

POST PRODUCTION SCRIPT

MY PLACE

EPISODE 13 – 1888 - VICTORIA

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EPISODE 13 – VICTORIA - 1888

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 & 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 1888 VICTORIA <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 01 30 00
>> SCENE 1. EXT DAY BIG TREE				
2	10.22	<p>BLACK THEN FADE UP TO LA TILT WMS BIG TREE THEN CAM TILTS DOWN TO VICTORIA AND OTHERS PLAYING BELOW</p>	<p><i>MUSIC 1 ENDS</i></p> <p><i>MUSIC 2 BEGINS ... 1 MIN 22 SEC</i></p>	<p>00 03 15 00</p> <p>00 03 16 00</p>
3	3.07	<p>LA TILT MCU VICTORIA BLINDFOLDED MOVES LEFT</p>	<p>VICTORIA Ow!</p>	00 03 25 22

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SHOT	DUR	VISION	DIALOGUE	INPOINT
		THEN RIGHT THEN DISSOLVE TO		
4	3.07	WMS VICTORIA MOVES ABOUT WITH BLINDFOLD ON		00 03 29 04
5	3.13	TRACK LEFT OVER WMS REV VICTORIA SPINNING AROUND AND REACHING OUT		00 03 32 11
6	1.22	MCU REV VICTORIA TURNS		00 03 35 24
7	14.06	TIGHT MCU VICTORIA RAISES BLINDFOLD	VICTORIA (VOICEOVER) I'm Victoria, and this is my place. I don't like games like these. I'm too old for them. Alright, it's the blindfold I don't like. You can't see what's going to happen.	00 03 37 21
8	0.21	WMS WESLEY FIRES DART FROM SLINGSHOT AT VICTORIA IN FG		00 03 52 02
9	1.00	TIGHT MCU VICTORIA TURNS	VICTORIA Oww!	00 03 52 23
10	1.01	WS VICTORIA AND MAY TURN TO WESLEY IN BG	VICTORIA Wesley, I'm going to throttle	00 03 53 23
11	1.17	WMS PROFILE MAY TICKLES VICTORIA WITH STICK	you with that slingshot!	00 03 54 24
12	1.02	WS PROFILE VICTORIA CHASES MAY		00 03 56 16
13	1.00	HA WMS MAY AT TREE ROOTS	WESLEY (OOS) Watch out, watch out.	00 03 57 18
14	2.06	TILT UP OVER WMS VICTORIA WITH WESLEY BEHIND		00 03 58 18

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SHOT	DUR	VISION	DIALOGUE	INPOINT
15	2.09	MCU REV VICTORIA TURNS WEARIN BLINDFOLD		00 04 00 24
16	1.19	POV THRU BLINDFOLD TO ABORIGINAL GIRL STANDING IN MS		00 04 03 08
17	3.07	TIGHT MCU VICTORIA RAISES BLINDFOLD		00 04 05 02
18	2.02	WMS ABORIGINAL GIRL AT TREE		00 04 08 09
19	2.08	CU VICTORIA STARES		00 04 10 11
20	3.00	MCU ABORIGINAL GIRL STARES PAST CAM		00 04 12 19
21	2.14	ECU VICTORIA		00 04 15 19
22	2.13	WMS BUSH		00 04 18 08
23	0.23	TIGHT MCU VICTORIA TURNS	VICTORIA Ow!	00 04 20 21
24	1.15	WMS REV VICTORIA GRABS AT MAY WITH WESLEY AT RIGHT		00 04 21 19
25	1.00	MCU REV VICTORIA CHASES WESLEY		00 04 23 09
26	7.15	MONTAGE EDITS VICTORIA TRIPS AS SHE CHASES WESLEY THEN DIGS IN DIRT		00 04 24 09
27	3.05	WMS MARBLE PICKED UP	WESLEY (OOS) Can I have it? MAY (OOS)	00 04 31 24

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SHOT	DUR	VISION	DIALOGUE	INPOINT
			Give it to me!	
28	0.23	MS PROFILE VICTORIA AND WESLEY TURN	ALEXANDRA (OOS) That's mine.	00 04 35 04
29	2.01	LA TILT WMS ALEXANDRA ON HORSE		00 04 36 02
30	5.09	HA WMS WESLEY, VICTORIA AND MAY STAND	<i>MUSIC 2 ENDS</i> VICTORIA Hello. I'm Victoria. And this is Wesley and May.	00 04 38 03
31	2.13	MCU PROFILE VICTORIA	VICTORIA We've just moved into the house next to the Mullers.	00 04 43 12
32	2.00	MCU ALEXANDRA		00 04 46 00
33	1.21	TIGHT MCU VICTORIA WITH WESLEY AND MAY EITHER SIDE	VICTORIA Our father's a builder.	00 04 48 00
34	2.24	WMS WESLEY, VICTORIA AND MAY	VICTORIA Our house isn't finished yet, but nearly. There's not	00 04 49 21
35	1.20	WMS ALEXANDRA DISMOUNTS	that much more to go.	00 04 52 20
36	2.18	WMS WESLEY, VICTORIA AND MAY	VICTORIA We're the first people ever to live there. ALEXANDRA (OOS) Well	00 04 54 15
37	2.12	MCU ALEXANDRA	I live over there, in the big house.	00 04 57 08
38	6.17	WMS PROFILE ALEXANDRA AT LEFT WITH WESLEY, VICTORIA AND MAY AT RIGHT	ALEXANDRA It's completely finished because we Owens have always lived there, so that means that this is our land, our tree	00 04 59 20

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SHOT	DUR	VISION	DIALOGUE	INPOINT
39	3.00	LA TILT MCU PROFILE ALEXANDRA	and you don't belong here. And that	00 05 06 12
40	2.08	CU PROFILE VICTORIA	belongs to me.	00 05 09 12
41	1.03	WMS MARBLE ONTO HAND	EMMA (OOS) Alexandra!	00 05 11 20
42	1.19	MCU PROFILE WESLEY, VICTORIA AND MAY	EMMA (OOS) What did father tell you about speaking	00 05 12 23
43	3.17	MCU ALEXANDRA LEADS HORSE IN FG WITH EMMA AT FENCE IN BG	to strangers?	00 05 14 17
44	1.13	MCU PROFILE WESLEY, VICTORIA AND MAY	<i>MUSIC 3 BEGINS ... 42 SEC</i>	00 05 18 09
>> SCENE 2. EXT DAY LANE/VICTORIA'S BACKYARD				
45	6.00	LA TILT WMS REV VICTORIA, MAY AND WESLEY RUN ALONG LANE TOW BG		00 05 19 22
46	5.18	WMS VICTORIA, WESLEY AND MAY ROUND CORNER AND WALK TOW CAM	WESLEY It should have been ours! We found it. MAY She was mean. That girl was mean.	00 05 25 22
47	3.15	CU PROFILE VICTORIA WALKS LEFT	WESLEY (OOS) You just gave it to her!	00 05 31 15
>> SCENE 3. EXT DAY STREET/VICTORIA'S HOUSE				
48	5.07	WS PROFILE HORSE AND CART MOVES THRU FG AS VICTORIA RUNS TO HOUSE AND ENTERS		00 05 35 05

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SHOT	DUR	VISION	DIALOGUE	INPOINT
>> SCENE 4. INT DAY VICTORIA'S HOUSE/HALL/PARLOUR				
49	16.09	WMS VICTORIA ENTERS HOUSE AND MOVES TO MOTHER MOTHER MOVES VICTORIA RIGHT AND HANDS HER BASKET WHICH VICTORIA PLACES ON HEAD	MOTHER Oh, thank goodness you're here. Come and stand over here, by the window. Put your hands down by your sides, standing tall. Put this on your head. Put your hands down back by your sides.	00 05 40 12
50	10.07	POV FROM BASKET TO WMS MOTHER MOVING TOW BG AS WESLEY AND MAY ENTER TO HER	MOTHER Where are your brother and sister? Oh, good. Wesley. Come stand over here by the fireplace. Yes. <i>MUSIC 3 ENDS</i> WESLEY Why has she got a basket on her head?	00 05 56 21 00 05 59 00
51	6.18	WMS PROFILE MOTHER HANDS TAPESTRY TO WESLEY THEN PAN RIGHT TO INCLUDE VICTORIA	MOTHER Hold this. Up high. Higher! May, you stand here.	00 06 07 03
52	1.11	MS REV MOTHER BENDS TO MAY	MOTHER Arms down by sides,	00 06 13 21
53	3.19	WMS REV MOTHER TURNS FROM MAY	standing straight. MAY Can I hold something too? MOTHER Shhhh!	00 06 15 07
54	2.18	WMS PROFILE MOTHER	MOTHER I need to concentrate.	00 06 19 01
55	2.01	WS WESLEY AND VICTORIA STANDING	MOTHER (OOS) It simply has	00 06 21 19

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SHOT	DUR	VISION	DIALOGUE	INPOINT
56	1.12	WMS PROFILE MOTHER	to be three.	00 06 23 20
57	2.19	MS PROFILE MOTHER WITH MAY IN BG	MOTHER The look of the room would be all wrong with just two lamps.	00 06 25 07
58	2.23	WMS MOTHER	MOTHER I knew it.	00 06 28 01
59	2.21	MCU BASKET PUSHED UP REVEALING CU VICTORIA	MOTHER (OOS) Victoria? Go fetch your father.	00 06 30 24
60	2.13	WMS VICTORIA PUTS DOWN BASKET AND WALKS LEFT		00 06 33 20
61	3.11	WMS MOTHER TURNS TO MAY AS VICTORIA WALKS IN BG	MOTHER Okay, Wesley.	00 06 36 08
62	1.05	WMS WESLEY LOWERS HANDS	down you go.	00 06 39 19

>> SCENE 5. INT DAY VICTORIA'S HOUSE/STAIRS/UPSTAIRS LANDING

63	9.07	HA WS VICTORIA CLIMBS STAIRS TOW CAM THEN TILT UP TO FATHER AND IRISH TRADESMAN	IRISH TRADESMAN (OOS) So we'll put the cat up in the roof. FATHER Have you been drinking? IRISH TRADESMAN No, no, you're not with me. The cat's dead.	00 06 40 24
64	2.15	HA WMS VICTORIA	VICTORIA (OOS) Why on earth would I want a dead cat in my roof?	00 06 50 06
65	1.13	WMS PROFILE FATHER AND IRISH TRADESMAN	IRISH TRADESMAN To keep the witches away.	00 06 52 21
66	2.05	HA MCU PROFILE VICTORIA FROWNS	IRISH TRADESMAN (OOS) Listen to me.	00 06 54 09

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SHOT	DUR	VISION	DIALOGUE	INPOINT
67	2.08	WMS PROFILE FATHER AND IRISH TRADESMAN	IRISH TRADESMAN Every witch has a cat, right?	00 06 56 14
68	4.03	HA MCU PROFILE VICTORIA	FATHER (OOS) Mm-hmm. IRISH TRADESMAN (OOS) So if you put a dead cat up in the roof, they'll not come anywhere near you.	00 06 58 22
69	4.03	WMS PROFILE FATHER AND IRISH TRADESMAN	FATHER Don't you dare. That's the most ridiculous thing I've heard in all my days.	00 07 03 00
70	2.22	HA MCU PROFILE VICTORIA	IRISH TRADESMAN (OOS) Suit yourself. But if you ask me,	00 07 07 03
71	5.21	WMS PROFILE FATHER AND IRISH TRADESMAN	you need all the luck you can get right now.	00 07 10 00
72	2.09	HA MCU PROFILE VICTORIA		00 07 15 21
73	7.23	WMS REV VICTORIA WALKS UP STAIRS TO FATHER	FATHER Ah, Queen Victoria. Have I been summoned? VICTORIA Yes. FATHER Well, we'd best not keep your mother waiting, then. VICTORIA What did that man mean	00 07 18 05
74	4.18	HA MCU VICTORIA TURNS ON STAIRS WITH FATHER AT LEFT	about you needing luck? FATHER Don't listen to him. He's Irish, that's all.	00 07 26 03
75	5.00	HA WMS FATHER AND VICTORIA	FATHER	00 07 30 21

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SHOT	DUR	VISION	DIALOGUE	INPOINT
		ON STAIRS	Talking rubbish. I'm the luckiest man alive, to have a daughter like you.	
>> SCENE 6. INT NIGHT VICTORIA'S HOUSE/PARLOUR				
76	1.01	WMS LEG KICKS OUT UNDER TABLE		00 07 35 21
77	1.20	MCU VICTORIA	MOTHER (OOS) Mrs. March	00 07 36 22
78	2.02	MCU WESLEY	confirmed she'll be attending my	00 07 38 17
79	1.09	MCU VICTORIA LOOKS AROUND	At Home next week.	00 07 40 19
80	3.15	MCU MOTHER WITH VICTORIA AT LEFT	MOTHER That's eight now. Be ten if the Owens	00 07 42 03
81	2.07	MCU VICTORIA	come. Their presence would lend a certain	00 07 45 18
82	1.23	MCU FATHER	distinction. They have, after all,	00 07 48 00
83	2.05	WMS FAMILY AT TABLE	resided in this area longer than anyone	00 07 49 23
84	0.24	MCU PROFILE VICTORIA AND MAY	can remember.	00 07 52 03
85	0.19	WMS LEG KICKS OUT UNDER TABLE		00 07 53 02
86	1.15	MCU WESLEY	MOTHER (OOS) I do hope they feel comfortable,	00 07 53 21
87	1.08	MCU VICTORIA LOOKS AROUND	in such comparatively	00 07 55 11
88	1.20	CU PROFILE VICTORIA AND WMS MOTHER	humble surroundings.	00 07 56 19

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SHOT	DUR	VISION	DIALOGUE	INPOINT
89	3.14	WMS FAMILY AT HOME	MOTHER Their own home being so grand. I've heard	00 07 58 14
90	2.06	CU PROFILE VICTORIA AND WMS MOTHER	there are two delightful daughters. You should make	00 08 02 03
91	2.09	TIGHT MCU VICTORIA	an effort to get to know them. MAY (OOS) I wish we	00 08 04 09
92	4.01	CU PROFILE VICTORIA AND WMS MOTHER	could have chicken every night. MOTHER Well then it wouldn't be very special, would it? And what's	00 08 06 18
93	2.19	CU PROFILE VICTORIA THEN PAN LEFT TO FATHER	more special than moving into a brand new home?	00 08 10 19
94	3.18	CU PROFILE VICTORIA AND WMS MOTHER	MOTHER Well perhaps it being actually finished.	00 08 13 13
95	3.21	TIGHT MCU VICTORIA LOOKS AROUND	MOTHER (OOS) Victoria, why have you not eaten your chicken? VICTORIA It's all red	00 08 17 06
96	2.14	HA WMS CHICKEN ON PLATE BELOW	on the bone there. MOTHER (OOS) Don't be ridiculous, child.	00 08 21 02
97	1.13	MCU MOTHER	MOTHER Eat up.	00 08 23 16
98	1.21	MCU VICTORIA	VICTORIA I'm not hungry.	00 08 25 04

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SHOT	DUR	VISION	DIALOGUE	INPOINT
99	3.23	MCU WESLEY	WESLEY It's because she's scared. She's scared of everything, even those dumb old Owen	00 08 27 00
100	2.05	MCU VICTORIA	girls. VICTORIA That's not true – MOTHER (OOS) Well I won't have good	00 08 30 23
101	0.15	MCU MOTHER	food going to waste.	00 08 33 03
102	0.14	MCU VICTORIA AS WESLEY STANDS IN FG	WESLEY I'll	00 08 33 18
103	0.09	HA WMS HAND GRABS PLATE	eat it!	00 08 34 07
104	2.02	MONTAGE FAST EDITS VICTORIA ACCIDENTALLY THROWS FOOD OVER HEAD	MOTHER (OOS) Victoria!	00 08 34 16
105	1.16	WMS PROFILE VICTORIA AND MAY	MOTHER (OOS) Victoria, sit down!	00 08 36 18
106	2.04	MCU WESLEY LAUGHS	MOTHER (OOS) Wesley, where are your manners?	00 08 38 09
107	2.01	TIGHT MCU PROFILE MAY GIGGLES	MOTHER (OOS) May, stop it!	00 08 40 13
108	1.14	WMS MOTHER WITH MCU PROFILE VICTORIA IN FG	MOTHER Stop it at once!	00 08 42 14
109	2.15	MCU FATHER	MOTHER (OOS) Arthur, say something! Shhhh!	00 08 44 03

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SHOT	DUR	VISION	DIALOGUE	INPOINT
110	0.21	WMS MOTHER FLAPS NAPKIN	MOTHER Shhhh!	00 08 46 18
111	1.09	MCU PROFILE VICTORIA AND MAY GIGGLE		00 08 47 14
112	2.14	WMS MOTHER STANDS AND WALKS TO WALL NEAR STAIRS		00 08 48 23
113	2.16	WS FAMILY AT TABLE		00 08 51 12
114	4.11	WMS MOTHER AT WALL	MOTHER Well!	00 08 54 03
115	2.05	WMS FAMILY AT TABLE	MOTHER (OOS) That'll be Miss Muller. Fancy getting	00 08 58 14
116	1.09	WMS MOTHER	home at such an hour.	00 09 00 19
117	2.18	WMS FAMILY AT TABLE AS MOTHER RETURNS	VICTORIA What's wrong with that? MOTHER She works!	00 09 02 03
118	3.17	MCU MOTHER SITS AT TABLE	MOTHER She has a job, at the telephone exchange.	00 09 04 21
119	3.04	WMS PROFILE VICTORIA AND MAY	MOTHER (OOS) It's not natural. Isn't that right,	00 09 08 13
120	2.10	MCU MOTHER	Arthur? Arthur!	00 09 11 17
121	3.02	MCU FATHER	FATHER What's that, dear?	00 09 14 02
122	2.15	MCU PROFILE MOTHER	MOTHER	00 09 17 04

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SHOT	DUR	VISION	DIALOGUE	INPOINT
			Miss Muller. I don't approve.	
123	2.07	TIGHT MCU VICTORIA	MOTHER (OOS) I don't approve at all.	00 09 19 19
124	2.13	MCU MOTHER	MOTHER And she's got that cat.	00 09 22 01
125	2.00	TIGHT MCU VICTORIA	FATHER (OOS) Perhaps	00 09 24 14
126	4.07	TIGHT MCU FATHER	she's one of those witches we should be watching out for.	00 09 26 14
127	4.00	TIGHT MCU VICTORIA		00 09 30 21
			<i>MUSIC 4 BEGINS ... 14 SEC</i>	00 09 33 00
>> SCENE 7. EXT DAY VICTORIA'S HOUSE				
128	4.02	MCU PROFILE CAT LOOKS AROUND		00 09 34 21
129	3.11	WMS PROFILE VICTORIA LOOKS PAST CAM		00 09 38 23
130	2.18	MS PROFILE VICTORIA IN FG		00 09 42 09
131	2.19	TILT UP OVER WMS CART MOVING LEFT INTO SHOT		00 09 45 02
			<i>MUSIC 4 ENDS</i>	00 09 46 00
132	1.23	MCU REV VICTORIA IN FG AS CART MOVES THRU SHOT		00 09 47 21
133	2.09	WMS PROFILE HENRY DRIVES CART LEFT	HENRY Whoa.	00 09 49 19

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SHOT	DUR	VISION	DIALOGUE	INPOINT
134	2.15	MCU PROFILE VICTORIA LOOKS PAST CAM	HENRY (OOS) Aunt Minn!	00 09 52 03
135	1.14	LA TILT MCU HENRY	HENRY Do you want a ride?	00 09 54 18
			<i>MUSIC 5 BEGINS ... 1 MIN 02 SEC</i>	00 09 55 00
136	2.07	MS PROFILE VICTORIA LOOKS AROUND	MISS MULLER (OOS) That'd be lovely.	00 09 56 07
137	1.18	WS PROFILE MISS MULLER MOVES RIGHT TO CART		00 09 58 14
138	1.15	MS PROFILE VICTORIA LOOKS AROUND		00 10 00 07
139	8.10	WMS PROFILE MISS MULLER CLIMBS INTO CARRIAGE		00 10 01 22
140	2.14	WMS PROFILE VICTORIA		00 10 10 07
141	4.13	TILT UP OVER WMS REV CARRIAGE AS IT MOVES AWAY		00 10 12 21
142	3.04	WMS VICTORIA STANDS AND RUNS RIGHT		00 10 17 09
143	595.06	TILT UP OVER WS REV VICTORIA RUNNING AFTER CARRIAGE		00 10 20 13
>> SCENE 8. EXT DAY BIG TREE				
144	15.04	MS PROFILE CARRIAGE MOVES LEFT PAST CAM		00 10 15 19
145	1.00	MS PROFILE VICTORIA RUNS LEFT THRU SHOT		00 10 30 23

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SHOT	DUR	VISION	DIALOGUE	INPOINT
146	6.05	WMS REV VICTORIA ENTRS SHOT CHASING CARRIAGE IN BG		00 10 31 23
147	2.24	WMS VICTORIA STOPS RUNNING		00 10 38 03
148	4.16	WS REV VICTORIA STANDS IN FG AS MISS MULLER STEPS DOWN FROM CARRIAGE		00 10 41 02
149	2.11	WMS VICTORIA		00 10 45 18
150	4.06	WS REV VICTORIA IN FG AS MISS MULLER MOVES FROM IRISH TRADESMAN		00 10 48 04
151	3.11	WS VICTORIA RUNS TOW CAM		00 10 52 10
152	2.09	LA TILT MCU IRISH TRADESMAN FOLDS ARMS		00 10 55 21
			<i>MUSIC 5 ENDS</i>	00 10 56 00
153	2.14	WS REV MISS MULLER WALKS TOW BG		00 10 58 05
154	1.14	LA TILT MCU IRISH TRADESMAN LOOKS AROUND		00 11 00 19
155	3.03	WMS VICTORIA ENTERS SHOT TO IRISH TRADESMAN		00 11 02 08
156	3.13	WMS REV MISS MULLER WALKS TOW BG	IRISH TRADESMAN (OOS) Ah, the lovely Minna Muller.	00 11 05 11
157	2.13	MCU VICTORIA	VICTORIA Is she a witch?	00 11 08 24

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SHOT	DUR	VISION	DIALOGUE	INPOINT
158	2.04	MCU IRISH TRADESMAN WITH VICTORIA AT LFRT	IRISH TRADESMAN Well, she's certainly bewitching.	00 11 11 12
159	3.09	MCU VICTORIA	VICTORIA Why aren't you back at the house?	00 11 13 16
160	1.22	MCU PROFILE IRISH TRADESMAN	IRISH TRADESMAN Well you'd have to ask your father that.	00 11 17 00
161	2.02	MCU PROFILE VICTORIA	VICTORIA Is it because you wanted to put a cat in the roof?	00 11 18 22
162	2.22	MCU PROFILE IRISH TRADESMAN	VICTORIA (OOS) Did he sack you? IRISH TRADESMAN Listen,	00 11 20 24
163	2.04	LA TILT MCU PROFILE IRISH TRADESMAN POINTS	I've never been sacked in my life.	00 11 23 21
164	3.12	MCU VICTORIA WITH IRISH TRADESMAN AT RIGHT	IRISH TRADESMAN Don't even be putting that around.	00 11 26 00
165	8.03	MCU IRISH TRADESMAN	IRISH TRADESMAN I've got a little girl like you, which is why I can't be working for someone who can't pay me.	00 11 29 12
166	4.00	MCU VICTORIA WITH IRISH TRADESMAN AT RIGHT		00 11 37 15
167	1.00	MCU PROFILE IRISH TRADESMAN TIPS HAT		00 11 41 15
168	9.07	MCU VICTORIA LOOKS AROUND AS IRISH TRADESMAN EXITS SHOT		00 11 42 15

>> SCENE 9. INT DAY VICTORIA'S HOUSE/KITCHEN

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SHOT	DUR	VISION	DIALOGUE	INPOINT
169	9.13	WS VICTORIA ENTERS HOUSE AND WALKS UP STEPS TO KITCHEN		00 11 51 22
170	2.16	HA WMS LID REMOVED FROM POT TO REVEAL STEW INSIDE		00 12 01 10
171	5.03	WMS PROFILE VICTORIA TURNS	MOTHER (OOS) I can't have people coming in here with one lamp! One lamp in this room!	00 12 04 01
>> SCENE 10. INT DAY VICTORIA'S HOUSE/PARLOUR				
172	3.03	WMS PROFILE MOTHER AND FT	MOTHER Arthur, I can't believe you'd	00 12 09 04
173	3.03	MS PROFILE VICTORIA WITH MOTHER AND FT IN BG	say such a thing! I'm not asking for much!	00 12 12 07
174	2.16	WMS VICTORIA		00 12 15 10
>> SCENE 11. EXT NIGHT VICTORIA'S HOUSE				
175	5.13	LA TILT WMS CLOUDS MOVE ACROSS FULL MOON	MUSIC 6 BEGINS ... 1 MIN 02 SEC	00 12 18 01
>> SCENE 12. INT NIGHT VICTORIA'S HOUSE/BEDROOM/HALLWAY				
176	10.10	WMS PROFILE WESLEY IN BED THEN TILT DOWN TO MAY AND VICTORIA IN FG		00 12 23 14
177	7.05	WMS VICTORIA EXITS BEDROOM AND MOVES ALONG LANDING		00 12 33 24
178	25.10	LA TILT WMS PROFILE VICTORIA LEANS TO LISTEN AT WALL	MISS MULLER (IN GERMAN OOS) Meine kleine katze, wieso bist david noch auf so spat in der Nacht? Suchst Du eine Maus ...	00 12 41 04

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SHOT	DUR	VISION	DIALOGUE	INPOINT
179	6.06	WS VICTORIA REENTERS BEDROOM		00 13 06 14
180	1.06	MS REV VICTORIA WALKS TO MAY IN BED	VICTORIA May.	00 13 12 20
181	1.13	WMS REV VICTORIA WAKES MAY	VICTORIA Wake up. Wake up.	00 13 14 01
182	1.20	WMS MAY IN BED	VICTORIA (OOS) Wesley, come on.	00 13 15 14
183	5.20	WMS VICTORIA WAKES WESLEY	VICTORIA Get up. Come on, May. Come on.	00 13 17 09
			<i>MUSIC 6 ENDS</i>	00 13 20 00
184	3.00	MCU VICTORIA	VICTORIA I'm a witch.	00 13 23 04
185	1.08	MCU WESLEY	WESLEY You're what?	00 13 26 04
186	1.01	MS PROFILE MAY	MAY A witch?	00 13 27 12
187	1.03	MCU WESLEY	WESLEY Prove it.	00 13 28 13
188	2.05	MCU VICTORIA	VICTORIA I can see the future.	00 13 29 16
189	4.24	WS VICTORIA WALKS TOW CAM FROM WESLEY AND MAY	VICTORIA I predict	00 13 31 21
190	2.18	MCU REV VICTORIA TURNS	that the dunny can man will drop his load.	00 13 36 20
191	1.07	MCU MAY LAUGHS		00 13 39 13

MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
192	1.06	MCU WESLEY LAUGHS		00 13 40 20
>> SCENE 13. INT DAY VICTORIA'S HOUSE/BEDROOM				
193	8.08	PAN RIGHT OVER MCU PROFILE WESLEY AND MAY AT WINDOW THEN TILT UP TO VICTORIA		00 13 42 01
194	1.18	WMS STANDS FROM MAY AND VICTORIA	WESLEY It's him!	00 13 50 09
>> SCENE 14. EXT DAY VICTORIA'S HOUSE/BACKYARD				
195	7.02	WS WESLEY, MAY AND VICTORIA RUN FROM HOUSE AND RUN THEN VICTORIA PULLS UP IN FG	MUSIC 7 BEGINS ... 1 MIN 38 SEC	00 13 52 02 00 13 54 00
196	2.17	WMS COCKATOO		00 13 59 04
197	1.20	CU PROFILE VICTORIA EXITS LEFT		00 14 01 21
198	6.14	LA TILT WMS COCKATOO CARRIED LEFT PAST CAM		00 14 03 16
199	4.02	WMS MAN ON CART ENTERS SHOT TOW CAM WITH COCKATOO INTO FG		00 14 10 05
200	7.07	WS MAN PULLS UP ON CART THEN CLIMBS DOWN	MAN Whoa.	00 14 14 07
201	4.07	WMS COCKATOO ON FENCE AS MAN PICKS UP PAIL		00 14 21 14
202	3.09	WMS MAY, WESLEY AND VICTORIA INTO SHOT AT FENCE		00 14 25 21

MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
203	3.05	WMS PROFILE MAN CARRIES PAIL TO CART		00 14 29 05
204	1.03	MCU VICTORIA HOLDS OUT FOOD TO COCKATOO		00 14 32 10
205	0.18	LA TILT WMS MAN HOLDS PAIL UP		00 14 33 13
206	0.12	LA TILT WMS COCKATOO FLAPS WINGS		00 14 34 06
207	2.12	WMS MAN TIPS PAIL OVER HIMSELF	MAN Ohh!	00 14 34 18
208	2.17	TIGHT MCU WESLEY AND VICTORIA	MAN (OOS) Flipping frogs and toads!	00 14 37 05
208	4.02	CU PROFILE VICTORIA	VICTORIA I predict that we will have chicken soup for lunch.	00 14 39 22

>> SCENE 15. INT DAY VICTORIA'S HOUSE/PARLOUR

210	1.18	MS PROFILE VICTORIA AND MAY AT TABLE	MOTHER (OOS) Would you like some soup,	00 14 43 24
211	1.13	WMS MOTHER SERVES SOUP WITH VICTORIA AND OTHERS NEARBY	Wesley? It's chicken.	00 14 45 17
212	2.00	WMS WESLEY GAPES	MOTHER (OOS) Your favourite.	00 14 47 05
213	3.01	WMS PROFILE VICTORIA AND MAY WITH MOTHER IN BETWEEN	VICTORIA (OOS) I predict	00 14 49 05

MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
>> SCENE 16. INT DAY VICTORIA'S HOUSE/STAIRS				
214	2.02	LA TILT MCU VICTORIA	that	00 14 52 06
215	3.10	WMS MAY, WESLEY AND VICTORIA ON STAIRS	that Father will not say a word at dinner.	00 14 54 08
216	3.08	WMS PROFILE MAY, WESLEY AND VICTORIA ON STAIRS	MOTHER (OOS) The Owens have not yet	00 14 57 18
>> SCENE 17. INT NIGHT VICTORIA'S HOUSE/PARLOUR				
217	1.18	HA WMS FAMILY AT TABLE	responded to my invitation.	00 15 01 01
218	16.19	MCU PROFILE WESLEY THEN TRACK LEFT OVER MOTHER TO MS PROFILE VICTORIA AND MAY	MOTHER I suppose they could be forgiven, for thinking with the state of the front door, that there is no home for the At Home. Perhaps I'll hear from them tomorrow. I just pray we have at least the correct number of chairs should they do us the honour of our presence.	00 15 02 19
>> SCENE 18. INT NIGHT VICTORIA'S HOUSE/STAIRS/PARENTS' BEDROOM				
219	17.11	WS REV WESLEY AND MAY RUN UP STAIRS THEN VICTORIA RUNS UP AND STOPS	MOTHER (OOS) I must know how long it will be.	00 15 19 13
			FATHER (OOS) Yes, yes, yes, I'm working as hard as I can, Mary.	
		VICTORIA WALKS TOW CAM IN FG	MOTHER (OOS) I don't want you working at all. It's beneath you. You simply need men to finish the job.	
			MUSIC 7 ENDS	00 15 32 00
220	4.01	WMS REV VICTORIA TURNS	FATHER (OOS) There's no money for that. I have to finish the job myself.	00 15 36 24
			MOTHER (OOS) How am I meant to make an impression	

MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
221	5.01	MCU PROFILE MOTHER EXITS SHOT REVEALING MCU FATHER IN MIRROR	when this is how you behave? FATHER You would prefer I sell the house?	00 15 41 00
222	10.18	MCU VICTORIA TURNS AND RUNS TOW BG THEN ENTERS BEDROOM		00 15 46 01
>> SCENE 19. INT NIGHT VICTORIA'S HOUSE/BEDROOM				
223	2.02	WMS MAY	MAY But I don't want to leave!	00 15 56 19
224	1.20	MCU VICTORIA WITH WESLEY IN BG	VICTORIA We won't have to leave. MAY (OOS) But you just said –	00 15 58 21
225	4.19	WMS MAY AND VICTORIA WITH WESLEY AT RIGHT	VICTORIA We won't have to leave, not after my spell. Now this is what we have to do. MUSIC 8 BEGINS ... 1 MIN 49 SEC	00 16 00 16 00 16 01 00
226	1.10	MCU VICTORIA WITH WESLEY IN BG	VICTORIA We have to collect	00 16 05 10
227	2.16	MCU WESLEY GLANCES LEFT	all these things. Like ingredients for chicken soup.	00 16 06 20
228	4.01	WMS MAY	VICTORIA (OOS) You know, the carrots, the chicken bones, the potatoes.	00 16 09 11
229	5.18	WMS MAY AND VICTORIA ON BED WITH WESLEY AT RIGHT	VICTORIA Except the house is like a cauldron, and we put all the ingredients in to make a spell.	00 16 13 12
230	2.05	MCU WESLEY	WESLEY	00 16 19 05

MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
			Where are we going to put the chicken bones?	
231	3.13	MCU VICTORIA WITH WESLEY IN BG	VICTORIA No, we collect all these ... different things.	00 16 21 10
232	1.04	MCU MAY LOOKS AROUND		00 16 24 23
233	1.03	MCU WESLEY		00 16 26 02
234	1.02	MCU VICTORIA HOLDS UP FEATHER	VICTORIA Like this.	00 16 27 05
235	1.10	MCU MAY	VICTORIA (OOS) By themselves	00 16 28 07
236	7.09	MCU VICTORIA WITH WESLEY IN BG	they're not magic. But once we hide them in the house, once they're all together, I can put a spell on them so that we	00 16 29 17
237	1.22	MCU MAY	stay here forever. MAY What do you need?	00 16 37 01
238	3.04	MCU VICTORIA WITH WESLEY IN BG	VICTORIA Three rocks from the creek.	00 16 38 23
>> SCENE 20. EXT DAY CREEK				
239	5.00	WMS PROFILE MAY PICKS UP STONE THEN TILT UP TO VICTORIA TAKING		00 16 42 02
240	1.24	ELEVATED WMLS MAY, VICTORIA AND WESLEY IN CREEK	MAY Tied	00 16 47 02
241	2.00	MCU PROFILE MAY	with your boot lace.	00 16 49 01

MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
			WESLEY (OOS) What?	
242	1.22	MCU PROFILE WESLEY	WESLEY That's not fair!	00 16 51 01
243	2.23	MS PROFILE STONES IN HANDS THEN TILT UP TO VICTORIA		00 16 52 23
244	2.08	WS ABORIGINAL WOMAN AND GIRL IN BG WITH VICTORIA STANDING IN FG		00 16 55 21
245	2.10	MCU PROFILE ABORIGINAL GIRL STARES PAST CAM		00 16 58 04
>> SCENE 21. INT NIGHT VICTORIA'S HOUSE/BEDROOM				
246	2.01	MCU VICTORIA WITH WESLEY IN BG	VICTORIA That cod liver oil.	00 17 00 14
247	1.20	MCU MAY	VICTORIA (OOS) Eww! MAY Eww!	00 17 02 15
>> SCENE 22. INT DAY VICTORIA'S HOUSE/KITCHEN/PARLOUR				
248	4.16	LA TILT WS BOTTLE TAKEN FROM SHELF THEN TILT DOWN TO VICTORIA PLACING IN POCKET		00 17 04 10
249	2.14	TRACK TOW WMS REV WESLEY AND MAY JUGGLING FOR MOTHER WITH VICTORIA IN BG		00 17 09 01
>> SCENE 23. INT NIGHT VICTORIA'S HOUSE/BEDROOM				
250	1.15	MCU VICTORIA WITH WESLEY	VICTORIA	00 17 11 15

MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
		IN BG	The centennial biscuit	
251	1.05	MCU MAY LOOKS UP	tin.	00 17 13 05
			MAY & WESLEY Yum!	
252	0.22	MCU WESLEY LICKS LIPS		00 17 14 10
>> SCENE 24. INT DAY VICTORIA'S HOUSE/KITCHEN/PARLOUR				
253	1.00	WMS MOTHER TIES VICTORIA'S HAIR IN FG AS MAY JUMPS ONTO WESLEY'S BACK IN BG		00 17 15 07
254	3.10	WMS REV MAY TAKES BISCUIT TIN FROM SHELF WITH WESLEY AT RIGHT		00 17 16 07
255	1.22	WMS MOTHER LOOKS AROUND		00 17 19 17
256	1.18	WMS MAY AND WESLEY		00 17 21 14
>> SCENE 25. INT NIGHT VICTORIA'S HOUSE/BEDROOM				
257	1.15	MCU VICTORIA	VICTORIA The china egg from the	00 17 23 07
258	2.05	MCU WESLEY MAKES CHICKEN NOISES	hen house.	00 17 24 22
>> SCENE 26. EXT DAY CHICKEN COOP				
259	1.22	WMS REV WESLEY AND VICTORIA INSIDE COOP		00 17 27 02
260	3.07	WMS PROFILE WESLEY PICKS UP EGG		00 17 28 24

MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
261	1.11	WMS WESLEY THROWS EGG TO MAY		00 17 32 06
262	1.04	WMS WESLEY FIRES SLINGSHOT WITH MAY AND VICTORIA IN BG		00 17 33 17
263	2.01	WMS MAY AND VICTORIA WITH CHICKENS IN BG	VICTORIA Your slingshot.	00 17 34 21
264	2.08	WMS REV WESLEY TURNS	WESLEY What?	00 17 36 22

>> SCENE 27. INT DAY VICTORIA'S HOUSE/BEDROOM

265	2.15	WMS ITEMS INTO BOX		00 17 39 05
266	6.07	WMS MAY, VICTORIA AND WESLEY AT SLINGSHOT	WESLEY It's not fair. What are you giving up?	00 17 41 20
267	14.22	MCU PROFILE MAY TAKES BRACELET FROM WRIST THEN TILT UP TO VICTORIA	MUSIC 8 ENDS	00 17 48 02 00 17 50 00
268	7.05	WMS MAY, VICTORIA AND WESLEY AT BOX		00 18 02 24
269	2.23	MCU PROFILE MAY KISSES PENGUIN THEN PLACES IN BOX		00 18 10 04
270	3.04	WMS MAY, VICTORIA AND WESLEY AT BOX	VICTORIA Now we have to hide them one by one.	00 18 13 02
271	2.13	WMS ITEMS TAKEN FROM BOX		00 18 16 06

>> SCENE 28. INT DAY VICTORIA'S HOUSE/STAIRS/LANDING

272	2.16	WMS VICTORIA, MAY AND WESLEY EXIT ROOM TOW CAM	FATHER (OOS) Ahh!	00 18 18 19
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MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
273	6.04	WMS FATHER RUNS DOWN STAIRS THEN STOPS AND TURNS	FATHER My lady. VICTORIA (OOS) Where are you going? FATHER I'm going ... to the bank.	00 18 21 10
274	3.09	LA TILT WMS VICTORIA AND OTHERS WITH FATHER IN FG	FATHER You all stay at home and get ready. VICTORIA For what?	00 18 27 14
275	1.24	MHA WMS FATHER	FATHER For everything in the world to be alright.	00 18 30 23
276	1.09	WMS MAY, VICTORIA AND WESLEY		00 18 32 22
277	2.22	MHA WMS FATHER PULLS HAT ON AND WALKS DOWN STAIRS	MUSIC 9 BEGINS ... 1 MIN 05 SEC	00 18 34 06
278	1.19	WMS MAY, VICTORIA AND WESLEY		00 18 37 03
279	1.02	HA WMS REV FATHER WALKS DOWN STAIRS		00 18 38 22
>> SCENE 29. INT/EXT DAY VICTORIA'S HOUSE/VARIOUS				
280	32.13	MONTAGE EDITS VICTORIA, WESLEY AND MAY HIDE ITEMS IN VARIOUS PART OF HOUSE		00 18 39 24
>> SCENE 30. EXT DAY VICTORIA'S HOUSE/BACK LANE/OWENS' PADDOCK				
281	9.21	WMS MOTHER WALKS LEFT TO CHICKEN COOP AND ENTERS		00 19 12 12

MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
282	2.15	WS REV VICTORIA CLIMBS AT FENCE WITH WESLEY AND MAY NEARBY		00 19 22 08
283	3.23	MCU REV VICTORIA IN FG AS MOTHER WALKS TO HOUSE FROM COOP		00 19 24 23
284	3.20	LA TILT MCU VICTORIA MOVES ARMS AROUND	VICTORIA Hiya	00 19 28 21
285	1.12	MCU PROFILE WESLEY AND MAY	biya posti kaya!	00 19 32 16
286	1.18	MCU REV VICTORIA IN FG WITH BACKYARD IN BG	VICTORIA Mali, bali,	00 19 34 03
287	1.08	WMS WESLEY AND MAY	sky	00 19 35 21
288	3.03	WS ALEXANDRA RUNS TOW CAM	pakali!	00 19 37 04
			<i>MUSIC 9 ENDS</i>	00 19 39 00
			ALEXANDRA What are you doing in my horse paddock?	
289	1.17	LA TILT WMS VICTORIA	VICTORIA Where's your horse?	00 19 40 07
290	1.18	HA WMS ALEXANDRA	ALEXANDRA What were you doing? Just	00 19 41 24
291	1.13	LA TILT WMS VICTORIA	now? WESLEY (OOS) It was a spell.	00 19 43 17
292	1.06	TIGHT MCU WESLEY	WESLEY To make sure we live in our house	00 19 45 05

MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
293	1.18	WMS ALEXANDRA	forever and ever. ALEXANDRA It won't work.	00 19 46 11
294	0.21	WMS WESLEY AND MAY	WESLEY & MAY Yes it will!	00 19 48 04
295	1.19	MCU ALEXANDRA	ALEXANDRA No it won't. There's nothing you	00 19 49 00
296	1.18	LA TILT WMS VICTORIA WAVES ARMS AROUND	can do. VICTORIA Quaff-eye,	00 19 50 19
297	2.13	MCU WESLEY AND MAY	ponzu, liz-hobble! Zeb-quizzle, mog-bop!	00 19 52 12
298	1.09	MCU REV VICTORIA AND WMS ALEXANDRA	VICTORIA Efizzle dee di!	00 19 55 00
299	1.17	WS REV VICTORIA WITH ALEXANDRA NEARBY	VICTORIA Carocious ping quix	00 19 56 09
300	1.00	LA TILT MCU VICTORIA	hong fibliver!	00 19 58 01
301	1.10	MCU ALEXANDRA LAUGHS		00 19 59 01
302	2.06	LA TILT WMS VICTORIA TURNS		00 20 00 11
303	1.12	WMS WESLEY AND MAY	ALEXANDRA (OOS) That's just silly	00 20 02 17
304	2.06	WMS REV VICTORIA JUMPS DOWN TO MAY AND WESLEY THEN TURNS	nonsense.	00 20 04 04

MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
305	1.12	WMS ALEXANDRA DROPS TO GROUND		00 20 06 10
306	2.04	WMS VICTORIA RUNS TO STAIRS AND CLIMBS		00 20 07 22
307	5.00	WS REV VICTORIA RUNS TO ALEXANDRA AS EMMA RUNS FROM BG	<p>ALEXANDRA Emma!</p> <p>EMMA I'm coming! Stay where you are.</p> <p>ALEXANDRA Go away!</p>	00 20 10 01
308	1.17	MS VICTORIA RUNS IN FG WITH ALEXANDRA IN BG	<p>ALEXANDRA Get out of my paddock!</p>	00 20 15 01
308	1.22	WS VICTORIA CLIMBS STEPS IN FG AS EMMA REACHES ALEXANDRA		00 20 16 18
310	3.11	WMS REV VICTORIA, WESLEY AND MAY RUN THRU GATE		00 20 18 15

>> SCENE 31. INT DAY VICTORIA'S HOUSE/STAIRS/LANDING

311	13.08	MHA WMS VICTORIA CLIMBS STAIRS TOW CAM THEN TILT UP TO FATHER LEANING ON WOODEN PLANK		00 20 22 01
312	4.05	HA WMS PROFILE VICTORIA STANDS ON STAIRS		00 20 35 09
313	6.15	WMS PROFILE FATHER CRIES AS HE LEANS ON DOOR		00 20 39 14
314	9.01	HA WMS PROFILE VICTORIA SITS ON STAIRS		00 20 46 04

MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
315	5.24	MCU PROFILE FATHER CRIES WITH HEAD IN HANDS		00 20 55 05
316	6.19	WMS PROFILE FATHER STANDS AND RESUMES WORK ON DOOR		00 21 01 04
317	4.19	HA WMS VICTORIA		00 21 07 23
			MUSIC 10 BEGINS ... 1 MIN 10 SEC	00 21 08 00
>> SCENE 32. EXT NIGHT VICTORIA'S HOUSE				
318	5.10	LA TILT WS FULL MOON		00 21 12 17
>> SCENE 33. INT NIGHT VICTORIA'S HOUSE/BEDROOM				
319	5.06	HA WS WESLEY, MAY AND VICTORIA IN BEDS		00 21 18 02
320	5.00	CU VICTORIA IN BED		00 21 23 08
>> SCENE EXT DAY VICTORIA'S HOUSE/BACKYARD/LANE/OWENS' Paddock				
321	21.22	WMS REV VICTORIA WALKS THRU GATE TO FENCE AT Paddock THEN RIGHT ALONG LANEWAY		00 21 28 08
>> SCENE 34. EXT DAY BIG TREE/OWENS' HOUSE SIDE				
322	3.02	WMS BIG TREE		00 21 50 05
323	5.21	WMS PROFILE VICTORIA WALKS LEFT ALONG SIDE OF HOUSE		00 21 53 07
324	4.08	WS PROFILE MAID CARRIES CHAIR RIGHT		00 21 59 03
325	4.21	MCU PROFILE VICTORIA BACKS		00 22 03 11

MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
		AWAY THEN WALKS LEFT		
326	8.04	CU REV ALEXANDRA IN FG THEN TILT UP TO VICTORIA WALKING TO HER FROM BG	VICTORIA I'm so sorry. I didn't know I could do that. If I did	00 22 08 07
327	2.15	MHA MS REV VICTORIA AND WMS ALEXANDRA AND EMMA	I would have. You have to believe me. I never meant to	00 22 16 11
			<i>MUSIC 10 ENDS</i>	00 22 17 00
328	5.21	WS VICTORIA AND GIRLS WITH HORSE AND CART AT RIGHT	hurt you. ALEXANDRA What are you talking about? VICTORIA Yesterday, in the paddock. ALEXANDRA Are you mad? You never even touched me.	00 22 19 01
329	2.05	LA TILT MCU VICTORIA	VICTORIA But your hand – EMMA (OOS) My sister was	00 22 24 22
330	1.13	MCU EMMA	stung by a bee in the paddock yesterday.	00 22 27 02
331	2.12	LA TILT MCU VICTORIA	VICTORIA Maybe I made that bee sting you. ALEXANDRA (OOS) Did you	00 22 28 15
332	4.03	MS REV VICTORIA AND WMS ALEXANDRA AND EMMA	make our father gamble away all our money last year too? EMMA Alexandra! ALEXANDRA	00 22 31 02

MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
			I don't see	
333	0.21	LA TILT MCU VICTORIA	why it's some big secret.	00 22 35 05
334	1.00	MCU PROFILE ALEXANDRA	ALEXANDRA He should be ashamed.	00 22 36 01
335	0.21	MCU EMMA	ALEXANDRA (OOS) We had to	00 22 37 01
336	1.22	MCU ALEXANDRA	sell our horses and now we have to move.	00 22 37 22
337	9.16	LA TILT MCU VICTORIA TURNS AND EXITS THEN TILT DOWN TO CU PROFILE ALEXANDRA	EMMA (OOS) Alexandra! <i>MUSIC 11 BEGINS ... 40 SEC</i>	00 22 39 19 00 22 42 00
338	10.04	WS VICTORIA RUNS AROUND HOUSE AND THRU GATE THEN LEFT PAST CAM		00 22 49 10
>> SCENE 35. EXT DAY OWENS' HOUSE/LANEWAY				
339	2.13	LA TILT WS VICTORIA RUNS WMS PAST CAM IN LANEWAY		00 22 59 14
>> SCENE 36. INT DAY VICTORIA'S HOUSE/KITCHEN/PARLOUR				
340	6.13	WMS JAM INTO JAR THEN PAN LEFT TO VICTORIA RUNNING UP STAIRS AND PAST MOTHER	MOTHER Victoria, where are your manners?	00 23 02 02
341	5.13	WMS VICTORIA WALKS PAST MAY TO WESLEY ON STAIRS THEN EXITS RIGHT		00 23 08 15
>> SCENE 37. EXT DAY VICTORIA'S HOUSE/FRONT DOOR				
342	3.06	WMS REV FATHER AT FRONT DOOR THEN VICTORIA OPENS	VICTORIA Father,	00 23 14 03

MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
343	0.23	MCU PROFILE VICTORIA	are we moving?	00 23 17 09
344	1.21	WMS PROFILE FATHER CLOSES DOOR	FATHER Why would you think that? VICTORIA (OOS) The Owens	00 23 18 07
345	4.06	WMS PROFILE VICTORIA	are moving, and you don't have any men working for you anymore, and you don't have any money. <i>MUSIC 11 ENDS</i> FATHER (OOS) It might be	00 23 20 03 00 23 21 00
346	5.11	WMS PROFILE VICTORIA AND FATHER	taking a little longer than your Mother would like, but I'm finishing the house, aren't I?	00 23 24 09
347	3.16	MCU PROFILE VICTORIA TURNS TO RAILING		00 23 29 20
348	2.01	WMS REV FATHER AT FRONT DOOR	VICTORIA (OOS) Is this	00 23 33 11
349	1.10	WMS VICTORIA TURNS TO PROFILE	going to be my place forever?	00 23 35 12
350	10.13	WMS REV FATHER TURNS FROM DOOR AND WALKS TO VICTORIA	FATHER Well, it'll always be your place because you've lived here,	00 23 36 22
351	5.13	MCU PROFILE VICTORIA WITH FATHER AT RIGHT	so you'll always be a part of it. Forever.	00 23 47 10
352	2.16	MCU PROFILE FATHER KISSES VICTORIA ON HEAD		00 23 52 23

MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
353	1.23	WMS PROFILE FATHER STRAIGHTENS FROM VICTORIA		00 23 55 14
354	3.12	MCU PROFILE VICTORIA		00 23 57 12
355	7.22	MS REV FATHER ENTERS HOUSE THEN TILT DOWN TO CU PROFILE VICTORIA AT RAILING	MUSIC 12 BEGINS ... 1 MIN 32 SEC	00 24 00 24 00 24 04 00
356	7.08	WS VICTORIA ON PORCH AS CART MOVES THRU SHOT		00 24 08 21
>> SCENE 38. EXT DAY BIG TREE				
357	11.09	TRACK LEFT OVER BIG TREE TO VICTORIA WALKING SLOWLY FROM BG		00 24 16 04
358	6.06	WMS VICTORIA WALKS TOW CAM		00 24 27 13
359	4.08	LA TILT WS ABORIGINAL GIRL SITS IN TREE		00 24 33 19
360	3.05	WMS VICTORIA CONTINUES TOW CAM		00 24 38 02
361	10.02	MS VICTORIA TURNS AND SITS AT TREE ROOTS AND LOOKS UP		00 24 41 07
362	4.15	WMS ALEXANDRA WALKS LEFT		00 24 51 09
363	5.06	WMS PROFILE VICTORIA AT TREE ROOTS AS ALEXANDRA ENTERS AND HOLDS OUT MARBLE		00 24 55 24
364	4.15	MCU PROFILE ALEXANDRA HUGS TREE AND CRIES		00 25 01 05

MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
365	6.04	WMS VICTORIA AT LEFT LOOKS ON AS ALEXANDRA TURNS AND EXITS SHOT		00 25 05 20
366	2.12	TIGHT MCU PROFILE VICTORIA LOOKS DOWN		00 25 11 24
367	2.24	WS MARBLE ON HAND		00 25 14 11
368	1.19	MCU PROFILE VICTORIA LOOKS UP		00 25 17 10
369	10.21	LA WS VICTORIA LOOKS UP AT ABORIGINAL GIRL IN TREE THEN FADE TO BLACK		00 25 19 04
370	60.00	END CREDITS RUN OVER BLACK		00 25 30 00
			<i>MUSIC 13 BEGINS ... 56 SEC</i>	00 25 34 00
			<i>MUSIC 12 ENDS</i>	00 25 36 00
			Directed by JESSICA HOBBS	
			Written by ALICE ADDISON	
			Produced by PENNY CHAPMAN	
			Co-Producer HELEN PANCKHURST	
			Executive Producers BERNADETTE O'MAHONY CARLA DE JONG	
			Script Producer SIMON HOPKINSON	
			Casting Director GREG APPS	

MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
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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
NADIA WHEATLEY

Victoria
ELIZA SAVILLE

Wesley
LOCHI NAZER-HENNINGS

May
ASHLEIGH ROSS

Miss Muller
SUSIE PORTER

Victoria's Father
DAN WYLLIE

Victoria's Mother
HAYLEY McELHINNEY

Irish Tradesman
DAN SPIELMAN

Alexandra Owen
ODESSA YOUNG

Emma Owen
ISABEL WILSON

Aboriginal Girl

MY PLACE

EPISODE 13 – VICTORIA - 1888

SHOT	DUR	VISION	DIALOGUE	INPOINT
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SHAKIRA MAREKA

Dunny Can Man
OWEN BUICK

Henry Muller
GRAEME WARE Jnr

Production Coordinator
ANNA STEEL

Production Secretary
JOE PETTY

Runners
ADAM SIGMORELLI
SAM ZUBRYCKI

Casting/ Copyright Coordinator
JUSTINE LEONG

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

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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

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

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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

Vehicles/ Animal Wrangler
GRAEME WARE Jnr

Costume Buyer/ Coordinator
NATALIE DIVES

Key Standby
DAN OWEN

Costume Assistants
AMANDA ENDERS
CHRISTINA VALIDAKIS

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

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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

KIRSTY SNELL

EPK Director

BRIAN LYE

Director's Attachment

JASMIN TARASIN

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

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SPECTRUM FILMS

HD Post Production
FSM

FSM Producer
PAULINE PIPER

Conform Editor
BEN BROAD

Colourist
TRISTAN LA FONTAINE

Online Editor
HEATHER GALVIN

Sound Facility
ABC

Dialogue Editor
PETER HALL

Sound Effects Editor
OLIVIA MONTEITH

ADR & Foley Recordist
IAN DONATO

Foley Artist
DAVID PERRY

Mixer
MICHOL MARSH

Music Orchestrated
& Arranged by
ROGER MASON

Violin
PHILIP HARTL

Cello
ADRIAN WALLIS

MY PLACE

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Clarinet
GRAHAM JESSE

Music Copyist
ANDREW ROBERTSON

Recording Engineer
ANT SMITH

Music Recorded & Mixed at
COLLYWOOD STUDIOS
SANDCASTLE STUDIOS

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