

Louella Pleffer

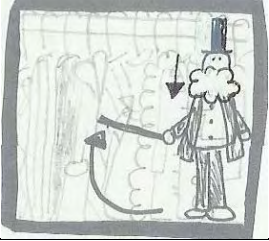


Vignette Laundry

Video



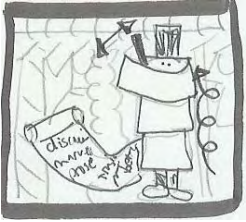
Shooting Scripts

- **A Prologue**
- **The Blue and White Beanie**
- **The Red Cotton Dress**
- **Two Pairs of Thongs, Two Sweaters, Two Backpacks, A Sundress, A Pair of Shorts and a T-shirt**
- **The Silk Nightie**
- **An Epilogue**

Vignette laundry: a prologue shooting script


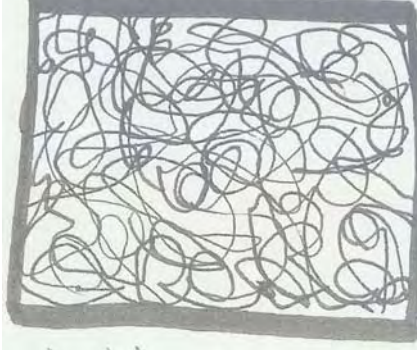
Prose	Sound effects/music	Action	Story board frame
<p>Stanza one: V/O: Barry Otto</p> <p><i>The tale of two cities has already been told: But how did the tale of the singlet unfold?</i></p>	<p>Accordion music. ★</p>	<p>Iris fade out, revealing a curtain of clothes. An old man walks on to the screen. He stops and twirls his cane.</p>	<p>1 </p>
<p>Stanza two: V/O: Barry Otto</p> <p><i>Lost, discarded, tattered and torn. Clothes are unpacked from boxes, anonymous and worn.</i></p>	<p>Accordion music. ★</p>	<p>A blind appears. The man taps the blind where the words “lost...discarded...unpacked...worn” are pulled down.</p>	<p>2 </p>
<p>Stanza three: V/O: Barry Otto</p> <p><i>These pre-loved garments that line the racks of St Vinnies and Salvos, with price tags attached.</i></p>	<p>Accordion music. ★</p>	<p>The man taps the blind and the words “pre-loved...St Vinnies...Salvos” appear in turn.</p>	<p>3 </p>

★ Bravo Nino Rota, “Otto e Mezzo,” music by Nino Rota, musical arrangements by Peter Dasent, played by The Umbrellas, recorded at Electric Avenue, Sydney Australia

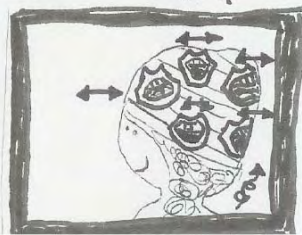

<p>Stanza four: V/O: Barry Otto</p> <p><i>A common assortment, their worth, now forgotten. Histories concealed in wool and in cotton.</i></p>	<p>Accordion music.★</p>	<p>The MC taps the blind to reveal the words: “common...forgotten...concealed.”</p>	<p>4</p> 
<p>Stanza five: V/O: Barry Otto</p> <p><i>So here, my dear friends, unravel this tale of beauty and intrigue and tragic betrayal.</i></p>	<p>Accordion music.★</p>	<p>On the blind the words “friends...unravel...beauty...intrigue...tragic” appear.</p>	<p>5</p> 
<p>Stanza six: V/O: Barry Otto</p> <p><i>Where you will discover, in verse and in prose, the truth behind these abandoned clothes.</i></p>	<p>Accordion music.★</p>	<p>“discover...prose...abandoned” appear in the blind. The tail of the paper blind has now wrapped around the man. The MC falls off screen.</p>	<p>6</p> 
<p>Transition scene:</p>		<p>Iris fade in.</p>	

★ Bravo Nino Rota, “Otto e Mezzo,” music by Nino Rota, musical arrangements by Peter Dasent, played by The Umbrellas, recorded at Electric Avenue, Sydney Australia



The Blue and White Beanie shooting script

Prose	Sound effects/music	Action	Story board frame
<p>Transition scene: Opening</p>	<p>Accordion music.★ Applause.</p>	<p>Fade out in a circle exposing a row of clothes. A banner with the title of the poem slides down on top of a row of dolls clothes. Two cut-out angels hold either side of the banner. They then slide the banner upwards until it is out of frame. The curtains part, like a theatrical curtain to reveal the first frame of the poem.</p>	<p>1</p> 
<p>Stanza one: V/O: Sandy Gore</p> <p><i>Plonked cosily over her wiry braids,</i></p>	<p>Accordion music.★</p>	<p>Extreme close-up of dark brown wool that wiggles like animated hair.</p>	<p>2</p> 



★ *Paris Accordion Sous les Ponts de Paris*, ‘Pigalle,’ arranged and played by Max Marino, EPM Musique, France, 1992.

<p>V/O: Sandy Gore</p> <p><i>Elaine's beanie, whose colours scream loud,</i></p>	<p>Accordion music.★ Scream.</p>	<p>Gradually, the camera zooms out of an extreme close-up to reveal a painted Elaine in profile with animated wool hair. The red stripes of her beanie are replaced with cut-out digital photos of mouths, which progressively open and close.</p>	<p>3</p> 
<p>V/O: Sandy Gore</p> <p><i>distinctly sticks out of the mosh-pit crowd.</i></p>	<p>Accordion music.★</p>	<p>Top shot of a crowd of collaged heads that individually move in a subtle manner. The same mouth from above progressively opens in a scream in the middle of the crowd.</p>	<p>4</p> 

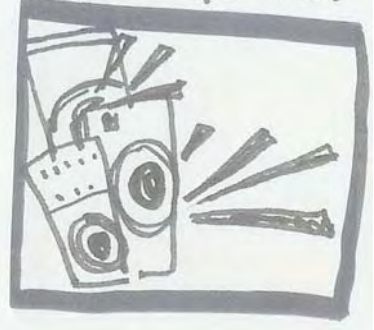
★ *Paris Accordion Sous les Ponts de Paris, 'Pigalle,'* arranged and played by Max Marino, EPM Musique, France, 1992.

<p>Stanza two: V/O: Sandy Gore</p> <p><i>Weaving past youth mechanically grinding,</i></p>	<p>Accordion music. ★</p>	<p>Elaine sits on the end of a boat that is a packet of pills. Two eccentric clowns row the boat with their feet, tilting their heads in synchronisation as they travel from the right of the screen in a horizontal direction off frame.</p>	<p>5</p> 
<p>V/O: Sandy Gore</p> <p><i>the disco beams dance bright,</i></p>	<p>Accordion music. ★ Laser beam zip.</p>	<p>Against a black background 5 disco beams composed of paint in tones of blue progressively enter the frame then exit.</p>	<p>6</p> 

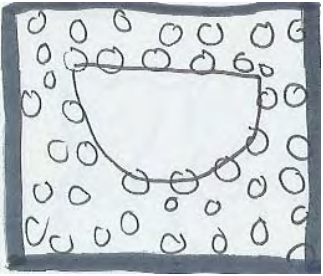

★ Paris Accordion Sous les Ponts de Paris, “Pigalle,” arranged and played by Max Marino, EPM Musique, France, 1992

<p>V/O: Sandy Gore</p> <p><i>her ears gladly protected</i></p>	<p>Accordion music.★</p>	<p>Close up photo of an ear. A painted smiley appears and then forms a toothy grin.</p>	<p>7</p> 
<p>V/O: Sandy Gore</p> <p><i>from the cold and icy night.</i></p>	<p>Accordion music.★ Gust of wind.</p>	<p>A cloud from left to right horizontally hovers across a background of a snowy landscape. The cloud has curled black action lines, mimicking gusts of wind. They change their length of curl as the lines roll in and out.</p>	<p>8</p> 

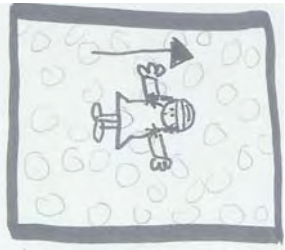
★ Paris Accordion Sous les Ponts de Paris, “Pigalle,” arranged and played by Max Marino, EPM Musique, France, 1992



<p>Stanza three: V/O Sandy Gore</p> <p><i>Faster pounds the beat of the bass.</i></p>	<p>Accordion music.★ Thumping bass.</p>	<p>Against a chequered background a group of boom boxes shake. Black action lines expel back and forth from the speakers.</p>	<p>9</p> 
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★ Paris Accordion Sous les Ponts de Paris, “Pigalle,” arranged and played by Max Marino, EPM Musique, France, 1992



<p>V/O: Sandy Gore</p> <p><i>Joy invigorates Elaine's face.</i></p>	<p>Accordion music.★ Bell 'ding'.</p>	<p>A screen of red buttons part in a smile.</p>	<p>10</p> 
<p>Stanza four: V/O Sandy Gore</p> <p><i>Suddenly lifted she glides over a surge of hands.</i></p>	<p>Accordion music.★ Crowd chatter.</p>	<p>A cut-out of Elaine passes left to right over a row of real hands that individually move.</p>	<p>11</p> 

★ Paris Accordion Sous les Ponts de Paris, "Pigalle," arranged and played by Max Marino, EPM Musique, France, 1992

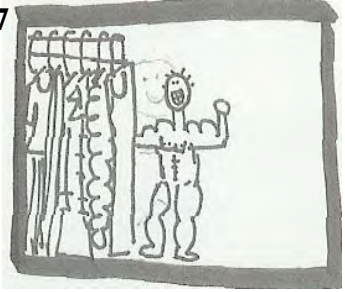
<p>V/O: Sandy Gore</p> <p><i>Tossed along this human sheet, Elaine's beanie,</i></p>	<p>Accordion music.★ Crowd chatter.</p>	<p>She is then passed over a crowd of heads in a zigzag fashion.</p>	<p>12</p> 
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<p>V/O: Sandy Gore</p> <p><i>Slips and falls,</i></p>	<p>Accordion music.★ ‘boing’ sound.</p>	<p>Against a white background the beanie is shown falling from the top of the screen it hits the word “and” and the word “falls” as it progresses off the frame.</p>	<p>13</p> 
<p>V/O: Sandy Gore</p> <p><i>trampled by feet.</i></p>	<p>Accordion music.★ Stamping noise.</p>	<p>Four feet stamp on top of the beanie.</p>	<p>14</p> 


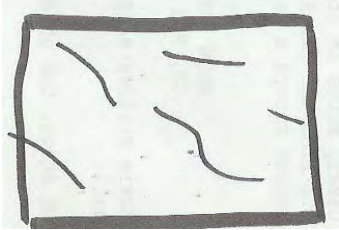
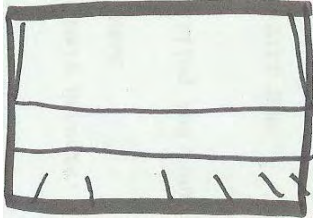
★ Paris Accordion Sous les Ponts de Paris, “Pigalle,” arranged and played by Max Marino, EPM Musique, France, 1992

<p>Stanza five: V/O Sandy Gore <i>Lost forever</i></p>	<p>Accordion music.★ Ripping and scrunching noises. Crowd chatter.</p>	<p>A picture of a beanie is shown crumpled then it rips itself up into quarters. The pieces gather into a ball and roll off frame.</p>	<p>15</p> 
<p>V/O: Sandy Gore <i>in the dark consuming crowds.</i></p>	<p>Accordion music.★ Crowd chatter.</p>	<p>As the ball rolls off, dark wool enters the frame from the opposite corner and covers the whole space.</p>	<p>16</p> 

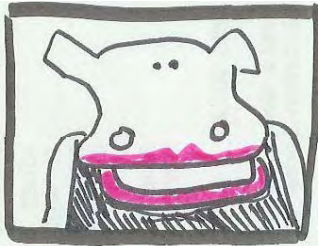
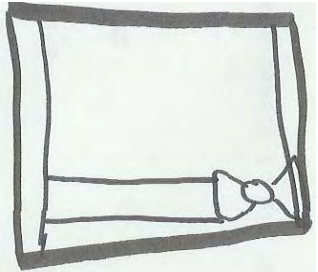

★ Paris Accordion Sous les Ponts de Paris, “Pigalle,” arranged and played by Max Marino, EPM Musique, France, 1992

Transition scene:	Drum roll and cymbal.	A curtain of clothes slides horizontally across the wool. The rack is lead by a muscly man who stops in the middle to flex is muscles. He exits the frame leaving a close-up of a row of clothes. Iris fade in.	17 
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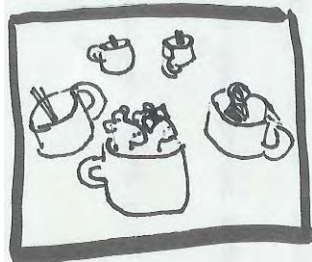
The Red Cotton Dress shooting script

Prose	Sound effects/music	Action	Story board frame
Transition scene:	Applause.	Iris fade out to reveal a curtain of clothes. Two angels carry a banner with the title of the poem over the curtain of clothes, then exit upwards. The curtain then parts on the opening image.	1 
Stanza one: V/O Sandy Gore <i>Lily had a red cotton dress</i>	Accordion music.★	Extreme close-up of red fabric moving.	2 
V/O Sandy Gore <i>bought particularly to impress</i>	Accordion music.★	The camera slowly pans up her body.	3 

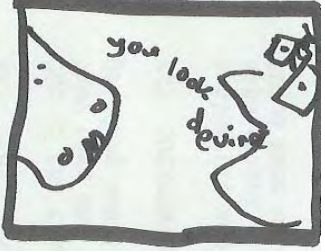
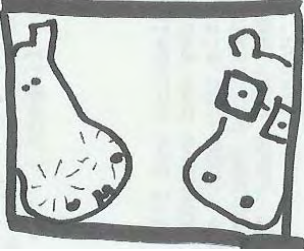

★ Fleur Du Jura, “Reve Gourmand,” arranged and played by Danielle Pauly, Saydisc Records, 1985, England


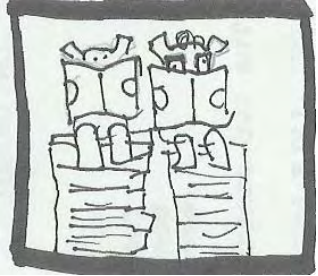

<p>V/O Sandy Gore <i>as it complemented her plump cherry ripe lips</i></p>	<p>Accordion music.★ Felt tip pen drawing.</p>	<p>In close up the camera pans up to Lily's head. Lipstick progressively is applied to her lips.</p>	<p>4 </p>
<p>V/O Sandy Gore <i>and defined her waist with a bow at her hips.</i></p>	<p>Accordion music.★</p>	<p>The camera pans down her body where a piece of ribbon is tied into a bow.</p>	<p>5 </p>
<p>Stanza two: V/O Sandy Gore <i>In it she met Fred</i></p>	<p>Accordion music.★</p>	<p>Middle shot of a hippo (Fred) against a patterned background. His eyes blink.</p>	<p>6 </p>


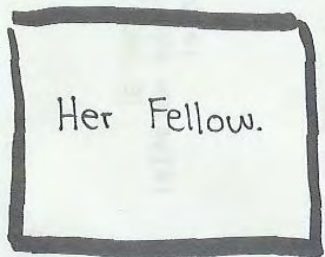
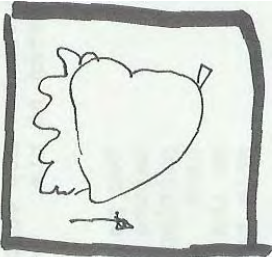
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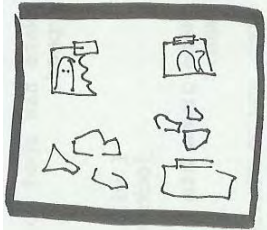
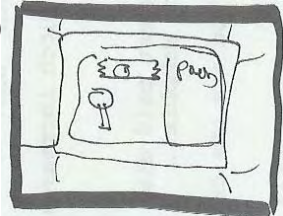
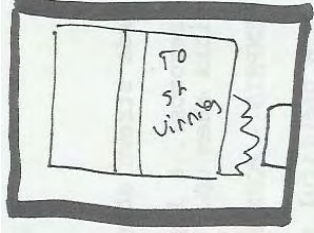
<p>V/O Sandy Gore</p> <p><i>and was transfixed by his head of chocolate cola curls.</i></p>	<p>Accordion music.★ Bouncing springs.</p>	<p>Brown ringlets appear on Fred's head, which spring back and forth.</p>	<p>7</p> 
<p>Stanza three: V/O Sandy Gore</p> <p><i>She was glad that at the fair the red jelly baby dress she decided to wear was Fred's favourite colour.</i></p>	<p>Accordion music.★ Slurping/licking noises.</p>	<p>Behind a background of tickets Lily progressively eats an ice-cream, a speech bubble appears from Fred that says "I like red".</p>	<p>8</p> 
<p>Stanza Four: V/O Sandy Gore</p> <p><i>Twirling frozen in time, on the teacups he added,</i></p>	<p>Accordion music.★</p>	<p>Fred and Lily are depicted sitting in a teacup on the teacup ride that turns in an anti-clock wise direction.</p>	<p>9</p> 



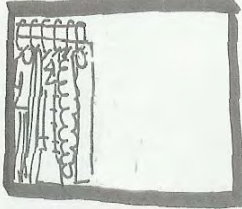
★ Fleur Du Jura, "Reve Gourmand," arranged and played by Danielle Pauly, Saydisc Records, 1985, England

<p>V/O Sandy Gore</p> <p><i>“You look divine”</i></p>	<p>Accordion music. ★</p>	<p>In profile, the words “You look divine” comes out of Fred’s mouth. Image inspired by a Bruce Alcock animation.¹</p>	<p>10</p> 
<p>V/O Sandy Gore</p> <p><i>making Lily blush a Frankfurt pink.</i></p>	<p>Accordion music. ★ Cartoon ascending noise.</p>	<p>A rosy pink shade colours Lily’s cheeks.</p>	<p>11</p> 
<p>Stanza five:</p> <p>V/O Sandy Gore</p> <p><i>As young lovers they frolicked in fields of chupachups,</i></p>	<p>Accordion music. ★ Quick smooch sound.</p>	<p>Fred and Lily run towards each other from the edges of the frame. Chupachups vanish in succession. As the hippo’s meet they kiss and fall back.</p>	<p>12</p> 


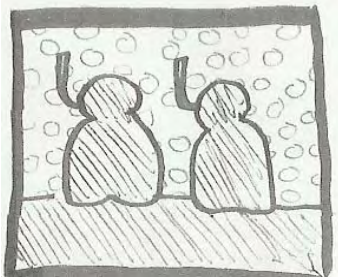
<p>V/O Sandy Gore <i>bought matching tops,</i></p>	<p>Accordion music.★</p>	<p>Middle shot of Lily and Fred wearing the same top.</p>	<p>13</p> 
<p>V/O Sandy Gore <i>read poetry</i></p>	<p>Accordion music.★</p>	<p>Both hippos sit on a pile of books and read with their eyes moving from left to right.</p>	<p>14</p> 
<p>Stanza six: V/O Sandy Gore <i>Her world was pungent sweet. Until one day across the street.</i></p>	<p>Accordion music.★</p>	<p>Real flowers sway subtly. Then the petals in succession fall off and disappear, leaving the bud behind. Image inspired by front cover of a Ben Lee Album.²</p>	<p>15</p> 

<p>Stanza seven: V/O Sandy Gore</p> <p><i>She spotted a girl in buttered yellow passionately embracing and caressing</i></p>	<p>Accordion music.★ Rusty creak.</p>	<p>Against a floral background a girl in yellow appears, she wobbles. Fred appears in the girl's arms and she rubs his back.</p>	<p>16</p> 
<p>V/O Sandy Gore</p> <p><i>Her Fellow.</i></p>	<p>Accordion music.★</p>	<p>Black hand painted words flash on to the screen.</p>	<p>17</p> 
<p>Stanza eight: V/O Sandy Gore</p> <p><i>Her heart ruptured and splattered, hatred oozed out in thick gouts.</i></p>	<p>Accordion music.★ Squish and 'gulging' noises.</p>	<p>A heart is shown shuddering then it slides across the page trailing a smear of blood. Then blood pumps out in sections of the heart</p>	<p>18</p> 

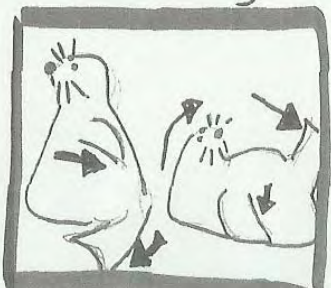
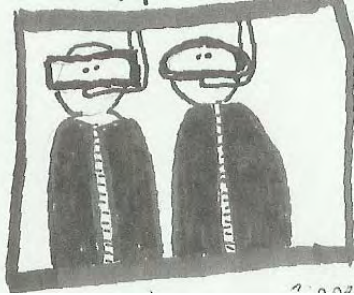
<p>Stanza nine: V/O Sandy Gore</p> <p><i>Her love for Fred now lay in tatters like the decapitated photos on the floor.</i></p>	<p>Accordion music.★ Tearing noises.</p>	<p>In turn photos on a wall rip into pieces.</p>	<p>19</p> 
<p>Stanza ten: V/O Sandy Gore</p> <p><i>A box of Fred memories was collected</i></p>	<p>Accordion music.★</p>	<p>A close up , aerial shot of a box. Items appear inside the box.</p>	<p>20</p> 
<p>V/O Sandy Gore</p> <p><i>and then disposed; the red cotton dress at the bottom of the pile.</i></p>	<p>Accordion music.★ Velcro sound.</p>	<p>The box above is then closed and sealed with sticky tape. A texta writes “To St Vinnies.”. Lily also pushes a caught bit of the red dress inside the box.</p>	<p>21</p> 

<p>Stanza nine: V/O Sandy Gore</p> <p><i>Determined to move on, she bought an organic apricot sarong</i></p>	<p>Accordion music.*</p>	<p>Lily enters the frame from the right holding the box, which she donates to St Vincent de Paul. A hand takes the box from her, as well as her money, in return for an apricot sarong.</p>	<p>22</p> 
<p>V/O Sandy Gore</p> <p><i>and traveled to Tahiti.</i></p>	<p>Accordion music.* Falling noise.</p>	<p>A Polaroid flips on to the screen depicting Lily with sunglasses in a sarong with an exotic bird.</p>	<p>23</p> 
<p>Transition scene:</p>	<p>Drum roll and cymbal. Girly laughter.</p>	<p>A rack of clothes is pulled across by a row of cancan dancers. Iris fade in.</p>	<p>24</p> 

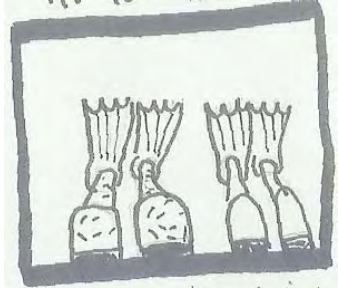
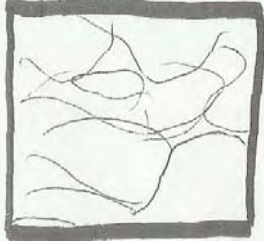
Two Pairs of Thongs, Two Sweaters, Two Backpacks, A Sundress, A Pair of Shorts and A T-shirt shooting script

Prose	Sound effects/music	Action	Story board frame
<p>Transition scene: opening</p>	<p>Accordion music.★ Applause</p>	<p>Iris fade out exposing a row of clothes. A banner with the title of the poem slides down on top of a row of dolls clothes. Two cut out angels hold either side of the banner upwards until it is out of frame. The curtains part, like a theatrical curtain to reveal the first frame of the poem.</p>	<p>1 </p>
<p>Stanza one: V/O Sandy Gore</p> <p><i>Engulfed in golden light</i></p>	<p>Accordion music.★</p>	<p>Two silhouetted figures are shown sitting in darkness. A ring of light opens up behind the figures engulfing them in light, like the sun rising.</p>	<p>2 </p>


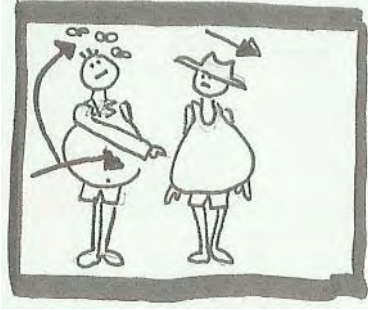
★ Fleur Du Jura, “File Indienne,” arranged and played by Danielle Pauly, Saydisc Records, 1985, England

<p>V/O Sandy Gore</p> <p><i>like beaching black seals,</i></p>	<p>Accordion music.★ Seal noises.</p>	<p>Against a background of dominoes, two seals flip their flippers and one rocks its head.</p>	<p>3</p> 
<p>V/O Sandy Gore</p> <p><i>Brian and Kath in their wetsuits zipped tight</i></p>	<p>Accordion music.★ Two zip noises.</p>	<p>Two wet suits progressively cover Kath and Brian's torsos.</p>	<p>4</p> 

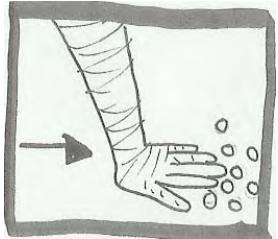

★ Fleur Du Jura, "File Indienne," arranged and played by Danielle Pauly, Saydisc Records, 1985, England

<p>V/O Sandy Gore <i>peered in to the fracturing sea.</i></p>	<p>Accordion music.★ Gentle sea lapping.</p>	<p>Close-up of two pairs of legs wearing flippers that swing up and down. Shot in black and white stop motion of photos.</p>	<p>5</p> 
<p>Stanza two: V/O Sandy Gore <i>Before them lay mischievous creatures to be explored for the day.</i></p>	<p>Accordion music.★ Gentle sea lapping.</p>	<p>Animated paint textures mimic the flux of water. Like a surrealist painting fish shapes are formed in the water provoking the viewer to determine their presence.</p>	<p>6</p> 


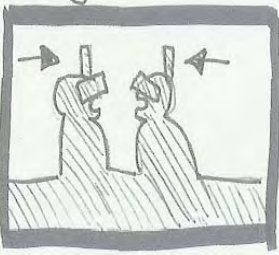

★ Fleur Du Jura, “File Indienne,” arranged and played by Danielle Pauly, Saydisc Records, 1985, England

<p>Stanza three: V/O Sandy Gore</p> <p><i>In turns, they plunged beneath.</i></p>	<p>Accordion music.★ Splashes.</p>	<p>Against the same background, divers enter the frame and slide into the water creating white wash.</p>	<p>7</p> 
<p>V/O: Sandy Gore</p> <p><i>They had been told “...the best part of the reef”</i></p>	<p>Accordion music.★ Rusty gate creak. Fly buzz noises.</p>	<p>Two men are shown pointing to the right in synchronisation. Flies circle the first man’s head.</p>	<p>8</p> 

★ Fleur Du Jura, “File Indienne,” arranged and played by Danielle Pauly, Saydisc Records, 1985, England

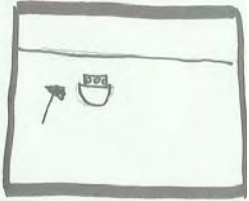

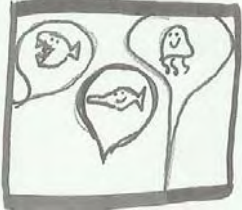
<p>V/O: Sandy Gore</p> <p><i>“was far from the crowds...”</i></p>	<p>Accordion music.★ Crowd chatter.</p>	<p>A hand sweeps a crowd of heads to the side against a background of animated CD fragments.</p>	<p>9</p> 
<p>Stanza four: V/O: Sandy Gore</p> <p><i>The scorching sunlight eventually melted and faded.</i></p>	<p>Accordion music.★ Melting noise.</p>	<p>An ice-cream scoop progressively melts until liquid.</p>	<p>10</p> 

★ Fleur Du Jura, “File Indienne,” arranged and played by Danielle Pauly, Saydisc Records, 1985, England

<p>V/O Sandy Gore</p> <p><i>The sea, opaque.</i></p>	<p>Accordion music.★</p>	<p>A turquoise shadow scribbles across a picture of a reef.</p>	<p>11</p> 
<p>Stanza six: V/O: Sandy Gore</p> <p><i>As Kath and Brian resurfaced alone, they choked,</i></p>	<p>Accordion music.★ Sound of two bodies emerging from water. 'Boing' as they turn.</p>	<p>Two silhouette black figures slide upwards into frame as if they are emerging from the water. Once above the water they turn and look at each other. Silhouette figure inspired by Phil Mulloy.¹</p>	<p>12</p> 
<p>V/O: Sandy Gore</p> <p><i>"There must be a terrible mistake!"</i></p>	<p>Accordion music.★</p>	<p>Their dialogue is written with black paint.</p>	<p>13</p> 

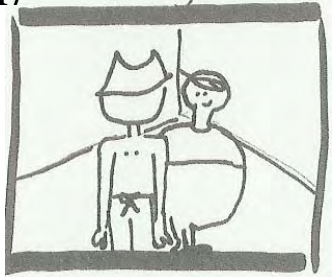
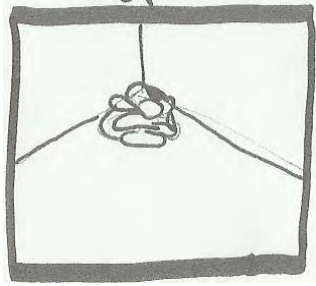
★ Fleur Du Jura, "File Indienne," arranged and played by Danielle Pauly, Saydisc Records, 1985, England

¹ Mulloy, Phil, 14/01/06, Flickerfest, Bondi Pavilion


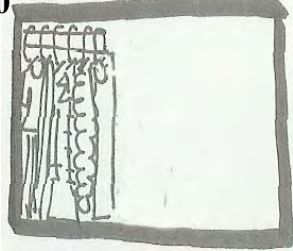
<p>Stanza seven: V/O: Sandy Gore</p> <p><i>The boat had gone.</i></p>	<p>Accordion music.★ Engine noises that progressively are muted in tone.</p>	<p>A boat on the reef exits the frame, progressively getting smaller towards the horizon.</p>	<p>14</p> 
<p>Stanza eight: V/O: Sandy Gore</p> <p><i>Back on the ship divers gloated and gleamed</i></p>	<p>Accordion music.★ Crowd chatter</p>	<p>Incongruously composed figures jiggle as their mouths shift shape and colour. Inspired by Dadaist photomontages.²</p>	<p>15</p> 
<p>V/O: Sandy Gore</p> <p><i>describing the extraordinary fish they'd seen.</i></p>	<p>Accordion music.★ Crowd chatter.</p>	<p>Three speech bubbles appear flashing different species of fish.</p>	<p>16</p> 

★ Fleur Du Jura, “File Indienne,” arranged and played by Danielle Pauly, Saydisc Records, 1985, England

² Ades, Dawn, 1993, Photomontage, London, Thames and Hudson




<p>Stanza eight: V/O Sandy Gore</p> <p><i>Once everyone departed</i></p>	<p>Accordion music. ★</p>	<p>A crowd of incongruous characters vanish one by one.</p>	<p>17</p> 
<p>V/O: Sandy Gore</p> <p><i>a bundle of possessions remained.</i></p>	<p>Accordion music. ★</p>	<p>The scene above continues. When the entire crowd vanishes a pile of clothes is left behind.</p>	<p>18</p> 

★ Fleur Du Jura, “File Indienne,” arranged and played by Danielle Pauly, Saydisc Records, 1985, England




<p>V/O: Sandy Gore</p> <p><i>unnoticed.</i></p>	<p>Accordion music.★</p>	<p>The last shot is of the word 'unnoticed' painted in black against a white background.</p>	<p>19</p> 
<p>Transition scene:</p>	<p>Drum roll and cymbal.</p>	<p>A 1920s swimmer pulls across a curtain of clothes. Iris fade in.</p>	<p>20</p> 

★ Fleur Du Jura, "File Indienne," arranged and played by Danielle Pauly, Saydisc Records, 1985, England

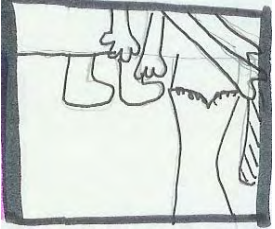

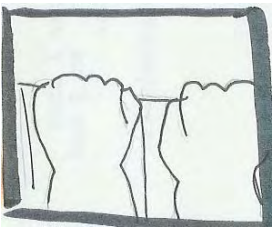
The Silk Nightie shooting script

Prose	Sound effects/music	Action	Story board frame
<p>Transition Scene:</p>	<p>Applause.</p>	<p>Iris fade out exposing a row of clothes. Two angels carry a banner with the title of the poem over a curtain of clothes then exit upwards. The curtain then parts on the opening image.</p>	<p>1 </p>
<p>Stanza one: V/O Sandy Gore</p> <p><i>On a damp and muggy night lurking in his ute,</i></p>	<p>Accordion music.★ Night atmospheric noises such as cicadas.</p>	<p>Still photo of a man in a car. The white paint on his ute moves.</p>	<p>2 </p>
<p>V/O Sandy Gore</p> <p><i>he first laid sight on her. Across the lane he caught a glimpse of her feminine frame.</i></p>	<p>Accordion music.★ Night atmospheric noises such as cicadas.</p>	<p>Through a point of view shot the girl enters the frame shaking out the nightie in staggered motion.</p>	<p>3 </p>

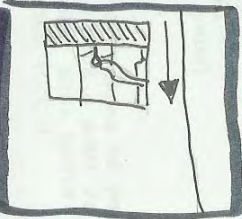
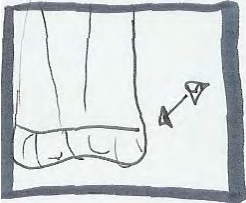
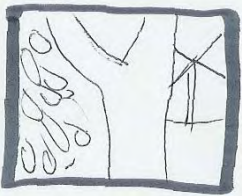
★ Bravo Nino Rota, “Le Manne Di Primavera,” music by Nino Rota, musical arrangements by Peter Dasent, played by The Umbrellas , recorded at Electric Avenue, Sydney Australia.

<p>Stanza two: V/O Sandy Gore</p> <p><i>Tingling with delight, the next night he crept closer.</i></p>	<p>Accordion music.★ Night atmospheric noises. Footsteps and rustle of leaves.</p>	<p>In the style of a hand held camera the voyeur moves forward and hides behind foliage whilst spying on the girl putting the washing on the line.</p>	<p>4</p> 
<p>Stanza three: V/O Sandy Gore</p> <p><i>Her beauty made him freeze</i></p>	<p>Accordion music.★</p>	<p>The girl arranges her hair in slow motion through a middle shot.</p>	<p>5</p> 
<p>V/O Sandy Gore</p> <p><i>as she shivered in the breeze</i></p>	<p>Accordion music.★</p>	<p>Close-up of the girl rubbing her arms and the nightie swaying cropped off frame.</p>	<p>6</p> 

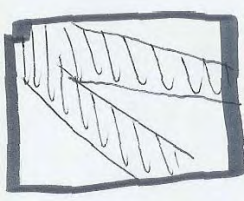

★ Bravo Nino Rota, “Le Manne Di Primavera,” music by Nino Rota, musical arrangements by Peter Dasant, played by The Umbrellas , recorded at Electric Avenue, Sydney Australia.

<p>V/O Sandy Gore</p> <p><i>And he wanted to touch; but she was not alone.</i></p>	<p>Accordion music.★ Night atmospheric noises.</p>	<p>Close-up of the clothesline where two hands are shown pinning clothes.</p>	<p>7</p> 
<p>Stanza four: V/O Sandy Gore</p> <p><i>Peering through the fence posts. Like the rain, his heart pattered.</i></p>	<p>Accordion music.★ Night atmospheric noises.</p>	<p>Point of view shot of the man peering through the gaps in a picket fence.</p>	<p>8</p> 
<p>V/O Sandy Gore</p> <p><i>He must keep sane.</i></p>	<p>Accordion music.★ Night atmospheric noises.</p>	<p>Point of view shot of the voyeur whose hands grip onto the fence.</p>	<p>9</p> 

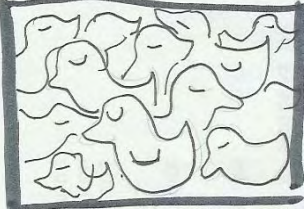


★ Bravo Nino Rota, “Le Manne Di Primavera,” music by Nino Rota, musical arrangements by Peter Dasent, played by The Umbrellas, recorded at Electric Avenue, Sydney Australia.

<p>V/O Sandy Gore</p> <p><i>He needed to be near, but she was locked inside. Obscured.</i></p>	<p>Accordion music.★ Creaky wooden window being shut.</p>	<p>Low angle shot peering up as the girl shuts a window in front of the nightie.</p>	<p>10</p> 
<p>Stanza five: V/O: Sandy Gore</p> <p><i>Closer tonight, translucent. She was dancing for me, alone.</i></p>	<p>Accordion music.★</p>	<p>Extreme close up of the hem of the nightie blowing in the wind. Then of the girl walking past the nightie.</p>	<p>11</p> 
<p>Stanza six: V/O: Sandy Gore</p> <p><i>So in the shadows he began to creep,</i></p>	<p>Accordion music.★ Footsteps that crunch on leaves and twigs.</p>	<p>Point of view shot behind foliage as the man progresses towards the clothesline.</p>	<p>12</p> 


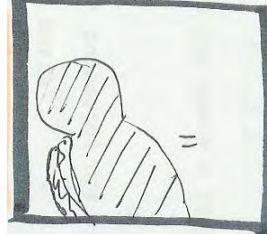

★ Bravo Nino Rota, “Le Manne Di Primavera,” music by Nino Rota, musical arrangements by Peter Dasent, played by The Umbrellas, recorded at Electric Avenue, Sydney Australia.

<p>V/O Sandy Gore <i>through the gate,</i></p>	<p>Accordion music.★ Squeak of a rusty gate opening. Footsteps.</p>	<p>Close up of the pavement as a shadow of legs walk by.</p>	<p>13</p> 
<p>V/O Sandy Gore <i>past the pond,</i></p>	<p>Accordion music.★ Footsteps on pavement.</p>	<p>Close up of a vine-covered wall where a shadow of the voyeur's head crosses.</p>	<p>14</p> 

★ Bravo Nino Rota, “Le Manne Di Primavera,” music by Nino Rota, musical arrangements by Peter Dasent, played by The Umbrellas, recorded at Electric Avenue, Sydney Australia.

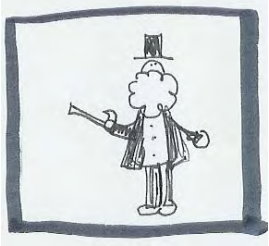


<p>V/O Sandy Gore</p> <p><i>the ducks asleep.</i></p>	<p>Accordion music.★</p>	<p>Painted black and white ducks wobble.</p>	<p>15</p> 
<p>Stanza seven: V/O: Sandy Gore</p> <p><i>She stood there silently still.</i></p>	<p>Accordion music.★ Low wind.</p>	<p>Close up of the nightie blowing in slow motion in the wind.</p>	<p>16</p> 
<p>V/O: Sandy Gore</p> <p><i>So delicate and fine. Reaching forward, he stroked her. She was divine.</i></p>	<p>Accordion music.★</p>	<p>In staggered motion the voyeur's hand runs down the back of the girl's nightie.</p>	<p>17</p> 

★ Bravo Nino Rota, “Le Manne Di Primavera,” music by Nino Rota, musical arrangements by Peter Dasent, played by The Umbrellas, recorded at Electric Avenue, Sydney Australia.



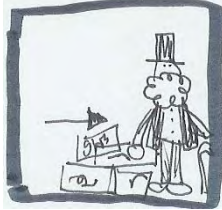
<p>Stanza eight: V/O: Sandy Gore</p> <p><i>He ripped off the pegs,</i></p>	<p>Accordion music.★ Night atmospheric noises.</p>	<p>Close up in point of view perspective of the voyeur's hands ripping off the pegs attached to the nightie.</p>	<p>18</p> 
<p>V/O: Sandy Gore</p> <p><i>with the silk nightie he fled,</i></p>	<p>Accordion music.★ Running footsteps. Night atmospheric noises.</p>	<p>The camera turns to catch the voyeur running away in to the darkness with the nightie.</p>	<p>19</p> 
<p>V/O: Sandy Gore</p> <p><i>grinning. At last you're mine.</i></p>	<p>Accordion music.★</p>	<p>Close up of the man cradling and rubbing the nightie to his face.</p>	<p>20</p> 
<p>Transition scene:</p>	<p>Drum roll and cymbal.</p>	<p>Iris fade in.</p>	

★ Bravo Nino Rota, "Le Manne Di Primavera," music by Nino Rota, musical arrangements by Peter Dasent, played by The Umbrellas, recorded at Electric Avenue, Sydney Australia.


Vignette Laundry: an epilogue shooting script

Prose	Sound effects/music	Action	Story board frame
<p>Stanza one: V/O Barry Otto</p> <p><i>Good fellows please withhold a sigh; for alas, our story's end is nigh. Time ceases as the curtains close, the clothing placed back into rows.</i></p>	<p>Accordion music.★</p>	<p>Iris fade out exposing a row of clothes. The MC walks in to the scene. He then stands still and makes gestures with his cane.</p>	<p>1</p> 
<p>Stanza two: V/O Barry Otto</p> <p><i>If these tales you found intriguing, then think of this upon your leaving; every St Vinnies stores contain, ghosts of their owners in scent and stain.</i></p>	<p>Accordion music.★</p>	<p>The words “Intriguing...think...St Vinnie’s...ghosts...owners” come out of his top hat. He tips the hat over to shake out the words “scent and stain.” All the words stick to the back wall.</p>	<p>2</p> 
<p>Stanza three: V/O Barry Otto</p> <p><i>These stories we do not think to find, tell of reasons they are left behind. We cannot wash their owners clean, for the tales are trapped in stitch and seam.</i></p>	<p>Accordion music.★</p>	<p>The words “to find...reasons...wash...clean” appear out of the MC’s top hat. He then turns that hat over and shakes out the words “stitch and seam,” which add to the words on the wall.</p>	<p>3</p> 

★ Bravo Nino Rota, “Otto e Mezzo,” music by Nino Rota, musical arrangements by Peter Dasent, played by The Umbrellas, recorded at Electric Avenue, Sydney Australia

<p>Stanza four: V/O Barry Otto</p> <p><i>So gentles, please do not suppose St Vinnies houses common clothes. Their stories of abandonment are far more compelling than you would think.</i></p>	<p>Accordion music.★</p>	<p>The words “common clothes” and “abandonment” creep out of the hat and stick to the wall.</p>	<p>4</p> 
<p>Stanza five: V/O Barry Otto</p> <p><i>Next time you go inside their store, stop, consider and do not ignore, who owned that vinyl shoe or that purse of kangaroo.</i></p>	<p>Accordion music.★</p>	<p>“stop” and “consider” appear out of the MC’s top hat and find a place on the wall, which is now covered with words. On the words “vinyl shoe” and “purse of kangaroo” a shoe and purse respectively appear.</p>	<p>5</p> 
<p>Stanza six: V/O Barry Otto</p> <p><i>And so, unto you all I bid adieu, in hope St Vinnies is revealed anew.</i></p>	<p>Accordion music.★</p>	<p>The MC puts his hat on and tips it slightly. As he does this, the word “anew,” which is painted red falls out. He then wobbles off the frame. Each word falls into a pile and follows the MC off the screen.</p>	<p>6</p> 

★ Bravo Nino Rota, “Otto e Mezzo,” music by Nino Rota, musical arrangements by Peter Dasent, played by The Umbrellas, recorded at Electric Avenue, Sydney Australia

<p>Transition scene: Ending credits</p>	<p>Accordion music.*</p>	<p>Iris fade in and then out on the frame of the credits. Against a red silk background a blind appears. The blind is pulled down to reveal the credits in succession accompanied by two angels.</p>	<p>7</p>  <p>The sketch shows a rectangular frame with a thick border. Inside the frame, there is a smaller rectangle at the top. Below it, the text reads: "animated, allread - written by #16867575". On either side of the text are small, simple line drawings of figures that resemble angels or characters with wings.</p>
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* Bravo Nino Rota, "Otto e Mezzo," music by Nino Rota, musical arrangements by Peter Dasant, played by The Umbrellas, recorded at Electric Avenue, Sydney Australia