Act 1 Scene 3
Lights up in the 24/7 production office. Annette has a clipboard and is noting down the shots in the vision on the screen. Michael is also watching. It appears to be raw footage of a foot-in-the-door ambush by a reporter.

Digital Vision (DV):
THE CAMERA FOLLOWS A REPORTER ‘ROUND THE SIDE OF A HOUSE TO THE BACKYARD WHERE A MAN IN T-SHIRT AND SHORTS IS SCRAPING DOWN THE GRILL PLATE OF HIS OUTDOOR BARBEQUE.

Reporter (on DV):  Excuse me sir, Simon Downey from 24/7…

THE MAN LOOKS UP, SEES THE CREW, COVERS HIS FACE BY PUTTING OUT A HAND TOWARDS THE CAMERA, AND THEN MAKES A DASH THROUGH (OR OVER) HIS BACK FENCE. THE REPORTER GIVES CHASE FOLLOWED BY VERY BUMPY CAMERA VISION. THE SOUND RECORDIST AND HIS/HER BOOM MIKE OCCASIONALLY SLIP INTO FRAME DURING THE CHASE. THERE ARE A FEW TUMBLERS.

Reporter (on DV)(contd):  Sir we just want to ask you a few questions.

Reporter (on DV):  Sir, why don’t you want to talk to us?

THE SOUND RECORDIST SLIPS OVER AND IS CAUGHT IN THE FRAME.

Cameraman (on DV):  Shit. Watch it!

MICHAEL (on stage at 24/7 to Annette):  Here comes the bit I really like.

DV Contd.
Reporter:  Sir would you mind explaining why the Gerards paid you three hundred thousand dollars four years ago to build their house and all you’ve done is lay a slab.. that council wants pulled up again?

THE MAN STOPS AND TURNS ROUND. THE CAMERA CREW AND REPORTER ARE CAUGHT BY SURPRISE AND ALMOST TUMBLE INTO EACH OTHER.

Reporter:  (under his breath) OK fellas he wants to talk.

Man:  What?

Reporter:  Could you explain why you’ve taken 300-thousand dollars to build the Gerards House..

Man:  You’ve got the wrong guy.

Reporter:  No we haven’t: Brian Chappel, Building Contractor?

Man:  That’s not me.

Reporter:  You sure?

Man:  I’m Pete Howarth. Financial planner. (He feels in his pockets) I’ve usually got a card on me. (He finds one and hands it to the reporter)

Reporter:  (Reading the card) Shit mate. Sorry. Fuck.

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Man: Yeah, fuck! Thank God. Shit. You had me worried…

Reporter: Mate…

Michael onstage flicks the DV material off (or pauses it).

MICHAEL (on stage in 24/7 office): After that it gets boring.

ANNETTE: We're not going to show that…

MICHAEL: Course not. I want it for the Christmas tape.

Annette rips off the page of detailed shot-listing she has just finished and puts it in the bin. Jeremy enters.

JEREMY: Hey matey. Great stuff you shot on Friday. How did you do that?

MICHAEL: You liked it? Right time, right place, that's all. And we were lucky with the light. What are we doing today?

JEREMY: It's an evolving feast so standby.