 06 46 01
50	12.03	WMS ROWLEY POINTS WITH MERRY IN BG	ROWLEY That's where my Dad used to work.	00 06 50 02

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SHOT	DUR	VISION	DIALOGUE	INPOINT
		MERRY STANDS AND MOVES TO ROWLEY IN FG	MERRY Yes, it is.	
51	2.05	B&W STILL SHOT BRICKWORKS	MERRY (OOS) Would you like to have it?	00 07 02 05
52	4.18	WMS ROWLEY AND MERRY AT PHOTOS	ROWLEY For keeps?  MERRY Yeah.	00 07 04 10
53	2.12	WMS PHOTO REMOVED FROM PEG		00 07 09 03
54	4.03	MCU ROWLEY AND MERRY	MERRY For keeps.	00 07 11 15

### >> SCENE 9. INT NIGHT ROWLEY'S HOUSE/UPSTAIRS/CHILDREN'S BEDROOM

55	3.12	HA WMS PENCIL WRITES IN BOOK	ELSIE (OOS) Dinner time!	00 07 15 18
56	2.11	WMS ROWLEY IN FG AS ELSIE WALKS TOW HIM FROM BG	ELSIE Watch out. Hot hot!	00 07 19 05
57	0.24	HA MS BOOK CLOSED		00 07 21 16
58	3.01	WMS PROFILE ELSIE PLACES PAN ON TABLE NEAR ROWLEY		00 07 22 15
59	8.06	TILT UP OVER WMS ROWLEY WITH ELSIE AT RIGHT	ELSIE What are you working on?  ROWLEY My book of good deeds.	00 07 25 16
			MUSIC 3 ENDS	00 07 28 00
			ELSIE Ah, the book of good deeds. Of course.	



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SHOT	DUR	VISION	DIALOGUE	INPOINT
60	1.21	WMS PROFILE ELSIE SERVES FOOD WITH ROWLEY AT LEFT	ROWLEY I'm up to nine hundred and	00 07 33 22
61	7.14	MCU ROWLEY AND WMS ELSIE	ninety eight, ma. Two more till I get to one thousand.	00 07 35 18
62	4.23	WMS ELSIE SITS INTO SHOT	ELSIE That's a lot of good deeds, mate.	00 07 43 07
63	1.24	WIDE MCU ROWLEY	ROWLEY When I get to one thousand, Dad's going to come home.	00 07 48 05
64	4.08	MCU ELSIE LOOKS UP	ELSIE What? No.	00 07 50 04
65	4.18	WIDE MCU ROWLEY	ROWLEY But a thousand good deeds, Ma. I'll be the one who made the most people happy.	00 07 54 12
66	2.24	MCU PROFILE ELSIE CHEWS FOOD	ELSIE Well you can't know that for sure.	00 07 59 05
67	1.12	WMS ROWLEY	ROWLEY Yes I can.	00 08 02 04
68	3.07	MCU PROFILE ELSIE	ELSIE What if it doesn't happen?	00 08 03 16
69	1.21	WMS ROWLEY	ROWLEY It will.	00 08 06 23
70	0.24	MCU PROFILE ELSIE	ELSIE Rowley ...	00 08 08 19
71	1.01	WMS ROWLEY	ROWLEY Ma,	00 08 09 18

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SHOT	DUR	VISION	DIALOGUE	INPOINT
72	1.20	MCU PROFILE ELSIE	how many people do	00 08 10 19
73	2.05	WMS ROWLEY	you know have done a thousand good deeds?	00 08 12 14
74	4.10	MCU PROFILE ELSIE	ROWLEY (OOS) How many?  ELSIE Well, um,	00 08 14 19
75	1.17	WMS ROWLEY	Reverend Buckley.	00 08 19 04
76	2.17	MCU PROFILE ELSIE	ELSIE I'm sure he's done that many. Maybe more.	00 08 20 21
77	1.11	WMS ROWLEY	ROWLEY He's a church minister.	00 08 23 13
78	1.09	MCU PROFILE ELSIE	ELSIE So?	00 08 24 24
79	1.00	WMS ROWLEY	ROWLEY He's already got what he wants.	00 08 26 08
80	1.04	MCU PROFILE ELSIE	ELSIE And what's that?	00 08 27 08
81	1.23	WMS ROWLEY	ROWLEY He got a new bicycle.	00 08 28 12

### >> SCENE 10. EXT DAY ROWLEY'S HOUSE

82	0.24	WS REV TOM BOWLS TO ROWLEY		00 08 30 10
83	1.21	WMS ROWLEY HITS BALL WITH TOM IN FG	ROWLEY Beat that.	00 08 31 09

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SHOT	DUR	VISION	DIALOGUE	INPOINT
84	1.04	WS ROWLEY PICKS UP BALL WITH TOM IN FG		00 08 33 05
85	1.10	MHA WMS REV ROWLEY THROWS BALL TO TOM		00 08 34 09
86	1.04	MS REV TOM IN FG WITH ROWLEY IN BG		00 08 35 19
87	0.19	WMS TOM BOWLS BALL	TOM Ooh,	00 08 36 23
88	1.09	WMS ROWLEY MISSES BALL	he missed it! Ohh!	00 08 37 17
89	1.03	WMS ROWLEY PICKS UP BALL	TOM (OOS) He's got him.	00 08 39 01
90	0.21	HA WMS REV ROWLEY THROWS BALL TO TOM		00 08 40 04
91	2.06	WS MERRY EXITS HOUSE TO PORCH WITH ROWLEY AND TOM IN FG	MERRY Hey boys, slip up the pub and	00 08 41 00
92	2.11	WMS MERRY TAKES COINS FROM POCKET	get us some bottle so beer, will ya? I'll give you	00 08 43 06
93	2.15	HA WMS ROWLEY	a penny each.  ROWLEY No worries, Mr. Merry. I'll do it for nothin'.	00 08 45 17
94	1.12	MCU TOM	MERRY (OOS) Good on ya, boys.	00 08 48 07
95	1.24	WS MERRY HANDS COINS TO ROWLEY	MERRY Here you go.	00 08 49 19

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SHOT	DUR	VISION	DIALOGUE	INPOINT
			TOM (OOS) Does that mean	
96	1.18	MCU PROFILE TOM WALKS LEFT	I have to do it for nothing, too?	00 08 51 18
>> <b>SCENE 11. INT DAY ROWLEY'S HOUSE</b>				
97	23.02	HA WMS ROWLEY AND TOM WALK UP STAIRS	TOM He was going to give us a penny each.	00 08 53 11
			ROWLEY Struth, Tom! I'll give you a penny if you stop talking about it!	
		TOM AND ROWLEY WALK TO NOTICE ON DOOR	TOM Look, just 'cause you're going around doing stuff for nothing doesn't mean I have to. Labor Party? Is he having a party?	
		<i>NOTICE READS: Labor Party Meeting 1pm</i>	ROWLEY Must be what he wants the beer for.	
98	1.12	CU MISS MULLER OPENS DOOR		00 09 16 13
99	2.05	MCU ROWLEY AND TOM	TOM Hi, Aunt Minn.	00 09 18 00
100	3.00	CU MISS MULLER PUTS FINGER TO LIPS	MISS MULLER (WHISPERS) Hello, Tom. Rowley.	00 09 20 05
101	2.08	MCU ROWLEY AND TOM	ROWLEY I've got Mr. Merry's beer.	00 09 23 05
			MISS MULLER Is there really	
102	3.07	MCU REV TOM AND ROWLEY ENTER ROOM TO GROUP	going to be a new brick pit?  MERRY (OOS) Yes, indeed. They're going to	00 09 25 13

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SHOT	DUR	VISION	DIALOGUE	INPOINT
103	2.10	TIGHT MCU ROWLEY WITH TOM AT RIGHT	build it opposite the cemetery.  MISS MULLER (OOS) Well as long as the pay and conditions	00 09 28 20
104	2.22	WMS REV ROWLEY AND TOM WITH MERRY AND OTHERS IN BG	are fair.  MERRY They say that there'll be jobs for a hundred men.	00 09 31 05
105	6.15	MCU ROWLEY LOOKS AROUND THEN PAN RIGHT TO TOM	ROWLEY (WHISPERS) A hundred men!  MISS MULLER (OOS) Well I hope the working conditions are better in the new pit than in the pits we've got now. Men like Stan are being sacked on the spot as soon	00 09 34 02
106	2.10	WMS PROFILE STAN AND OTHERS	as they start coughing.  STAN Twenty blokes have [coughs]	00 09 40 17
107	2.20	MCU ROWLEY	STAN (OOS) Twenty blokes have died in the past year.	00 09 43 02

### >> SCENE 12. INT NIGHT ROWLEY'S HOUSE

108	15.07	WMS SOCK DARNED WITH NEEDLE AND THREAD WITH ROWLEY LAYING AT LEFT	ELSIE (OOS) You get so many holes in your socks. I swear, you must scrub the street with them. Or maybe it's these worms in your boots are chewing holes in them?	00 09 45 22
109	12.02	WMS ROWLEY SITS UP NEAR ELSIE	ELSIE If you ask Tom's father for a piece of leather, I might be able to fix them.  ROWLEY Okay.	00 10 01 04
110	14.16	WS ROWLEY AT LEFT AS ELSIE MOVES RIGHT IN ROOM	ROWLEY Ma, what's a Labor Party?	00 10 13 06

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SHOT	DUR	VISION	DIALOGUE	INPOINT
			<p>ELSIE</p> <p>It's a group of people who think they know what's best for everybody. Why?</p>	
111	4.15	WMS PROFILE ROWLEY	<p>ROWLEY</p> <p>There was a meeting in Mr. Merry's room today.</p>	00 10 27 22
112	2.01	LA TILT WMS ELSIE TURNS		00 10 32 12
113	5.05	WS ROWLEY IN BG WITH ELSIE SITTING AT RIGHT	<p>ROWLEY</p> <p>He said they were going to open another brick pit.</p> <p>ELSIE</p> <p>Mm, heard that.</p>	00 10 34 13
114	3.02	MCU ROWLEY	<p>ROWLEY</p> <p>There'll be jobs for a hundred men.</p>	00 10 39 18
115	2.11	MCU ELSIE LOOKS AROUND		00 10 42 20
116	3.14	MCU ROWLEY	<p>ROWLEY</p> <p>When Dad comes home, he could get one.</p> <p>ELSIE (OOS)</p> <p>If your father comes back, I don't know</p>	00 10 45 06
117	1.24	MCU ELSIE	<p>if he'll want to work in the pit again.</p>	00 10 48 20
118	4.05	MCU ROWLEY	<p>ROWLEY</p> <p>Dad's a great worker. Mr. Merry says he was a hero.</p>	00 10 50 19
119	1.02	MCU ELSIE LOOKS AROUND	<p>ELSIE</p> <p>Being a hero doesn't</p>	00 10 54 24
120	4.22	WS ROWLEY IN BG WITH ELSIE AT RIGHT	<p>put food on your table.</p>	00 10 56 01

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SHOT	DUR	VISION	DIALOGUE	INPOINT
121	13.01	MCU ROWLEY LAYS DOWN IN BED		00 11 00 23
>> SCENE 13. EXT DAY LANEWAY				
122	6.18	WMS REV TOM AND ROWLEY WALK ALONG LANEWAY WITH CART	<p>TOM Your Dad's been gone for ages, hasn't he?</p> <p>ROWLEY Four years.</p>	00 11 13 24
123	9.13	WMS ROWLEY AND TOM TOW CAM THEN ROWLEY PULLS PHOTO FROM POCKET	<p>TOM Do you remember what he looks like?</p> <p>ROWLEY Yeah.</p> <p>MUSIC 4 BEGINS ... 1 MIN 06 SEC</p>	00 11 20 17   00 11 29 00
124	4.07	HA WMS PHOTO OF FATHER PULLED FROM BETWEEN NEWSPAPER		00 11 30 05
125	2.04	MCU ROWLEY AND MCU PROFILE TOM	ROWLEY That's my Dad.	00 11 34 12
126	3.01	CU PROFILE ROWLEY AND MCU TOM	TOM Can I hold it?	00 11 36 16
127	2.10	MCU ROWLEY AND MCU PROFILE TOM	ROWLEY Be careful.	00 11 39 17
128	2.20	HA WMS PHOTO OF FATHER INTO SHOT	TOM (OOS) Where'd you get this?	00 11 42 02
129	2.09	MCU ROWLEY AND MCU PROFILE HOLDING PHOTO	ROWLEY Mr. Merry.	00 11 44 22
130	5.22	HA WMS PHOTO TURNED OVER TO WRITING ON BACK	TOM (OOS) "Experience praises the most happy, the one who	00 11 47 06

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SHOT	DUR	VISION	DIALOGUE	INPOINT
			made	
131	3.23	CU REV ROWLEY AND MCU TOM	the most people happy.” What kind of riddle’s that?	00 11 53 03
132	7.02	MCU ROWLEY AND MCU PROFILE TOM	ROWLEY It means if you make other people happy, you get whatever you want. My Dad wrote it.	00 11 57 01
133	2.14	CU PROFILE ROWLEY AND MCU TOM	TOM You think it’s true?	00 12 04 03
			ROWLEY Well if	
134	2.14	MCU ROWLEY AND MCU PROFILE TOM	My Dad wrote it, it’s true.	00 12 06 17
135	7.07	WMS REV TOM AND ROWLEY CONTINUE ALONG LANEWAY		00 12 09 06
>> <b>SCENE 14. EXT DAY BRICK PIT</b>				
136	2.01	WMS MEN MOVE ABOUT WITH HORSE AND CART IN BG		00 12 16 13
137	2.11	MS PROFILE HORSES THRU FG AS MEN PUSH BRICKS ON CARTS IN BG		00 12 18 14
138	2.03	WMS PROFILE MEN LEAD HORSES RIGHT		00 12 21 00
139	1.16	WMS PROFILE JOHNNY TAPS BALL ON BAT IN FG		00 12 23 03
140	2.06	WMS ROWLEY GLANCES UP FROM PHOTO		00 12 24 19



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SHOT	DUR	VISION	DIALOGUE	INPOINT
141	2.09	WMS MEN CHAT WITH BUILDING IN BG		00 12 27 00
142	1.15	MCU ROWLEY		00 12 29 09
143	19.13	MCU REV ROWLEY PUTS PHOTO AWAY AND WALKS PAST CART TO JOHNNO IN BG	<p><i>MUSIC 4 ENDS</i></p> <p>ROWLEY Hi.</p> <p>JOHNNO Hi.</p> <p>ROWLEY Good bat.</p>	<p>00 12 30 24</p> <p>00 12 35 00</p>
144	5.23	MCU REV ROWLEY AND WMS JOHNNO	<p>JOHNNO Yeah.</p> <p>ROWLEY Is it new?</p> <p>JOHNNO It belongs to the school. I'm just knocking it in.</p>	00 12 50 12
145	1.09	MCU ROWLEY AND MCU REV JOHNNO	ROWLEY Can I've a go?	00 12 56 10
146	3.06	MCU REV ROWLEY AND WMS JOHNNO		00 12 57 19
147	2.07	MCU JOHNNO TAKES BAT FROM MS REV JOHNNO AND PRACTISES SHOTS	BILL (OOS) Johnno? You'd better get going, mate.	00 13 01 00
148	1.07	WMS BILL WALKS TO WMS PROFILE ROWLEY AND JOHNNO IN FG	BILL You're already late.	00 13 03 07
149	11.10	WMS REV ROWLEY HOLDING	BILL (OOS)	00 13 04 14

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SHOT	DUR	VISION	DIALOGUE	INPOINT
		BAT WITH MS REV JOHNNO AT RIGHT	See you this arvo.  JOHNNO Bye, Dad.  ROWLEY Excuse me, sir? Can my Dad get one of the jobs at the new brick pit? He's a good worker.	
		ROWLEY RUNS TO BILL IN BG		
150	2.00	CU REV ROWLEY AND MCU BILL	BILL What's your name, son?	00 13 15 24
151	1.09	MHA MCU ROWLEY WITH BILL AT RIGHT	ROWLEY Rowley.	00 13 17 24
152	3.18	CU REV ROWLEY AND MCU BILL	BILL Why didn't your Dad come and speak to me himself?  ROWLEY He's away.	00 13 19 08
153	2.20	MHA MCU PROFILE ROWLEY WITH BILL AT RIGHT	ROWLEY But he'll be back soon. He used to work here before.	00 13 23 01
154	3.23	CU REV ROWLEY AND MCU BILL	BILL Ah, experience. Excellent.	00 13 25 21
155	7.03	MHA MCU ROWLEY AND MS REV BILL	BILL Well, we'll certainly be needing plenty of experienced men. What's your Dad's name?  ROWLEY Russell Gartner.	00 13 29 19
156	4.04	CU REV ROWLEY AND MCU BILL	BILL Did your father tell you to come here?	00 13 36 22
157	2.20	MHA MCU ROWLEY AND MS REV BILL	ROWLEY No, sir. My Dad's away.	00 13 41 01

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SHOT	DUR	VISION	DIALOGUE	INPOINT
158	4.23	CU REV ROWLEY AND MCU BILL	BILL Well when he comes back, you can tell him he won't be welcome. Not at this pit, not in the new pit	00 13 43 21
159	3.11	MHA MCU ROWLEY AND MS REV BILL	or any other pit. Don't waste any more of my time.	00 13 48 19
160	1.14	CU REV ROWLEY AND MCU BILL	BILL Go on, hop it!	00 13 52 05
161	1.14	MHA MCU ROWLEY STEPS AWAY FROM MS REV BILL		00 13 53 19
162	3.20	WMS BILL TURNS AS ROWLEY WALKS RIGHT		00 13 55 08

### >> SCENE 15. INT DAY ROWLEY'S HOUSE/KITCHEN/PARLOUR

163	6.00	MCU ROWLEY PUSHES DOOR OPEN	ELSIE (OOS) So was he at the meeting, was he?  MERRY (OOS) Please, Elsie. It wasn't our intention –  ELSIE (OOS) He is my	00 13 59 03
164	2.23	WMS REV ELSIE AND WMS MERRY WITH MISS MULLER AT RIGHT	son and I will decide what is good for him, thank you	00 14 05 03
165	4.03	MCU ROWLEY	very much.  MISS MULLER (OOS) With respect, Elsie, he's old enough to understand what is fair and what isn't.	00 14 08 01
166	1.20	MCU REV ROWLEY IN FG WITH ELSIE, MERRY AND MISS MULLER IN BG	ELSIE And tell me this, Minna.	00 14 12 04

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
167	3.14	WMS ELSIE, MERRY AND MISS MULLER	ELSIE Is it fair that I am raising him on my own	00 14 13 24
168	7.18	TIGHT MCU ROWLEY TURNS AND EXITS DOORWAY	because his father listened to the likes of you once too often? Do not talk to me about what is fair!	00 14 17 13
169	3.23	WMS ELSIE WALKS TO TABLE AS MISS MULLER WALKS TOW BG		00 14 25 06
>> <b>SCENE 16. EXT DAY BIG TREE/OWEN HOUSE SCHOOL YARD</b>				
170	8.19	WS PROFILE BOYS MARCH RIGHT	TEACHER Left, left, left, right, left! Come on, boys!  TOM (OOS) Aunty Minna reckons they're practising to be soldiers.	00 14 29 04
171	14.21	WMS TOM AND ROWLEY IN TREE	TOM So they can whack all the poor people.  ROWLEY My Mum got cranky with your Aunt Min.  TOM I know. Minn told me.  ROWLEY It was 'cause of the meeting in Mr. Merry's room.  TOM And because your Dad had a really bad cough before he went away.	00 14 37 23
172	1.16	LA TILT MCU ROWLEY LOOKS AROUND	ROWLEY No he didn't.	00 14 52 19
173	5.10	LA TILT MCU TOM WITH ROWLEY AT RIGHT	TOM Well that's what Aunt Min said. She said he got sick from the brick dust and your Mum didn't	00 14 54 10

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
174	2.18	LA TILT MCU ROWLEY	like thinking about it.	00 14 59 20
			TEACHER (OOS) Come on, now!	
>> <b>SCENE 17. EXT DAY SLOPING LANEWAY</b>				
175	6.02	WS ROWLEY RUNS TOW CAM ALONG LANEWAY		00 15 02 13
176	6.11	WMS STAN COUGHS AS HE BENDS AT FENCE AND ROWLEY WALKS PAST		00 15 08 15
>> <b>SCENE 18. EXT DAY LANEWAY/ROWLEY'S BACKYARD</b>				
177	16.08	WS ROWLEY RUNS TOW THEN PAST CAM AND TO ELSIE IN BACKYARD WITH MISS SINGER AT CLOTHESLINE AT RIGHT	ROWLEY Mum! Tom says Dad went away 'cause he got sick from the brick dust. You said he went away 'cause he didn't have any work.	00 15 15 01
			ELSIE That's right. He did.	
178	1.19	MCU ROWLEY AND MCU PROFILE ELSIE WITH MERRY IN BG	ROWLEY Did he get the sack because he had a cough?	00 15 31 09
179	4.13	MCU PROFILE MISS SINGER WITH ROWLEY AND ELSIE IN BG	ELSIE No. Not exactly.	00 15 33 03
180	2.13	MCU ROWLEY AND CU PROFILE ELSIE WITH MERRY IN BG	ROWLEY What do you mean, not exactly?	00 15 37 16
181	2.16	LA TILT MCU REV ROWLEY AND MCU ELSIE		00 15 40 04
182	2.23	MCU ROWLEY AND MCU PROFILE ELSIE WITH MERRY IN BG	ROWLEY What happened to Dad?	00 15 42 20
183	6.02	CU REV ROWLEY AS MCU ELSIE	ROWLEY	00 15 45 18

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
		GRABS HIM	Why doesn't the manager at the brick pit like him?	
			ELSIE When did you go to the brickworks?	
184	1.19	WMS PROFILE MERRY IN BG WITH ROWLEY AND ELSIE IN FG		00 15 51 20
185	1.14	MCU REV ROWLEY AS MCU ELSIE SHAKES HIM	ELSIE You tell me!	00 15 53 14
186	3.14	WMS PROFILE MERRY IN BG WITH ROWLEY AND ELSIE IN FG	ROWLEY I went to get Dad a job.	00 15 55 03
187	1.17	LA TILT MCU REV ROWLEY AND MCU ELSIE		00 15 58 17
188	4.02	WMS ELSIE EXITS FROM WMS REV ROWLEY	ELSIE Oh, God!	00 16 00 09
189	4.08	WMS PROFILE MERRY IN BG AND MCU ROWLEY IN FG		00 16 04 11
			<i>MUSIC 5 BEGINS ... 1 MIN 25 SEC</i>	00 16 05 00
<b>&gt;&gt; SCENE 19. INT DAY ROWLEY'S HOUSE/KITCHEN</b>				
190	7.04	WMS ROWLEY ENTERS HOUSE AND WALKS TOW CAM		00 16 08 19
191	8.21	MCU PROFILE ELSIE CRIES IN FG AS ROWLEY APPEARS IN BG		00 16 15 23
192	4.08	WMS ROWLEY SITS AT TABLE WITH ELSIE		00 16 24 19
193	8.18	MS PROFILE ROWLEY AND WMS ELSIE	ELSIE Your father did get sick.	00 16 29 02

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
194	15.18	MCU ROWLEY AND MCU PROFILE ELSIE	ELSIE He used to wake up in the middle of the night with the most terrible cough. He thought that the manager at the brick pit should pay him to take time off to get better, and the manager said no.	00 16 37 20
195	17.04	CU REV ROWLEY AND MCU ELSIE	ELSIE So your father and some of the other men went to the manager together and ... they all lost their jobs.	00 16 53 13
196	7.02	MCU ROWLEY AND MCU PROFILE ELSIE	ROWLEY Miss Muller says lots of men die when they get sick from the brick dust.	00 17 10 17
197	9.02	CU REV ROWLEY AND MCU ELSIE	ELSIE That's true. A lot of them do.	00 17 17 19
198	4.06	MCU ROWLEY AND MCU PROFILE ELSIE	ROWLEY Is Dad dead from his cough?  <i>MUSIC 5 ENDS</i>	00 17 26 21  00 17 29 00
199	3.18	MS PROFILE ROWLEY AS WMS ELSIE CRIES		00 17 31 02
200	2.11	MCU ROWLEY WITH ELSIE AT RIGHT		00 17 34 20
201	2.15	CU REV ROWLEY AND MCU ELSIE	ELSIE I don't know, darling.	00 17 37 06
202	4.20	MCU ROWLEY WITH ELSIE AT RIGHT	ROWLEY Have you heard anything from him? Has he sent any letters?	00 17 39 21
203	3.17	CU REV ROWLEY AND MCU ELSIE	ELSIE Your father can't read or write. I thought you knew that.	00 17 44 16

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
204	2.19	MCU ROWLEY WITH ELSIE AT RIGHT	ROWLEY Yes he can!	00 17 48 08
205	1.16	WMS PROFILE ROWLEY PULLS OUT PHOTO TO WMS ELSIE		00 17 51 02
206	2.15	MCU ROWLEY HOLDS OUT PHOTO TO MCU PROFILE ELSIE	ROWLEY He wrote the message on the back of my photograph.	00 17 52 18
207	2.10	CU REV ROWLEY AND MCU ELSIE	ELSIE Mr. Merry wrote that.	00 17 55 08
208	3.02	MCU ROWLEY WITH ELSIE AT RIGHT	ROWLEY Why didn't you tell me that?	00 17 57 18
208	2.06	CU REV ROWLEY AND MCU ELSIE	ELSIE I thought that you knew.	00 18 00 20
210	3.03	MCU ROWLEY STANDS FROM ELSIE AT RIGHT	ELSIE Rowley, I thought that you –  ROWLEY You should have told me!	00 18 03 01
211	1.06	WMS REV ROWLEY EXITS FROM ELSIE	ELSIE Rowley!	00 18 06 04
212	2.12	WMS REV ROWLEY EXITS HOUSE LEAVING ELSIE IN DOORWAY	ELSIE Rowley!	00 18 07 10
>> <b>SCENE 20. EXT DAY CREEK</b>				
213	4.08	WMS REV ROWLEY RUNS TOW BG PAST TREES AND PLANTS		00 18 09 22
214	1.16	LA TILT MCU PROFILE ROWLEY TEARS PAGES FROM BOOK		00 18 14 05



# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
215	0.21	HA WMS HAND TEARS PAGES FROM BOOK AND THROWS IN WATER		00 18 15 21
216	0.14	LA TILT TIGHT MCU PROFILE ROWLEY		00 18 16 17
217	0.16	HA WMS PAGES TORN FROM NOTEBOOK		00 18 17 06
218	0.23	LA TILT MCU ROWLEY		00 18 17 22
219	0.21	HA WMS PAGES INTO WATER		00 18 18 20
220	2.23	LA TILT MCU PROFILE ROWLEY THROWS PAGES INTO WATER		00 18 19 16
221	0.13	HA WMS PAGES TORN FROM BOOK		00 18 22 14
222	0.24	LA TILT MCU ROWLEY THROWS PAPER DOWN		00 18 23 02
223	0.24	HA WMS COVER OF BOOK		00 18 24 01
224	4.24	WS PROFILE ROWLEY THROWS BOOK INTO CREEK		00 18 25 00
			<i>MUSIC 6 BEGINS ... 2 MIN 23 SEC</i>	00 18 28 00
225	4.20	HA WS BOOK COVER FLOATS ON WATER		00 18 29 24
<b>&gt;&gt; SCENE 21. EXT DAY BIG TREE/OWEN HOUSE SCHOOL YARD</b>				
226	4.05	HA WS ROWLEY SITS AT BASE OF TREE		00 18 34 19
227	4.18	MHA MCU ROWLEY		00 18 38 24

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
228	2.11	HA WMS REV ROWLEY AT TREE AS CRICKET BALL ROLLS INTO SHOT		00 18 43 17
229	5.15	MCU ROWLEY STANDS AND PICKS UP CRICKET BALL		00 18 46 03
230	5.00	MHA WMS ROWLEY TURNS AND SITS HOLDING BALL		00 18 51 18
231	1.09	MCU ROWLEY LOOKS UP		00 18 56 18
232	1.02	WMS JOHNNO RUNS TOW CAM WITH BAT		00 18 58 02
233	2.03	WMS ROWLEY STANDS		00 18 59 04
234	1.18	WMS JOHNNO WITH BAT		00 19 01 07
235	3.09	WMS ROWLEY WALKS TO MCU REV JOHNNO HOLDING BAT	ROWLEY Can I've a lend of your cricket bat?	00 19 03 00
236	4.03	WMS JOHNNO AND MS REV ROWLEY	JOHNNO What for?  ROWLEY To play with.  JOHNNO We're playing with it.	00 19 06 09
237	1.24	MCU REV JOHNNO AND MCU ROWLEY	ROWLEY Later. After school.	00 19 10 12
238	1.15	WMS JOHNNO AND MS REV ROWLEY	JOHNNO I can't. it's not mine.	00 19 12 11

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
239	2.11	MCU REV JOHNNNO AND MCU ROWLEY	ROWLEY I'll give it back.	00 19 14 01
240	1.03	WMS JOHNNNO TAKES BALL FROM MS REV ROWLEY	JOHNNNO I can't.	00 19 16 12
241	1.19	MCU JOHNNNO TURNS AND RUNS FROM MCU REV ROWLEY	JOHNNNO I'm not allowed.	00 19 17 15
242	2.02	MCU ROWLEY		00 19 19 09
243	1.19	WMS REV ROWLEY WATCHES JOHNNNO EXIT IN BG		00 19 21 11
244	2.17	MCU ROWLEY TURNS		00 19 23 05

### >> SCENE 22. EXT DAY BIG TREE/OWEN HOUSE SCHOOL YARD

245	4.16	WS PROFILE BOY RINGS LARGE BELL AS OTHER STUDENTS MOVE THRU SHOT		00 19 25 22
246	9.17	TILT UP OVER WMS ROWLEY IN TREE		00 19 30 13
247	3.07	WMS PROFILE JOHNNNO AND OTHERS WALK RIGHT		00 19 40 05
248	2.18	LA TILT WMS ROWLEY		00 19 43 12
249	3.06	WMS PROFILE ROWLEY AND BOY CHAT AND SMILE THEN WALK RIGHT		00 19 46 05
250	5.24	MCU REV ROWLEY IN FG AS JOHNNNO EXITS SHOT IN BG		00 19 49 11
251	3.05	LA TILT WMS ROWLEY CLIMBS		00 19 55 10

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
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DOWN TREE

### >> SCENE 23. EXT DAY OWEN HOUSE SCHOOL YARD

252	6.02	WMS PROFILE ROWLEY WALKS LEFT THEN RUNS THRU SHOT TOW BG		00 19 58 15
253	2.15	WMS REV ROWLEY RUNS TO SCHOOL BUILDING		00 20 04 17
254	1.24	TRACK LEFT OVER WALKWAY AT BUILDING		00 20 07 07
255	2.19	WMS REV ROWLEY WALKS TO BUILDING		00 20 09 06
256	2.08	VIEW THRU WINDOW TO EQUIPMENT INSIDE ROOM		00 20 12 00
257	2.07	WMS REV ROWLEY OPENS DOOR		00 20 14 08

### >> SCENE 24. INT DAY OWEN HOUSE/SPORTS ROOM (ARCHED ROOM)

258	25.03	WMS ROWLEY ENTERS ROOM AND CLOSES DOOR THEN WALKS PAST CAM TO SHELVES  ROWLEY OPENS LATCHED CUPBOARD		00 20 16 15
259	4.07	POV FROM INSIDE CUPBOARD AS ROWLEY OPENS		00 20 41 18
260	3.23	WMS REV ROWLEY LOOKS AT BATS INSIDE CUPBOARD		00 20 46 00
261	10.19	POV FROM CUPBOARD AS ROWLEY REMOVES BAT		00 20 49 23
		MUSIC 6 ENDS		00 20 51 00

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
262	4.01	WMS PROFILE ROWLEY EXAMINES BAT THEN DROPS		00 21 00 17
263	2.00	WMS REV ROWLEY TURNS TO CUPBOARD		00 21 04 18
264	2.02	POV FROM CUPBOARD AS ROWLEY REMOVES WICKET		00 21 06 18
265	1.03	MCU PROFILE ROWLEY EXAMINES POINT OF WICKET		00 21 08 20
266	1.20	WMS ROWLEY		00 21 09 23
267	26.21	MONTAGE FAST EDITS ROWLEY PUNCTURES FOOTBALLS WITH STUMP THEN PULLS BATS FROM CUPBOARD	MUSIC 7 BEGINS ... 30 SEC	00 21 11 18 00 21 18 00
		ROWLEY DESTROYS SPORTING ITEMS WITH CRICKET WICKET		
>> SCENE 25. EXT DAY OWEN HOUSE SCHOOL YARD/BIG TREE				
268	2.07	WMS ROWLEY RUNS THRU SHOT AND EXITS IN FG		00 21 38 14
269	5.03	CU JOHNNO IN FG TURNS AS ROWLEY RUNS TO HIM AND STOPS		00 21 40 21
270	3.06	MCU JOHNNO HOLDS OUT BAT TO CU REV ROWLEY	JOHNNO You can hat the bat till tomorrow.	00 21 45 24
			MUSIC 7 ENDS	00 21 48 00
271	2.17	MCU ROWLEY AND CU REV JOHNNO		00 21 49 05

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
272	4.02	WMS JOHNNO HOLDING BAT	JOHNNO What were you doing in the school?	00 21 51 22
>> SCENE 26. IN T DAY ROWLEY'S HOUSE/KITCHEN				
273	7.17	WMS ROWLEY AT TABLE WITH ELSIE AND MISS MULLER AT LEFT AS MERRY MOVES AT RIGHT	MERRY The headmaster at the college was very angry.	00 21 55 24
274	3.03	LA TILT WMS MERRY TURNS	MERRY Understandably.	00 22 03 16
275	2.10	MCU ROWLEY LOOKS AROUND	MERRY (OOS) He was very keen that you be treated	00 22 06 19
276	1.15	LA TILT MCU MERRY	with the full force of the law.	00 22 09 04
277	3.01	HA WMS ROWLEY AT TABLE WITH MERRY STANDING AT RIGHT	ELSIE No! He's just a boy.	00 22 10 19
278	6.02	WMS ROWLEY AT TABLE WITH ELSIE AND MISS MULLER AT LEFT	MERRY (OOS) We were able to come to an arrangement. As long as you're properly punished, and the damage paid for,	00 22 13 20
279	4.11	LA TILT MCU MERRY	he's agreed not to involve the police.  ELSIE (OOS) I can't afford ...	00 22 19 22
280	2.16	MCU PROFILE ELSIE	to pay for the damage.	00 22 24 08
281	2.03	LA TILT MCU MERRY		00 22 26 24
282	1.17	TIGHT MCU MISS MULLER		00 22 29 02

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
283	2.11	MCU ROWLEY LOOKS AROUND	ROWLEY I'll pay for it.	00 22 30 19
284	3.12	MCU PROFILE ELSIE LOOKS AROUND	ELSIE Really? What with, horse manure?	00 22 33 05
285	2.13	MCU ROWLEY LOOKS DOWN	MERRY (OOS) I've got a small amount of savings.	00 22 36 17
286	2.10	LA TILT MCU MERRY	MERRY If we pool that with whatever your mother can afford,	00 22 39 05
287	2.10	MCU ROWLEY	I'm sure we can get close to what's required.	00 22 41 15
288	2.08	MCU PROFILE ELSIE		00 22 44 00
289	2.03	LA TILT MCU MERRY	MERRY And you, my boy,	00 22 46 08
290	3.07	MCU ROWLEY	can pay off your debt by running errands and doing chores.	00 22 48 11
291	2.01	TIGHT MCU ELSIE LOOKS AROUND	ELSIE Well Rowley, what do you say?	00 22 51 18
292	5.00	MCU ROWLEY	ROWLEY I don't care about what I did. It's not true	00 22 53 19
293	3.21	LA TILT MCU MERRY	that if you do good things for other people, you'll get whatever you want.	00 22 58 19
294	5.05	WMS ROWLEY AT TABLE WITH ELSIE AND MISS MULLER AT LEFT	ROWLEY That's just a big lie.	00 23 02 15

>> SCENE 27. EXT DAY OWEN HOUSE SCHOOL YARD

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
295	3.09	TRACK RIGHT OVER WS ROWLEY DIGGING IN GARDEN AS BOYS RUN THRU BG		00 23 07 20
296	1.17	WMS ROWLEY LOOKS AROUND		00 23 11 04
297	2.13	LA TILT WMS JOHNNNO LOOKS AROUND		00 23 12 21
298	1.08	MCU PROFILE ROWLEY		00 23 15 09
299	1.14	WMS ROWLEY IN FG AS HEADMASTER ENTERS SHOT FROM BUILDING	<i>MUSIC 8 BEGINS ... 39 SEC</i>	00 23 16 17
300	2.06	WMS ROWLEY DIGS AT GARDEN		00 23 18 06
301	3.00	MS ROWLEY PUTS WEEDS IN BUCKET		00 23 20 12
302	3.05	WMS PROFILE JOHNNNO AND OTHERS MARCH RIGHT WITH ROWLEY WORKING IN BG	TEACHER Left, left, right!	00 23 23 12
303	3.20	TILT UP OVER MCU ROWLEY WIPING BROW AS BOYS MARCH THRU FG	TEACHER (OOS) Left, left, left, right, left! Come on!	00 23 26 17
304	6.17	WMS BOYS MARCH THRU FG WITH ROWLEY WORKING NEARBY AS HEADMASTER MOVES FROM SHOT		00 23 30 12
>> <b>SCENE 28. EXT DAY OWEN HOUSE SCHOOL YARD</b>				
305	3.06	WMS ROWLEY CARRIES HEAVY STONES RIGHT AS BOYS MOVE ABOUT IN BG		00 23 37 04



# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
306	7.09	WMS PROFILE ROWLEY PLACES STONES IN BARROW AS BOYS THEN PAN LEFT TO MERRY WALKING FROM BG		00 23 40 10
307	19.11	WS MERRY WALKS TO ROWLEY AS BOYS WALK THRU SHOT	MERRY Would you like a drink? That's your last job	00 23 47 19
		ROWLEY WALKS TO SEA AND SITS WITH MERRY	MUSIC 8 ENDS  finished. I think if your father was here he'd be proud of you, for working off your debt and facing up to what you did.	00 23 54 00
308	3.16	MCU ROWLEY	MUSIC 9 BEGINS ... 1 MIN 28 SEC	00 24 07 05
308	3.08	LA TILT MCU MERRY		00 24 10 21
310	10.00	WMS ROWLEY STANDS AND RUNS FROM MERRY ON BENCH		00 24 14 04
>> SCENE 29. EXT DAY BIG TREE/LANEWAY				
311	5.24	WMS HORSES PULL CARRIAGE THRU SHOT		00 24 24 04
312	4.23	HA WMS ROWLEY SITS IN TREE AS CARRIAGE PULLS UP IN SHOT BELOW		00 24 30 03
313	2.00	WMS TOM WAVES FROM CARRIAGE	TOM Hey, Rowley!	00 24 35 01
314	5.04	LA TILT WMS ROWLEY LOOKS DOWN THEN WAVES		00 24 37 01
315	2.16	HA WMS TOM EXITS ON CARRIAGE AS ELSIE AND RUSSELL WALK AT RIGHT		00 24 42 05

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
316	3.19	LA TILT WMS ROWLEY SMILES		00 24 44 21
317	4.14	WMS ELSIE AT LEFT AS RUSSELL REMOVES HAT		00 24 48 15
318	1.15	LA TILT MS ROWLEY SMILES AND TURNS		00 24 53 04
319	2.10	HA WS ELSIE AND RUSSELL		00 24 54 19
320	3.03	WS PROFILE ROWLEY CLIMBS DOWN LADDER AT TREE		00 24 57 04
321	1.11	WMS ELSIE AND RUSSELL SMILE		00 25 00 07
322	1.23	WS ROWLEY RUNS TOW CAM	ROWLEY Dad!	00 25 01 18
323	1.03	MS REV ROWLEY RUNS TO RUSSELL WITH ELSIE AT LEFT	RUSSELL Rowley!	00 25 03 16
324	2.16	WMS RUSSELL SPINS ROWLEY AROUND		00 25 04 19
325	2.09	WMS RUSSELL HUGS ROWLEY WITH ELSIE AT LEFT	RUSSELL Ohh!  ROWLEY You came	00 25 07 10
326	4.02	MCU PROFILE RUSSELL PLACES ROWLEY ON GROUND	back.  RUSSELL Come on, my boy.	00 25 09 19
327	5.11	WMS ELSIE, ROWLEY AND RUSSELL HUG		00 25 13 21

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
328	10.18	TILT DOWN OVER HA WS ELSIE, ROWLEY AND RUSSELL AS THEY HUG THEN FADE TO BLACK	RUSSELL Oh, my boy.	00 25 19 07
329	60.00	END CREDITS RUN OVER BLACK		00 25 30 00
			<i>MUSIC 9 ENDS/10 BEGINS ... 54 SEC</i>	00 25 36 00
			Directed by JESSICA HOBBS	
			Written by TIM PYE	
			Produced by PENNY CHAPMAN	
			Co-Producer HELEN PANCKHURST	
			Executive Producers BERNADETTE O'MAHONY CARLA DE JONG	
			Script Producer SIMON HOPKINSON	
			Casting Director GREG APPS	
			Director Of Photography JOE PICKERING	
			Film Editor HENRY DANGAR A.S.E.	
			Composer ROGER MASON	
			Production Designer FELICITY ABBOTT	
			Costume Designer EMILY SERESIN	
			Hair & Make-Up Designer LESLEY VANDERWALT	
			History & Story Consultant	

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
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NADIA WHEATLEY

Rowley  
BENSON ANTHONY

Tom Muller  
SAM FRASER

Elsie  
SACHA HORLER

Miss Muller  
SUSIE PORTER

Mr Merry  
RUSSELL DYKSTRA

Miss Singer  
FIONA PRESS

Bill  
WAYNE PYGRAM

Russell Gartner  
PAUL CAESAR

Jono Bayliss  
WILSON MOORE

Leck Wong  
SKY TSE

Stan  
PETER LAWLESS

Teacher  
LUCAS PERRY

Production Coordinator  
ANNA STEEL

Production Secretary  
JOE PETTY

Runners  
ADAM SIGNORELLI  
SAM ZUBRYCKI

Casting/ Copyright Coordinator  
JUSTINE LEONG

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
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Extras Casting  
JANE DAWKINS

Dramaturg  
MELISSA BRUDER

Production Accountant  
JOHN RUSSELL

Assistant Accountant  
JANINE BARNES

Location Manager  
PETER LAWLESS

Location Assistant  
TIM WHIDDON

1st Assistant Director  
CHRIS WEBB

2nd Assistant Director  
KATE NORTH ASH

3rd Assistant Director  
JESSE ALLEN

Script Supervisor  
JO WEEKS

Camera Operator/ Steadicam  
JASON EWART

Focus Pullers  
KEITH BRYANT  
CLAIRE ATKINS

Clapper Loader  
GARY PRESTON

Camera Dept Assistant  
GUSTAVO FARACO

Gaffer  
KENNY PETTIGREW

Best Boy Electrics  
PAUL CUMMING

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
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Electrics Assistant  
STEPHEN GRAY

Key Grip  
DAVID LITCHFIELD

Best Boy Grip  
CRAIG JACKSON

Sound Recordist  
MARK BLACKWELL

Boom Operators  
MANEL LOPEZ  
LUCAS BONE

Art Director  
SOPHIE NASH

Art Dept. Co-ordinator  
COLETTE BIRRELL

Property Master  
PETER MALATESTA

Set Decorator  
TANIA EINBERG

Assistant Buyer/Dressers  
FRAZER MOORE  
MELISSA LOVRIC

Standby Props  
ANTHONY McNEIL

Art Dept. Runner  
JONATHAN WORN

Construction Manager  
MIKE BERNAUER

Scenic Artist  
MARTIN BRUVERIS

Set Painter  
YANN VIGNES

Greensman  
MATT DALEY

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
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Vehicles/ Animal Wrangler  
GRAEME WARE Jnr

Costume Buyer/ Coordinator  
NATALIE DIVES

Key Standby  
DAN OWEN

Costume Assistants  
AMANDA ENDERS  
CHRISTINA VALIDAKIS  
SHANNON O'MALLEY

Hair & Make-up Artist  
ANGELA CONTE

Hair & Make-up Assistant  
BRYDIE STONE

Unit Manager  
TIC CARROLL

Unit Assistant Manager  
BRIAN CARPENTER

Unit Assistants  
AYA GERAHTY  
K.J. ANDERSEN

Stills Photographer  
JIMMY POZARIK

Safety Supervisors  
RICHARD BOUE  
ANDY CLARKE

Safety Report  
WAYNE PLEACE

Security & Traffic Control  
WHO DARES

Unit Nurse  
KATIE HARRIS

Caterer  
REZA MOKHTAR

Director's Attachment

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
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KIRSTY SNELL

EPK Director

BRIAN LYE

Casting Assistance

LIGHTS, CAMERA, ACTION

Camera Equipment

PANAVISION

Production Lawyers

TRESSCOX LAWYERS

CLARE MIRABELLO

Completion Bond

FACB

Post Supervisor

DAVID BIRRELL

Assistant Editors

MARGI HOY

SOPHIE DICK

Titles Design

ROCHELLE OSHLACK

CATHIE BROUGHTON

My Place Timescape

BLUE ROCKET PRODUCTIONS

Edited at

SPECTRUM FILMS

HD Post Production

FSM

FSM Producer

PAULINE PIPER

Conform Editor

BEN BROAD

Colourist

TRISTAN LA FONTAINE

Online Editor

HEATHER GALVIN



# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
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Sound Facility  
ABC

Dialogue Editor  
PETER HALL

Sound Effects Editor  
OLIVIA MONTEITH

ADR & Foley Recordist  
IAN DONATO

Foley Artist  
DAVID PERRY

Mixer  
MICHOE MARSH

Music Orchestrated  
& Arranged by  
ROGER MASON

Violin  
PHILIP HARTL

Cello  
ADRIAN WALLIS

Trumpet  
TODD HARDY

Trombones  
ANTHONY CABLE

Banjo  
SCOTT BIRD

Clarinet  
GRAHAM JESSE

Music Copyist  
ANDREW ROBERTSON

Recording Engineer  
ANT SMITH

Music Recorded & Mixed at  
COLLYWOOD STUDIOS  
SANDCASTLE STUDIOS

# MY PLACE

## EPISODE 12 – ROWLEY - 1898

SHOT	DUR	VISION	DIALOGUE	INPOINT
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Sydney

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