

**POST
PRODUCTION
SCRIPT**

MY PLACE

EPISODE 7 – 1948 - JEN

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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 1948 JEN <i>TITLE 5 ENDS AT 00 03 14 23</i></p> <p>THEN FADE TO BLACK</p>	MUSIC 1 BEGINS ... 45 SEC	00 02 30 00
>> SCENE 1. EXT DAY BIG TREE/GATEHOUSE/OWEN HOUSE				
2	4.21	<p>FADE UP FROM BLACK TO WS PROFILE JEN SWINGING BACK AND FORTH FROM HUGE OLD TREE</p>	MUSIC 1 ENDS/2 BEGINS ... 57 SEC	00 03 15 00
3	11.15	<p>SLO-MO HA WMS JEN SWINGS TOW AND AWAY FROM CAM</p>	<p>JEN (VOICEOVER) My name's Jen, and this is my place. When I was</p>	00 03 19 21

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			two, my Dad died. It's good having a dead Dad. The government gives you money	
4	3.04	WS JEN LEAPS FROM SWING AND RUNS LEFT	because he got dead fighting in the war.	00 03 31 11
5	4.05	WS REV JEN CLIMBS HUGE OLD TREE	JEN (VOICEOVER) People have to be nice to you all the time.	00 03 34 15
6	3.24	MCU PROFILE JEN CLIMBS INTO SHOT AT TREE	JEN (VOICEOVER) At school, I just get a talking to, instead of the cane.	00 03 38 20
7	4.18	MHA WS PROFILE MAN WALKS TO HOUSE WITH SIGN	JEN (VOICEOVER) And mums and aunties and grandfathers can't run after you as fast as a Dad	00 03 42 19
8	2.09	LA TILT WMS JEN IN TREE	when you've done something wrong.	00 03 47 12
9	3.21	HA MCU REV JEN IN TREE AS MYTHBUSTERS AND JANEY RUN INTO SHOT BELOW	MARGIE Jen! JANEY Come on, we're late!	00 03 49 21
10	1.21	LA TILT WMS PROFILE JEN CLIMBS DOWN FROM SHOT	JEN I'll meet you there.	00 03 53 17

>> SCENE 2. EXT DAY STREET

11	2.00	WS PROFILE JEN RUNS LEFT ALONG STREET		00 03 55 13
12	1.22	WMS PROFILE JEN RUNS LEFT PAST HOUSES		00 03 57 13
13	2.13	WMS PROFILE JEN GRABS BAG FROM RAILING THEN PUSHES GATE OPEN		00 03 59 10

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SHOT	DUR	VISION	DIALOGUE	INPOINT
14	3.06	WS REV JEN RUNS TO FRONT DOOR OF HOUSE AND ENTERS		00 04 01 23
>> SCENE 3. EXT DAY JEN'S HOUSE/BACKYARD				
15	3.07	WS GRANDPA SITS ON BENCH AND LOOKS UP AS JEN EXITS HOUSE TOW CAM		00 04 05 04
16	2.14	WMS REV JEN RUNS TO BRIDIE AT CLOTHES ON LINE	JEN Mum! BRIDIE No such luck.	00 04 08 11
17	7.00	WMS JEN TURNS AS BRIDIE BENDS THRU FG	JEN Aunty Bridie, do you think I could – <i>MUSIC 2 ENDS</i> BRIDIE No. JEN You don't even know what I'm going to say.	00 04 11 00 00 04 12 00
18	4.07	WMS BRIDIE HANGS CLOTH ON LINE	BRIDIE Oh, let's see. There's a new newsreel playing at the pictures, and you spent all your money	00 04 18 00
19	2.17	WMS JEN WITH GRANDPA SITTING IN BG	on ice cream last weekend. JEN Not all my money.	00 04 22 07
20	2.20	WMS BRIDIE AND MS REV JEN AT CLOTHESLINE	BRIDIE Well in my opinion, your mother gives you too	00 04 24 24
21	3.18	MCU JEN	much anyway. Who ever heard of a ten year old who has a room all to herself? Or a	00 04 27 19

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SHOT	DUR	VISION	DIALOGUE	INPOINT
22	2.04	WMS BRIDIE PUSHES CLOTHING ASIDE ON CLOTHESLINE	twenty eight year old who had to share a room with her sister?	00 04 31 12
23	4.12	WMS JEN TURNS TO GRANDPA IN BG	JEN Grandpa?	00 04 33 16
24	1.23	WMS GRANDPA	GRANDPA I just used up all my shrapnel, love.	00 04 38 03
25	3.22	MCUJE TURNS TO BRIDIE AT CLOTHES ON LINE	JEN Where's Mum? BRIDIE She's at work, that's where she is.	00 04 40 01
26	2.03	WMS JEN TURNS AND RUNS	BRIDIE (OOS) Keeping you in ice cream.	00 04 43 23
27	1.12	MCU BRIDIE	BRIDIE Oh no, don't you dare!	00 04 46 01
28	1.00	WMS REV JEN RUNS DOWN SIDE OF HOUSE		00 04 47 13
>> SCENE 4. EXT DAY JEN'S HOUSE				
29	3.16	WS PROFILE KATH WALKS LEFT ALONG STREET AS JEN APPEARS AND RUNS TOW HER		00 04 48 13
30	2.00	WMS PROFILE JEN RUNS RIGHT TO KATH AND HUGS HER	KATH Whoa!	00 04 52 04
31	3.01	WSP R JEN AND KATH HUG	JEN Hi Mum. How was work? KATH Oh, that's quite	00 04 54 04
32	1.07	WMS REV JEN AND WMS KATH	a welcome.	00 04 57 05

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SHOT	DUR	VISION	DIALOGUE	INPOINT
		HUGGING		
33	1.17	HA MCU PROFILE JEN WITH KATH AT RIGHT	JEN I need some money for the pictures.	00 04 58 12
34	2.03	LA TILT ECU REV JEN AND MCU PROFILE KATH	KATH Ah, what's playing?	00 05 00 04
35	4.15	MHA MCU PROFILE JEN WITH KATH AT RIGHT	JEN Abbott and Costello. KATH You've seen that. JEN I know, but it's a new newsreel, about the royal family.	00 05 02 07
36	1.07	ECU REV JEN AND MCU PROFILE KATH		00 05 06 22
37	3.00	WMS PROFILE KATH TAKES OUT PURSE AND HANDS COIN TO JEN		00 05 08 04
38	4.07	HA MCU PROFILE JEN LOOKS UP AT KATH AT RIGHT	JEN What about for lollies? Did the Legacy	00 05 11 04
39	2.02	ECU REV JEN AND MCU KATH	money come yesterday?	00 05 15 11
40	2.06	MCU PROFILE KATH HOLDS UP COIN TO JEN	KATH As long as you're home by five.	00 05 17 13
41	1.21	WMS PROFILE KATH HANDS COIN TO JEN		00 05 19 19
42	1.10	HA MCU PROFILE JEN TAKES COIN FROM KATH		00 05 21 15
43	1.12	WMS PROFILE JEN EXITS FROM	KATH	00 05 23 00

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SHOT	DUR	VISION	DIALOGUE	INPOINT
		KATH	Jen!	
44	3.02	LA TILT WMS KATH THEN PAN RIGHT TO JEN PAUSING THEN RUNNING TOBG	KATH Be home by five. JEN Yes, Mum.	00 05 24 12
45	3.17	WS KATH ON STREET AS JEN RUNS IN BG	KATH Five!	00 05 27 14
>> SCENE 5. INT DAY CINEMA				
46	1.20	WS SMOKE IN DARK CINEMA WITH PROJECTOR LIGHT AT LEFT	<i>MUSIC 3 BEGINS ... 35 SEC</i> NEWSREEL (VOICEOVER) We add our respectful	00 05 31 06
47	6.16	B&W NEWSREEL RUNS ON CINEMA SCREEN	congratulations to those of the empire on the birth of a son to Princess Elizabeth and the Duke of Edinburgh.	00 05 33 01
48	10.03	LA TILT WMS PROFILE WOMAN WALKS RIGHT THEN TILT DOWN TO JEN, MARGIE AND JANEY	NEWSREEL (VOICEOVER) The baby will be baptised Charles Phillip Arthur George, and as the firstborn son of the royal couple, is heir to the British throne. These pictures were	00 05 39 17
49	4.01	B&W NEWSREEL CONTINUES ON SCREEN FEATURING PHILLIP AND ELIZBABETH	taken in the privacy of the palace grounds, following the royal marriage almost one year	00 05 49 20
50	6.22	MCU JEN THEN PAN RIGHT TO JANEY AND MARGIE	ago. And what a wonderful picture the happy couple make. This is indeed a happy time for both the royal family	00 05 53 21
51	2.19	WMS GIRLS CHUCKLE IN DARK CINEMA	and the whole of the British empire.	00 06 00 18
52	1.21	B&W MOVIE TONE NEWSREEL END BOARD THEN SCREEN FX TO		00 06 03 12

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SHOT	DUR	VISION	DIALOGUE	INPOINT
>> SCENE 6. INT DAY CINEMA FOYER				
53	3.01	WMS POSTER CABINET OPENED		00 06 05 08
			<i>MUSIC 3 ENDS</i>	00 06 06 00
54	3.22	WMS JEN AND FRIENDS STEP TOW CAM		00 06 08 09
55	2.21	WMS REV JEN AND FRIENDS WALK TO McPHAIL AT POSTER CABINET	JEN & FRIENDS Mr. McPhail! Mr. McPhail!	00 06 12 06
56	3.24	WMS MARGIE, JEN AND JANEY	JANEY We left our umbrellas inside! MARGIE Our mums will give us a hiding if we don't	00 06 15 02
57	2.21	MCU McPHAIL SIGHS	bring them home.	00 06 19 01
58	3.17	WMS REV JEN AND GIRLS RUN TO POSTER AS McPHAIL ENTERS CINEMA IN BG		00 06 21 22
59	3.04	MCU PROFILE JEN REMOVES POSTER FROM FG WITH JANEY AND MARGIE IN BG	JANEY Come on!	00 06 25 14
60	0.23	WMS REV JEN JUMPS AT POSTER WITH OTHERS IN FG	MARGIE He's coming!	00 06 28 18
61	1.14	MCU PROFILE JEN JUMPS		00 06 29 16
62	0.12	WMS POSTER OF PHILLIP PULLED FROM CABINET		00 06 31 05
63	0.20	WMS JEN TURNS TO JANEY AND MARGIE AS McPHAIL ENTERS		00 06 31 17

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		SHOT		
64	2.02	WMS MARGIE AND JANEY HOLDING UMBRELLAS WITH JEN IN BG	MARGIE & JANEY Found them!	00 06 32 12
65	1.00	WMS McPHAIL LOOKS AS MS REV JEN AND OTHERS TURN IN FG	<i>MUSIC 4 BEGINS ... 30 SEC</i>	00 06 34 14
66	2.03	WMS PROFILE JEN AND OTHERS EXIT LEFT FROM McPHAIL		00 06 35 14
67	3.02	WMS REV JEN AND OTHERS EXIT CINEMA		00 06 37 17
>> SCENE 7. EXT DAY BIG TREE/GATEHOUSE/OWEN HOUSE				
68	3.10	WS PROFILE JANEY, MARGIE AND JEN RUN LEFT PAST TREE		00 06 40 19
69	2.05	WS REV JEN AND OTHERS RUN TOW HOUSE IN BG		00 06 44 04
70	4.17	WMS REV MARGIE RUNS TOW BG IN YARD		00 06 46 09
71	1.13	WMS JANEY AND OTHERS RUN THRU BUSHES TOW CAM		00 06 51 01
72	1.24	WMS REV JEN RUNS THRU BUSHES BEHIND OTHERS		00 06 52 14
73	3.09	WMS JANEY AND MARGIE EXIT IN FG LEAVING JEN IN MS		00 06 54 13
74	2.17	WMS REV JEN WALKS TOW NOTICE	JEN Demolition Notice.	00 06 57 22

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75	2.22	WMS PROFILE JEN AT SIGN	JEN 10th of December, 1948.	00 07 00 14
76	1.05	MCU REV JEN PULLS NOTICE FROM BOARD AND EXITS SHOT	<i>MUSIC 4 ENDS</i>	00 07 03 11
77	1.18	WMS REV JEN RUNS THRU GATE IN BG		00 07 04 16
>> SCENE 8. EXT DAY OWEN HOUSE				
78	2.08	WMS EXT VIEW HOUSE		00 07 06 09
>> SCENE 9. INT DAY OWEN HOUSE				
79	5.03	WMS REV JEN TAKES TIN FROM CHIMNEY AND BLOWS SOOT OFF THEN SCREEN FX TO	<i>MUSIC 5 BEGINS ... 29 SEC</i>	00 07 08 17 00 07 10 00
80	1.24	LA TILT WMS ZOOM IN ON MOVIE POSTER		00 07 13 20
81	1.17	HA ZOOM IN ON COWBOY POSTER		00 07 15 19
82	1.10	HA ZOOM IN ON MOVIE POSTER		00 07 17 11
83	4.03	CU REV JEN PULLS PHILLIP POSTER INTO SHOT	JEN (OOS) He looks exactly	00 07 18 21
84	2.22	LA TILT WMS JEN AND OTHERS ON FLOOR AT POSTERS	like my Dad. He has medals too, just like the Prince.	00 07 22 24
85	2.14	HA MCU REV JEN TOUCHES POSTER	JEN (OOS) And his hair is the same. Definitely.	00 07 25 21
86	2.16	MCU PROFILE JANEY, JEN AND MARGIE	MARGIE Wow. My dad's hair isn't real.	00 07 28 10

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87	3.15	WMS JANEY, JEN AND MARGIE	JANEY Hair is important. JEN He has to be handsome.	00 07 31 01
88	2.03	MCU JANEY AND JEN	JANEY & JEN Definitely.	00 07 34 16
89	1.12	MCU PROFILE MARGIE	MARGIE And nice.	00 07 36 19
90	5.13	LA TILT MCU JANEY, JEN AND MARGIE	<i>MUSIC 5 ENDS</i> JEN Nice? Clark Gable in Gone With The Wind wasn't nice. JANEY Yeah.	00 07 38 06
91	2.17	TIGHT MCU MARGIE WITH JEN AT LEFT	MARGIE But your father was nice,	00 07 43 19
92	3.03	MCU JANEY AND JEN WITH MARGIE AT RIGHT	wasn't he? JEN I don't know. I don't remember,	00 07 46 11
93	4.24	WMS JANEY, JEN AND MARGIE	because he died in the war when I was little. Nice is nice,	00 07 49 14
94	2.19	MCU JEN	but not important. But handsome is.	00 07 54 13
95	1.22	MCU JANEY AND JEN WITH MARGIE AT RIGHT	JEN Definitely. JANEY Definitely.	00 07 57 07

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96	1.13	TIGHT MCU PROFILE MARGIE WITH JEN IN FG	MARGIE Definitely.	00 07 59 04
97	4.02	MCU JANEY AND JEN WITH MARGIE AT RIGHT	JEN I've gotta	00 08 00 17
98	1.08	TIGHT MCU MARGIE AS JEN STANDS	go. See you tomorrow.	00 08 04 19
99	2.19	LA TILT WS JEN STANDS AND EXITS FROM JANEY AND MARGIE	<i>MUSIC 6 BEGINS ... 29 SEC</i> MARGIE Bye! JEN See ya.	00 08 06 02

>> SCENE 10. EXT DAY OWEN HOUSE/BIG TREE

100	1.15	WMS JEN RUNS TOW CAM WITH BAG		00 08 08 21
101	4.21	WMS JEN RUNS THRU BUSHES THEN TOW CAM ALONG SIDE OF HOUSE		00 08 10 11
102	2.07	WMS PROFILE JEN RUNS RIGHT		00 08 15 07
103	1.16	WMS JEN RUNS TOW CAM		00 08 17 14

>> SCENE 11. EXT DAY O'SULLIVAN'S SHOP

104	3.00	WS PROFILE JEN RUNS RIGHT TO SHOP AND TURNS AT DOORWAY		00 08 19 05
105	2.20	WS REV JEN RUNS INTO SHOP		00 08 22 05

>> SCENE 12. EXT DAY STREET

106	2.15	WMS PROFILE JEN WALKS LEFT		00 08 25 00
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		WITH BAG		
107	2.01	MCU REV JEN WALKS ALONG STREET WITH BOY WALKING IN BG		00 08 27 15
108	2.05	POV FROM CAR AS JEN STOPS ON STREET		00 08 29 16
109	6.12	WMS JEN WALKS UP STEPS TO MISS MILLER	MISS MILLER (OOS) Smart, isn't it?	00 08 31 21
			<i>MUSIC 6 ENDS</i>	00 08 35 00
110	7.02	WMS MISS MILLER AND JEN AT RAILING WITH BAG	MISS MILLER Well, what's going on down the road? JEN You're lucky I got to the shop in time.	00 08 38 08
111	4.04	MCU PROFILE MISS MILLER AND JEN	JEN The canal had flooded and all the eggs escaped from their cartons.	00 08 45 10
112	5.09	MCU REV MISS MILLER AND MS JEN	JEN So I had to belly flop from street to street chasing them up. MISS MILLER And did you have to balance the biscuits on your head?	00 08 49 14
113	3.16	WMS PROFILE MISS MILLER AND JEN	MISS MILLER What about the fish? Were they gobbling up	00 08 54 23
114	15.04	MCU PROFILE MISS MILLER REACHES INTO BAG AND HOLDS OUT TO JEN	the soap? So what else have you been doing today? JEN We went to the pictures, then ... then we went to the clubhouse for a while. But we're going to have to find a new one soon.	00 08 58 14

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115	3.05	MCU PROFILE MISS MILLER WITH JEN AT RIGHT	JEN (OOS) They're going to knock ours down. MISS MILLER What, the big house	00 09 13 18
116	4.24	MCU REV MISS MILLER AND MCU JEN	by the tree? JEN A man put up a notice today.	00 09 16 23
117	4.10	WOMAN SPR MISS MILLER UNFOLDS NOTICE WITH JEN AT RIGHT	<i>MUSIC 7 BEGINS ... 46 SEC</i>	00 09 21 22 00 09 23 00
118	3.23	MCU MISS MILLER LOOKS UP	MISS MILLER Bloody vandals.	00 09 26 07
119	3.15	MCU PROFILE MISS MILLER WITH JEN TURNING AT RIGHT	JEN I've gotta go. My Mum's gonna kill me!	00 09 30 05
120	5.17	WMS JEN RUNS DOWN STEPS THEN WALKS TOW CAM		00 09 33 20
121	2.13	TRACK TOW SHINY CAR AT KERB		00 09 39 12
122	1.16	POV FROM CAR AS JEN WALKS TO IT		00 09 42 00
123	4.04	MCU PROFILE JEN WALKS LEFT AT CAR		00 09 43 16
124	2.24	POV FROM CAR TO JEN AT DRIVER'S WINDOW		00 09 47 20
125	11.13	WMS PROFILE JEN WALKS AROUND BACK OF CAR THEN RUNS UP STEPS AND ENTERS	JEN Mum,	00 09 50 19

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SHOT	DUR	VISION	DIALOGUE	INPOINT
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HOUSE

>> SCENE 13. INT DAY JEN'S HOUSE

126	5.18	WMS REV JEN ENTERS HOUSE AND RUNS TO KATH THEN WAL ENTERS SHOT	you're never going to guess what's outside! KATH Jennifer Josephine, what time do you call this? WAL I make it a freckle past a hair.	00 10 02 07
127	3.12	MCU JEN LAUGHS AS KATH HOLDS HER CHIN	MUSIC 7 ENDS KATH (OOS) Well, she's never late	00 10 08 00
128	4.12	WMS WAL AND KATH AND MCU REV JEN	for the pictures. WAL Oh, too right. If you miss the newsreel, that's the best bit.	00 10 11 12
129	2.17	MCU JEN	JEN Mum doesn't go to the pictures.	00 10 15 24
130	4.02	WMS WAL AND KATH AND MCU REV JEN	KATH Jen, this is my friend Wal. WAL Do you want to check out the car?	00 10 18 16
131	2.17	MCUJE TURNS AND EXITS WITH WAL FOLLOWING	JEN Yes please.	00 10 22 18

>> SCENE 14. EXT DAY JEN'S HOUSE/WAL'S CAR

132	2.01	WS PROFILE KATH STANDS AT CAR	WAL (OOS) She goes like a rocket.	00 10 25 10
133	2.24	MS REV KATH AND WMS PROFILE JEN AND WAL IN CAR	WAL You can wind it up to 80 miles an hour.	00 10 27 11

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134	0.22	WMS KATH LAUGHS		00 10 30 10
135	2.08	MCU JEN IN CAR PRETENDING TO DRIVE		00 10 31 07
136	3.06	LA TILT MCU PROFILE JEN IN CAR AS KATH WALKS TO HER	KATH Okay miss, tour's over.	00 10 33 15
137	1.12	WMS PROFILE JEN EXITS CAR TO KATH		00 10 36 21
138	7.21	MCU PROFILE JEN EXITS CAR TO KATH	KATH Now Aunt Bridie's going to be cooking your tea tonight.	00 10 38 08
		KATH KISSES JEN THEN EXITS SHOT	JEN Why? Can't you? She always burns the sausages.	
139	5.15	MS REV JEN CLOSES DOOR AS KATH SITS INTO CAR	KATH I'm not going to be here. Wal's taking me out to eat. In the city.	00 10 46 04
140	1.08	LA TILT MCU JEN LOOKS AROUND		00 10 51 19
141	5.15	MCU PROFILE JEN THEN TILT UP TO WAL WALKING TO HER AND OPENING CAR DOOR	WAL Great to meet you, Jen.	00 10 53 02
142	1.10	MS REV JEN AND WMS PROFILE WAL AND KATH	KATH I'll be home in time to tuck you in.	00 10 58 17
143	4.17	LA TILT MCU PROFILE WAL IN CAR WITH JEN IN BG		00 11 00 02
			<i>MUSIC 8 BEGINS ... 27 SEC</i>	00 11 01 00
144	2.05	WMS REV JEN IN FG WITH WAL AND KATH IN BG		00 11 04 19

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145	2.10	WS PROFILE JEN AT LEFT AS WAL AND KATH EXIT IN CAR		00 11 06 24
146	5.19	MCU PROFILE JEN TURNS TOW CAM		00 11 09 09
>> SCENE 15. INT DAY JEN'S HOUSE/KITCHEN				
147	4.17	MCU BRIDIE IN FG WITH JEN SITTING AT TABLE IN MS	BRIDIE Pa! Apparently Mancini's got a menu that's seven	00 11 15 03
148	6.09	MCU JEN	pages long. Two whole pages of dessert. I wonder if they	00 11 19 20
149	1.05	WMS GRANDPA SITS AT TABLE	have bombe Alaska.	00 11 26 04
150	1.03	MHA WMS SMOKING PAN ONTO TABLE	<i>MUSIC & ENDS</i>	00 11 27 09
151	2.20	MCU GRANDPA LOOKS AROUND	GRANDPA Looks like a bomb went off in	00 11 28 12
152	2.09	MCU JEN SMILES	the stove. BRIDIE (OOS) Who wants tea?	00 11 31 07
153	1.16	MHA WS BURNT SAUSAGES IN PAN	GRANDPA (OOS) Thanks very much.	00 11 33 16
>> SCENE 16. INT NIGHT JEN'S HOUSE/BEDROOM				
154	3.20	MS REV JEN PULLS NIGHTIE OVER HEAD		00 11 35 07
155	3.17	WMS REV JEN RUNS DOWN STAIRS PULLING NIGHTIE OVER HEAD		00 11 39 02

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>> SCENE 17. INT NIGHT JEN'S HOUSE/KATH'S ROOM

156	11.18	WMLS JEN RUNS DOWN STAIRS THEN ENTERS ROOM TO RADIO AS CAM PULLS BACK TO INCLUDE BRIDIE IN FG WITH FACE MASK ON	WIRELESS (OOS) Well, can you tell me whether she's made a reservation? She hasn't? No reservation? Thank you.	00 11 42 19
157	2.22	TRACK AROUND WMS PROFILE BRIDIE ON BED WEARING FACE MASK	WIRELESS (OOS) She's not there.	00 11 54 12
158	8.03	WMS JEN MOVES LEFT TO CURTAINS	WIRELESS (OOS) She hasn't made a reservation. So she was lying to Phil.	00 11 57 09
159	4.17	MCU JEN PULLS BACK CURTAIN AND PEERS DOWN		00 12 05 12
160	3.17	HA WMS WAL AND KATH KISS AT CAR	KATH Thank you. WAL Thank you.	00 12 10 04
161	1.14	MCU JEN GASPS AND EXITS SHOT	KATH (OOS) Goodnight.	00 12 13 21
162	7.02	WMS PROFILE JEN RUNS OUT OF ROOM THEN PAN RIGHT TO MCU PROFILE BRIDIE SWITCHING RADIO OFF	WIRELESS (OOS) ... in the next chapter of When a Girl Marries. Dedicated to those who are in love –	00 12 15 10

>> SCENE 18. INT NIGHT JEN'S HOUSE/BEDROOM

163	2.24	WS JEN RUNS UP STAIRS AND JUMPS INTO BED		00 12 22 12
164	1.02	WMS JEN CLIMBS INTO BED		00 12 25 11

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165	2.15	HA WMS PROFILE JEN IN BED		00 12 26 13
>> SCENE 19. EXT NIGHT JEN'S HOUSE - INTERCUT				
166	2.04	HA WS PROFILE CAR EXITS LEFT ON DARK STREET		00 12 29 03
167	2.07	LA TILT WMS BALCONY		00 12 31 07
168	18.16	MCU JEN WITH KATH BEHIND STROKING HER HAIR	<p>KATH You've got your father's hair, you know that?</p> <p>JEN Yes.</p> <p>KATH You know, I'll always love your father, Jen. Whatever happens, hmm?</p> <p>JEN Did you rub off your lipstick?</p>	00 12 33 14
169	4.01	LA TILT MCU KATH SMILES	<p>KATH Night, missy.</p>	00 12 52 05
170	7.02	WMS KATH KISSES JEN AND EXITS SHOT	<p>JEN Who's this Wal, anyway?</p>	00 12 56 06
171	11.09	LA TILT WMS PROFILE KATH	<p>KATH Well, ah, he's been coming into the pub for about a year. He'd only</p>	00 13 03 08
172	5.05	MCU JEN	<p>ever order one beer, because he hates the taste.</p>	00 13 14 17
173	2.22	LA TILT WMS KATH TURNS	<p>KATH He's nice, isn't he?</p>	00 13 19 22
174	2.22	MCU JEN TURNS		00 13 22 19
175	6.10	MS PROFILE JEN LAYS ON		00 13 25 16

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT	DUR	VISION	DIALOGUE	INPOINT
		PILLOW		
			MUSIC 9 BEGINS ... 55 SEC	00 13 26 00
>> SCENE 20. EXT DAY PARK				
176	3.00	HA WS JEN AND KATH ON PILLOW AS WAL RUNS TO THEM FROM BG	WAL Hey! Hello!	00 13 32 01
			KATH Hello there.	
177	3.15	WMS JEN AND MCU REV KATH AND WAL	WAL Oh, I could do with something to eat. Look at this.	00 13 35 01
			KATH We've got sandwiches.	
178	2.12	MCU REV KATH AS WMS WAL AND KATH	KATH Want some tomato?	00 13 38 16
			WAL Oh, good!	
179	4.18	WMS JEN AND MCU REV KATH AND WAL EAT FOOD	WAL Chutney. You got that?	00 13 41 03
			KATH Yep.	
			WAL Oh wow, this is good.	
180	2.22	WMS WAL AND KATH EAT FOOD		00 13 45 21
181	1.13	WMS JEN AND MCU REV KATH AND WAL		00 13 48 18
182	2.04	MCU WAL TURNS AS HE EATS FOOD		00 13 50 06
183	0.23	TIGHT MCU KATH SMILES		00 13 52 10

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT	DUR	VISION	DIALOGUE	INPOINT
184	1.21	WMS CRUMBS PICKED UP		00 13 53 08
185	2.20	TILT UP FROM CRUMBS TO MCU WAL EATING		00 13 55 04
186	1.16	TIGHT MCU JEN AND ECU PROFILE WAL LICKING FINGERS		00 13 57 24
187	1.12	WMS CRUMBS PICKED UP		00 13 59 15
188	1.17	ECU WAL LICKS FINGERS		00 14 01 02
189	2.08	TIGHT MCU JEN EATS SANDWICH		00 14 02 19

>> SCENE 21. EXT DAY PARK

190	12.10	WMS WAL WALKS TOW CAM THEN TURNS TO JEN AT RIGHT	JEN My father was a war hero. My mother says I look just like him.	00 14 05 02
			WAL Well, he must have been very handsome.	
			JEN He was. He looked like Prince Phillip.	
191	13.07	WMS WAL AND JEN	WAL Who do I look like, then? I should ask easier questions.	00 14 17 12
			MUSIC 9 ENDS	00 14 20 00

>> SCENE 22. EXT DAY LANEWAY/STREET

192	7.11	MCU JEN AND JANEY WALK TOW CAM THEN PAN LEFT TO INCLUDE MARGIE	JANEY Prince Charles will grow up to be the handsomest of them all.	00 14 30 19
			MARGIE	

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT	DUR	VISION	DIALOGUE	INPOINT
			What about Montgomery Clift?	
			JEN Oh, he's a nine out of ten.	
193	8.02	WOMAN SUB-MACHINE GUN, JEN AND JANEY WALK TOW CAM	JANEY Laurence Olivier is an eight. His nose is a bit too pointy to be anything higher.	00 14 38 05
			JEN Definitely. Noses are important.	
194	3.22	POV FROM WAL IN CAR TO JEN AND OTHERS ON PATH	WAL Hey, Jen.	00 14 46 07
195	1.18	WMS WAL IN CAR	WAL Kath home?	00 14 50 04
196	2.14	TIGHT MCU JEN SHRUGS		00 14 51 22
197	3.09	WMS WAL NODS AND EXITS IN CAR		00 14 54 11
198	2.18	WMS MARGIE, JEN AND JANEY	MARGIE Ugh!	00 14 57 20
			JANEY Who is	
199	2.14	WMS REV CAR PULLS UP IN BG	he?	00 15 00 13
200	6.11	TIGHT MCU JEN	JEN He's my ... mother's cousin. He just got out of the ah, lunatic asylum.	00 15 03 02
201	5.11	WS PROFILE WAL TURNS FROM CAR AS HE SHAKES LEGS	JANEY (OOS) Well, he's a three.	00 15 09 13
202	2.01	MCU PROFILE MARGIE, JEN AND JANEY	MARGIE With the car, maybe a four.	00 15 14 24

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT	DUR	VISION	DIALOGUE	INPOINT
203	2.00	TIGHT MCU JEN EXITS IN FG	JANEY (OOS) Maybe.	00 15 17 00
>> SCENE 23. INT DAY JEN'S HOUSE/HALLWAY				
204	3.07	MCU REV JEN ENTERS HOUSE AND BRIDIE RUNS TO HER	BRIDIE Uh uh uh!	00 15 19 00
205	3.15	WMS PROFILE BRIDIE AND JEN	BRIDIE Don't you go in there. JEN Why not? BRIDIE Because your Mum's in there	00 15 22 07
206	4.02	MCU JEN TURNED BY BRIDIE AND MOVED TOW BG	with Wal, that's why. <i>MUSIC 10 BEGINS ... 33 SEC</i>	00 15 25 22 00 15 26 00
>> SCENE 24. EXT/INT DAY BIG TREE/OWEN HOUSE				
207	3.20	WS SWING MOVES IN BREEZE WITH TREE ABOVE		00 15 29 24
208	10.08	VIEW THRU WINDOW TO WMS PROFILE JEN INSIDE OLD HOUSE AS MISS MILLER WALKS THRU FG	JANEY Miss Miller?	00 15 33 19
208	9.05	WMS PROFILE MISS MILLER ENTERS DOORWAY	JEN (OOS) What are you doing here? MISS MILLER Well, I came to say bye to the house.	00 15 44 02
210	1.15	MCU PROFILE JEN		00 15 53 07
211	6.13	WMS MISS MILLER MOVES TOW	MISS MILLER	00 15 54 22

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT	DUR	VISION	DIALOGUE	INPOINT
		CAM	Not that I liked it very much. It had a nasty habit of producing very nasty children.	
			<i>MUSIC 10 ENDS</i>	00 15 58 00
212	2.14	MCU PROFILE JEN		00 16 01 10
213	2.24	MCU MISS MILLER	MISS MILLER Isn't it nearly tea	00 16 03 24
214	3.02	MCU PROFILE JEN	time, Jen? JEN I don't want any tea.	00 16 06 23
215	4.08	LA TILT MCU MISS MILLER	MISS MILLER Ohh. Well what's	00 16 10 00
216	5.01	MCU PROFILE JEN	the matter, Jen? JEN There's a toad in our house. MISS MILLER (OOS) Oh, well.	00 16 14 08
217	2.05	LA TILT MCU MISS MILLER	MISS MILLER You know what they say	00 16 19 09
218	9.08	MCU PROFILE JEN STANDS AND EXITS LEFT PAST MISS MILLER	about toads is when you kiss them, they turn into princes. JEN That's frogs. <i>MUSIC 11 BEGINS ... 1 MIN 10 SEC</i>	00 16 21 14 00 16 28 00
219	3.20	WMS JEN EXITS IN FG WITH VIEW TO MISS MILLER IN ROOM IN BG		00 16 30 22

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT	DUR	VISION	DIALOGUE	INPOINT
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>> SCENE 25. EXT DUSK STREET/JEN'S HOUSE

220	2.23	WMS JEN WALKS TOW CAM ON STREET THEN MOVES RIGHT		00 16 34 17
221	3.19	WMS REV JEN STEPS BACK IN FG AS WAL AND GRANDPA SHAKE HANDS		00 16 37 15
222	2.17	TIGHT MCU PROFILE JEN		00 16 41 09
223	3.10	WMS WAL WALKS TO CAR FROM GRANDPA		00 16 44 01
224	3.15	TIGHT MCU PROFILE JEN STARES		00 16 47 11
225	3.02	WMS REV WAL EXITS PAST GRANDPA		00 16 51 01
226	3.06	MCU PROFILE JEN WALKS LEFT		00 16 54 03
227	4.01	WS PROFILE GRANDPA EXITS INTO HOUSE IN BG AS JEN WALKS FROM FG		00 16 57 09

>> SCENE 26. INT DAY JEN'S HOUSE/HALLWAY

228	5.04	WMS JEN ENTERS HOUSE TOW CAM		00 17 01 10
229	5.16	CU REV JEN WALKS TOW BRIDIE ADMIRING KATH'S RING ON HAND	BRIDIE Oh, that's nice.	00 17 06 14
230	2.24	WMS JEN		00 17 12 05
231	7.20	WMS RING ON HAND IN FG WITH JEN INTO FOCUS IN BG		00 17 15 04

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT	DUR	VISION	DIALOGUE	INPOINT
>> SCENE 27. EXT NIGHT JEN'S HOUSE				
232	2.14	LA TILT WS EXT VIEW JEN'S HOUSE		00 17 22 24
233	1.24	LA TILT WMS LIGHT GOES OUT IN WINDOW		00 17 25 13
>> SCENE 28. INT NIGHT JEN'S HOUSE/BEDROOM				
234	12.04	HA MS PROFILE JEN IN BED WITH HAND STROKING HAIR	KATH (OOS) Doesn't mean I'm going to love you any less, and it certainly doesn't mean I don't love your father anymore.	00 17 27 12
			<i>MUSIC 11 ENDS</i>	00 17 38 00
235	5.24	WMS KATH WITH JEN IN BED	KATH My heart made room for you when you came along. It made room for Wal,	00 17 39 16
236	4.14	HA MS PROFILE JEN	too.	00 17 45 15
			JEN You don't have to marry him just to go ride in	
237	3.23	LA TILT MCU KATH	his car, you know?	00 17 50 04
			KATH He has got	
238	6.06	HA WMS PROFILE JEN IN BED AS KATH LEANS INTO SHOT AND KISSES HER	a lovely big house being built for us out in the suburbs.	00 17 54 02
239	8.03	HA WMS REV KATH STANDS AND EXITS FROM JEN	KATH You're going to love it, Jen.	00 18 00 08
			<i>MUSIC 12 BEGINS ... 57 SEC</i>	00 18 04 00

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT	DUR	VISION	DIALOGUE	INPOINT
>> SCENE 29. EXT DAY JEN'S HOUSE				
240	4.22	WMS JEN CLOSES GATE AS KATH ENTERS SHOT TO HER	KATH Jen! Oh, good. Can I give you this?	00 18 08 11
			JEN What is it?	
			KATH It's a wedding invitation.	
241	5.23	MHA WMS JEN WITH INVITATION HELD IN FRONT	JEN Is it for me?	00 18 13 08
			KATH (OOS) No, silly. You don't need one. You're in the bridal party. It's for you to give to Miss Miller.	
242	1.08	LA TILT MCU KATH	KATH You're seeing her, aren't you?	00 18 19 06
243	1.24	MHA WMS JEN LOOKS AT INVITATION		00 18 20 14
244	1.02	LA TILT MCU KATH	KATH Come on!	00 18 22 13
245	9.10	HA MCU JEN TAKES INVITATION	KATH (OOS) Wal's coming over to go over the plans. I've got to get afternoon tea on the table.	00 18 23 15
246	3.24	WMS JEN WALKS SLOWLY TOW CAM WITH INVITATION		00 18 33 00
247	5.09	HAND GRABS RED BAG THEN MOVES TO GATE		00 18 36 24
248	4.24	MCU PROFILE JEN PAUSES THEN EXITS IN FG		00 18 42 08
249	2.07	WS REV JEN WALKS ALONG		00 18 47 07

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT	DUR	VISION	DIALOGUE	INPOINT
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STREET

>> SCENE 30. INT DAY O'SULLIVAN'S SHOP

250	9.24	TRACK LEFT OVER MS REV JEN AND WMS O'SULLIVAN AT COUNTER	JEN Two pounds of butter, three of flour, one pound of sugar. Soap. O'SULLIVAN You want the powder or a bar of Bright?	00 18 49 14
251	1.19	MCU JEN		00 18 59 13
			MUSIC 12 ENDS	00 19 00 00
252	1.07	BARS OF SOAP IN PYRAMID		00 19 01 07
253	1.15	MCU JEN	JEN The Bright.	00 19 02 14
254	7.15	MCU O'SULLIVAN LOOKS UP THEN PICKS UP BAR OF SOAP FROM SHELF		00 19 04 04

>> SCENE 31. INT DAY JEN'S HOUSE/PARLOUR

255	12.10	PAN LEFT FROM PHOTO IN FRAME TO BRIDIE AND KATH IN FG AT TABLE WITH WAL AND JEN IN BG	BRIDIE Lamingtons, custard tarts, pavlovas, and I think Miss Miller ... JEN Miss Miller gave us that.	00 19 11 19
256	1.07	WMS UPRIGHT PIANO		00 19 24 04
257	6.07	CU PROFILE WAL THEN TILT UP TO JEN PLACING SOAP ONTO PLATE	WAL That was very generous of her. JEN It was a wedding present,	00 19 25 11

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT	DUR	VISION	DIALOGUE	INPOINT
258	3.10	MS WAL	to my parents.	00 19 31 18
259	5.18	CU PROFILE WAL AND MCU JEN		00 19 35 03
260	2.19	WMS WAL CHEWS ON SOAP		00 19 40 21
261	1.17	CU PROFILE WAL COUGHS WITH MCU JEN SMILING NEARBY		00 19 43 15
262	1.20	MS WAL COUGHS AND SPITS SOAP		00 19 45 07
263	2.10	WMS KATH HIT IN HEAD WITH GOAP	KATH Ohh! Quick,	00 19 47 02
264	2.03	MCU REV BRIDIE STANDS AS SHE AND KATH MOVE TO COUGHING WAL	Bridie! Oh Wal,	00 19 49 12
265	1.22	MCU JEN LOOKS UP AS WAL COUGHS	are you alright?	00 19 51 15
266	2.20	WMS KATH HELPS WAL OUT OF SHOT LEAVING BRIDIE AND JEN	BRIDIE Oh, must have gone down the wrong way. KATH Come on,	00 19 53 12
267	3.10	MCU JEN THEN TILT UP TO WMS REV WAL AND KATH EXITING ROOM	let's get you cleaned up.	00 19 56 07
268	1.17	WMS BRIDIE AND JEN	BRIDIE Are you finished?	00 19 59 17
269	2.04	MCU PROFILE BRIDIE AND MCU JEN		00 20 01 09

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT	DUR	VISION	DIALOGUE	INPOINT
270	1.09	MS BRIDIE LOOKS DOWN		00 20 03 13
271	1.24	MCU JEN LOOKS ON AS BRIDIE PICKS UP SOAP		00 20 04 22
272	0.23	MCU BRIDIE SNIFFS SOAP		00 20 06 21
273	1.08	MCU JEN WITH SOAP IN FG	WAL (OOS) Oh,	00 20 07 19
274	3.01	WMS KATH AND WAL ENTER ROOM	a man will go to great lengths not to talk about carnations.	00 20 09 02
275	3.19	CU JEN LOOKS AROUND AS WAL CROSSES SHOT IN FG	WAL (OOS) Or chrysanthemums.	00 20 12 03
276	3.11	WS JEN AT TABLE WITH BRIDIE AND KATH AT RIGHT	JEN Mum? KATH Mmm? JEN Can you play me Dad's favourite song?	00 20 15 22
277	1.14	MCU PROFILE KATH LOOKS UP		00 20 19 08
278	1.19	LA TILT WS KATH'S WEDDING PHOTO		00 20 20 22
279	1.08	MCU JEN	JEN Please?	00 20 22 16
280	1.14	WMS KATH LOOKS AROUND	KATH Do you	00 20 23 24
281	2.19	MCU WAL SCRATCHES HEAD	remember the words?	00 20 25 13

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT	DUR	VISION	DIALOGUE	INPOINT
282	6.19	MS PROFILE KATH AND JEN MOVE TO PIANO IN FG WITH WAL IN BG	KATH & JEN (SING) After you've gone And left me crying <i>MUSIC 13 BEGINS ... 43 SEC</i>	00 20 28 07 00 20 30 00
283	4.16	CU PROFILE KATH AND JEN SING	KATH & JEN (SING) After you've gone There's no denying You'll	00 20 35 01
284	4.09	MCU PROFILE WAL	feel blue You'll feel sad	00 20 39 17
285	3.05	CU REV KATH AND TIGHT MCU JEN SING	KATH & JEN (SING) You'll miss the bestest pal You've ever had	00 20 44 01
286	3.07	MCU PROFILE KATH AND JEN SING IN FG WITH WAL IN BG	KATH & JEN (SING) There'll come a time	00 20 47 06
287	5.09	CU PROFILE KATH AND JEN	WAL & KATH (SING) Now don't forget it There'll come a time When you'll	00 20 50 13
288	7.00	WMS PROFILE WAL AND KATH AT PIANO WITH JEN TURNING IN FG	regret it Some day when you grow lonely My heart will break	00 20 55 22
289	5.21	MCU REV JEN WALKS UP STAIRS	like mine and you will be only After you've gone	00 21 02 22
290	2.16	WMS WAL AND MCU PROFILE KATH SINGS	WAL & KATH (SING) After you've gone away	00 21 08 18

>> SCENE 32. INT DAY JEN'S HOUSE/BEDROOM

291	18.13	TILT UP FROM INVITATION TO WMS JEN OPENING THEN TILT UP TO BRIDIE ENTERING ROOM	BRIDIE Do you know why your mother never goes to the movies?	00 21 11 09
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MY PLACE

EPISODE 7 – 1948 - JEN

SHOT	DUR	VISION	DIALOGUE	INPOINT
			<i>MUSIC 13 ENDS</i>	00 21 12 00
292	3.02	MCU PROFILE JEN		00 21 29 22
293	3.11	MCU BRIDIE	BRIDIE Because she's only got enough money for you to go.	00 21 32 24
294	5.12	TIGHT MCU JEN LOOKS DOWN AS BRIDIE EXITS ROOM		00 21 36 10
			<i>MUSIC 14 BEGINS ... 30 SEC</i>	00 21 37 00
295	7.07	TRACK TOW WMS JEN ON BED		00 21 41 22
>> SCENE 33. EXT/INT DAY OWEN HOUSE				
296	6.22	MS REV JEN WALKS THRU DOOR TO JANEY AND MARGIE IN ROOM	JANEY (OOS) So did you see it? MARGIE (OOS) What did it look like? JANEY It was so pretty, seriously. Yeah, and it was like ...	00 21 49 04
297	2.17	LA TILT WMS PROFILE JEN		00 21 56 01
298	4.17	MS REV JEN AND WS JANEY AND MARGIE AT POSTERS	JANEY My mother got an invitation	00 21 58 18
299	8.03	LA TILT WMS PROFILE JEN	in the post to your mother's wedding.	00 22 03 10
			<i>MUSIC 14 ENDS</i>	00 22 06 00
			JEN No. My mother loves my father. He was a war hero, like Prince Phillip.	
300	2.20	MS REV JEN AND WS JANEY AND	MARGIE	00 22 11 13

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT	DUR	VISION	DIALOGUE	INPOINT
		MARGIE ON FLOOR	Then who's getting married?	
301	4.08	LA TILT MCU JEN WALKS RIGHT	JEN Isn't Eddie Bishop's mother called Kath too? It's	00 22 14 08
302	5.12	WS JEN SITS NEAR JANEY AND MARGIE	probably her. MARGIE Oh. Her. JANEY Oh. Right.	00 22 18 16
303	2.19	MCU JEN		00 22 24 03
>> SCENE 34. INT DAY CINEMA FOYER				
304	12.06	TILT DOWN FROM MOVIE POSTER TO MCU PROFILE JEN, JANEY AND MARGIE MARGIE LOOKS TO KATH AND WAL IN BG	MARGIE I wonder what it'll be like. JEN I know. I can't wait to see it. JANEY It looks so good. I've heard so many people talking about it. MARGIE Jen, isn't that your Mum?	00 22 26 22
			<i>MUSIC 15 BEGINS ... 41 SEC</i>	00 22 38 00
305	2.10	WMS KATH AND WAL KISS ON STAIRS	JANEY (OOS) Oh my God!	00 22 39 03
306	3.16	MCU PROFILE MARGIE, JANEY AND JEN	JANEY Jen's mother is getting married to her loony cousin!	00 22 41 13
307	1.18	WMS KATH AND WAL	JEN (OOS) No, no, no, no.	00 22 45 04

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT	DUR	VISION	DIALOGUE	INPOINT
308	5.12	WMS MARGIE AND JANEY EXIT FROM JEN	JEN You see – ... that's – ... KATH (OOS) Jen!	00 22 46 22
308	1.17	WMS KATH AND WAL WALK TO MS REV JEN	KATH Hey.	00 22 52 09
310	4.05	TIGHT MCU JEN CLOSES EYES AS KATH KISSES HER		00 22 54 01

>> SCENE 35. INT DAY CAR/EXT TREE

311	3.13	MCU REV KATH AND WAL IN CAR	KATH Oh, that was such a funny movie. WAL What about the bit when he fell into	00 22 58 06
312	4.00	MHA MCU JEN IN BACKSEAT OF CAR	the water with all his clothes on? KATH (OOS) Don't forget the bit before that with this bird.	00 23 01 19
313	1.13	MCU REV KATH AND WAL	KATH But Jen, there was this	00 23 05 19
314	3.00	MCU JEN	bird – JEN Stop! Stop, let me out!	00 23 07 07
315	1.21	MCU REV KATH AND WAL IN CAR	KATH Jen? Jen,	00 23 10 07
316	3.19	WS JEN RUNS FROM CAR TOW THEN PAST CAM	what's going on? FOREMAN (OOS) Fire in the hole! KATH	00 23 12 03

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT	DUR	VISION	DIALOGUE	INPOINT
			Jen!	
317	1.22	WMS KATH AND WAL RUN RIGHT FROM CAR	KATH Jen!	00 23 15 22
318	4.22	WS REV JEN RUNS TOW WORKMEN AT OLD HOUSE AS WAL AND KATH RUN FROM FG	WAL Jen!	00 23 17 19
			<i>MUSIC 15 ENDS</i>	00 23 19 00
>> SCENE 36. EXT DAY OWEN HOUSE				
319	1.22	WMS JEN RUNS TOW WORKMEN IN FG WITH WAL CHASING	WAL Jen!	00 23 22 16
320	1.23	WS TWO MEN IN BG AS JEN AND WAL RUN THRU FG		00 23 24 13
321	4.05	WMS JEN RUNS TOW CAM WITH WAL BEHIND	JEN I have to get in there! My treasure chest is in the fireplace.	00 23 26 11
			WAL No,	
322	1.02	MCU JEN AND WAL	I'll go. I'll go!	00 23 30 16
323	1.07	WMS PROFILE JEN AT LEFT AS WAL EXITS RIGHT	KATH (OOS) Wal!	00 23 31 18
324	1.00	WMS KATH RUNS TO JEN IN FG	KATH No!	00 23 33 00
>> SCENE 37. INT DAY OWEN HOUSE - INTERCUT				
325	3.02	WMS MATCH LIGHTS FUSE THEN TILT UP TO MAN EXITING SHOT		00 23 34 00
326	0.24	LA TILT WS PROFILE FOREMAN MOVES RIGHT	FOREMAN Fire in the hole!	00 23 37 02

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT	DUR	VISION	DIALOGUE	INPOINT
327	1.10	WMS KATH PICKS UP JEN	KATH Wal!	00 23 38 01
328	0.20	MCU JEN WITH KATH BEHIND	JEN Wal!	00 23 39 11
329	0.16	WMS SMOKE BLOWS TOW CAM THRU DOORWAY		00 23 40 06
330	0.22	WMS KATH AND JEN THROWN LEFT		00 23 40 22
331	2.17	WS SMOKE FLOWS FROM BUILDING AS KATH AND JEN TAKE COVER IN FG		00 23 41 19
332	0.23	WS MAN WITH HANDS OVER EARS		00 23 44 11
333	1.08	WMS MEN LOOKING ON		00 23 45 09
334	2.12	LA TILT WS SMOKE AT HOUSE		00 23 46 17
335	10.15	WMS REV JEN AND KATH		00 23 49 04
336	2.18	WMS WAL EMERGES FROM HOUSE TOW CAM		00 23 59 19
			<i>MUSIC 16 BEGINS ... 1 MIN 22 SEC</i>	00 24 00 00
337	4.06	TILT UP FROM MCU KATH TO MS JEN		00 24 02 12
338	0.22	LA TILT WMS PROFILE JEN AND KATH WALK RIGHT		00 24 06 18
339	2.24	WMS WAL CARRIES BOX TO FG		00 24 07 15

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT	DUR	VISION	DIALOGUE	INPOINT
		COVERED IN DUST		
340	2.12	MCU JEN WITH KATH AT RIGHT AS CU REV WAL STRAIGHTENS INTO SHOT		00 24 10 14
341	5.18	MCU PROFILE WAL	WAL Is that it?	00 24 13 01
342	4.19	LA TILT MCU JEN KISSES CU REV WAL WITH KATH IN BG		00 24 18 19
343	3.15	MCU PROFILE WAL LAUGHS		00 24 23 13
344	3.21	LA TILT MCU KATH THEN TILT DOWN TO MS PROFILE JEN		00 24 27 03
345	3.19	WMS WAL TAKES CLUBS FROM CASE TO WMS REV KATH AND JEN	WAL Oh, wow. Indian clubs.	00 24 30 24
346	1.18	LA TILT MCU PROFILE JEN AS KATH EXITS SHOT		00 24 34 18
347	1.05	WMS REV JEN IN FG AS KATH HUGS WAL		00 24 36 11
348	3.23	MS REV KATH AND WMS WAL HUG		00 24 37 16
349	3.06	LA TILT MCU PROFILE JEN SMILES AND TURNS		00 24 41 14
350	1.19	WS MISS MILLER AND OTHERS STAND		00 24 44 20
351	3.15	WMS JEN EXITS IN FG LEAVING KATH AND WAL IN BG	KATH Are you right?	00 24 46 14

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT	DUR	VISION	DIALOGUE	INPOINT
			JEN (OOS) This is for you.	
352	4.21	WOMAN SPR JEN HANDS INVITATION TO MISS MILLER WITH OTHERS AT LEFT		00 24 50 04
353	1.09	WMS MISS MILLER HUGS JEN		00 24 55 00
354	3.20	LA TILT WMS SECTION OF HOUSE COLLAPSES		00 24 56 09
>> SCENE 38. EXT DAY JEN'S HOUSE				
355	13.03	PULL BACK OVER WMS JEN ON CASE SMILING	JEN (VOICEOVER) It's good having two Dads. I still have my old one, every time I look in the mirror, but my new one is good for helping me work stuff out, like what Indian clubs are for.	00 25 00 04
356	7.01	WS WAL SWINGS CLUBS	JEN (VOICEOVER) And for making me laugh. Funny's important.	00 25 13 07
357	3.11	WS PROFILE WAL SWINGS CLUBS WITH JEN IN BG THEN DISSOLVE TO	JEN (VOICEOVER) Definitely.	00 25 20 08
358	3.21	SLOW ZOOM IN ON WMS JEN SMILING JEN		00 25 23 19
359	62.10	END CREDITS RUN OVER BLACK		00 25 27 15
			<i>MUSIC 17 BEGINS ... 57 SEC</i>	00 25 33 00
			<i>MUSIC 16 ENDS</i>	00 25 35 00
			Directed by CATRIONA MCKENZIE	
			Written by ALICE ADDISON	

MY PLACE

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SHOT **DUR** **VISION** **DIALOGUE** **INPOINT**

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
CHRISTOPHER SPURR

Composer
ROGER MASON

Production Designer
FELICITY ABBOTT

Costume Designer
EMILY SERESIN

Hair & Make-Up Designer
LESLEY VANDERWALT

History & Story Consultant
NADIA WHEATLEY

Jen
MONIQUE HOLMES

Kath
KATE BOX

Wal
STEVE RODGERS

Miss Miller
SUSIE PORTER

MY PLACE

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SHOT DUR VISION DIALOGUE INPOINT

Bridie
EMMA LUNG

Janey
LUCI HUGHES

Margie
NATHALIE FENWICK

Grandfather
KIERAN DARCY-SMITH

Mr O'Sullivan
CHRIS HAYWOOD

Mr McPhail
MATTHEW WHITTET

Foreman
SCOTT LOWE

Production Coordinator
ANNA STEEL

Production Secretary
JOE PETTY

Runners
ADAM SIGNORELLI
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

MY PLACE

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SHOT **DUR** **VISION** **DIALOGUE** **INPOINT**

TIM WHIDDON

1st Assistant Director

MARGIE BEATTIE

2nd Assistant Director

KATE NORTH ASH

3rd Assistant Director

DANIELLE BLAKE

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

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

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT **DUR** **VISION** **DIALOGUE** **INPOINT**

SOPHIE NASH

Art Dept. Co-ordinator

COLETTE BIRRELL

Property Master

PETER MALATESTA

Set Decorator

TANIA EINBERG

Assistant Buyer/Dressers

FRAZER MOORE

MELISSA LOVRIC

KATE CAMPBELL

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

ANNE KWOK

TERRI KIBBLER

Hair & Make-up Artist

MY PLACE

EPISODE 7 – 1948 - JEN

SHOT **DUR** **VISION** **DIALOGUE** **INPOINT**

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

Catering Assistant

KIRSTY SNELL

EPK Director

BRIAN LYE

Casting Assistance

LIGHTS, CAMERA, ACTION

Camera Equipment

PANAVISION

Production Lawyers

TRESSCOX LAWYERS

CLARE MIRABELLO

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EPISODE 7 – 1948 - JEN

SHOT **DUR** **VISION** **DIALOGUE** **INPOINT**

Completion Bond
FACB

Post Supervisor
DAVID BIRRELL

Assistant Editor
MARGI HOY

Titles Design
ROCHELLE OSHLACK
CATHIE BROUGHTON

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HD Post Production
FSM

FSM Producer
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Conform Editor
BEN BROAD

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HEATHER GALVIN

Sound Facility
ABC

Dialogue Editor
PETER HALL

Sound Effects Editor
OLIVIA MONTEITH

ADR & Foley Recordist
IAN DONATO

Foley Artist
DAVID PERRY

Mixer

MY PLACE

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SHOT DUR VISION DIALOGUE INPOINT

MICHOL MARSH

**Music Orchestrated
& Arranged by
ROGER MASON**

**Voice
JEN CROWTHER**

**Flute
PAUL JARMES**

**Clariner
GRAHAM JESSE**

**Trombone
ANTHONY CABLE**

**Piano on 'After You've Gone'
MARK BLACKWELL**

**Recording Engineer
ANT SMITH**

**Music Recorded & Mixed at
COLLYWOOD STUDIOS
SANDCASTLE STUDIOS**

**'After You've Gone' composed by H Creamer & T
Layton Administered by Albert Music
Newsreel footage courtesy of Thought Equity
Motion**

**'When A Girl Marries' courtesy of Tabcorp AWA
Ltd**

**Produced with the assistance of the City of
Sydney**

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The residents of Alexandria, Annandale,
Birchgrove , Glebe and Haberfield
Hero Frock Hire, Vintage Clothing, Powerhouse
Museum, Belvoir St Theatre, Sydney Theatre
Company, Historic Houses Trust, Claire
Henderson, Tim Brooke-Hunt, Jenny Buckland,
Kathy Mareka, Phil Lambert, Ed de Ridder,
Michael Noakes, Kiersten Fishburn, David
Beaumont, Anousha Zarkesh**

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360

BLACK

MUSIC 10 ENDS

00 26 30 00

