



TEN POUND POMS

Episode One

Written by

Danny Brocklehurst

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Eleven
14-18 Great Titchfield St
London
W1W 8BD

CAST

Cast

TERRY
ANNIE
PATTIE
PETER
KATE
HENRY
ROBBIE
JJ
SHEILA
STEVIE
IVAN
FOREMAN
DEAN
MARLENE
BOB
SANDRA
MARCO
MARGIE
ARTY
BILL
BAR KEEPER
ABORIGINAL ADULT MALE
ABORIGINAL CHILD
RON
TWINS #1&2

Guests

NEIGHBOUR
TAXI DRIVER
CUSTOMS OFFICIAL AT SYDNEY PORT
IMMIGRATION OFFICIAL AT SYDNEY PORT
DEFENDER PLAYING FOOTBALL
BOYS/YOUNG MEN PLAYING FOOTBALL
FEMALE CLERK AT GALGOWNIE HOSTEL
SHOP WORKER

N/S

WORKING MEN IN ENGLAND
MIGRANTS AT SYDNEY PORT
CHINESE COUPLE
PORT OFFICE WORKERS
DRIVERS AT SYDNEY PORT

FAMILY OF MIGRANTS AT SYDNEY PORT
EMPLOYERS OF MIGRANTS AT SYDNEY PORT
AUSTRALIAN WOMEN PLAYING SOFTBALL
HOSTEL MIGRANTS
ABORIGINAL MEN IN BUSHES
HOSTEL MEN AND BOYS PLAYING FOOTBALL
WHITE MEN AT JOB SEARCH
TERRY'S WORKMATES
LOCAL WOMEN IN TOWN
ABORIGINAL WOMAN IN SHOP
STEVIE'S FRIENDS
HOSTEL WORKERS
ONE INSPECTOR
DOCK WORKERS AT SYDNEY PORT
ADMINISTRATION STAFF AT SYDNEY PORT
CHILDREN IN ENGLAND
MICHAEL
WOMAN IN UNIFORM

LOCATIONS

Interiors

INT. ANNIE AND TERRY'S HOUSE. LIVING ROOM
INT. TAXI
INT. SYDNEY PORT. ADMIN OFFICE
INT. SYDNEY PORT. CUSTOMS DESK
INT. GALGOWNIE HOSTEL. ANNIE AND TERRY'S HUT
INT. GALGOWNIE HOSTEL. KATE'S HUT
INT. KATE'S HOTEL ROOM
INT. HOTEL BY THE DOCKS
INT. HOSTEL TOILET
INT. FOREMAN'S OFFICE
INT. STORE
INT. STORE. MARLENE'S OFFICE
INT. HOSPITAL. CORRIDOR
INT. HOSPITAL. ADMIN OFFICE
INT. MANCHESTER. ENGLISH PUB
INT. ANNIE AND TERRY'S HUT. OTHER ROOM
INT. GALGOWNIE HOSTEL. SHEILA AND BILL'S HUT
INT. TERRY'S WORK SITE TOILETS
INT. GALGOWNIE HOSTEL. HOSTEL OFFICE
INT. AUSTRALIAN PUB
INT. AUSTRALIAN PUB. TOILET

Exteriors

EXT. BUILDING SITE
EXT. MANCHESTER. PUB
EXT. MANCHESTER STREETS
EXT. TAXI BY THE DOCKSIDE HOTEL
EXT. HOTEL BY THE DOCKS
EXT. AUSTRALIA. SYDNEY PORT
EXT. COACH
EXT. AUSTRALIAN COUNTRYSIDE
EXT. GALGOWNIE HOSTEL
EXT. GALGOWNIE HOSTEL. HOSTEL OFFICE
EXT. TERRY'S WORK SITE
EXT. LOCAL TOWN
EXT. STORE
EXT. BEACH
EXT. GALGOWNIE HOSTEL. KATE'S HUT
EXT. MANCHESTER. MARGIE'S HOUSE
EXT. GALGOWNIE HOSTEL. CAR PARK
EXT. SYDNEY PORT
EXT. BOARDWALK, LUNA PARK
EXT. SYDNEY
EXT. ANNIE AND TERRY'S HUT
EXT. TERRY'S WORKSITE TO INT. FOREMAN'S OFFICE

Interiors & Exteriors

INT/EXT. COACH
INT/EXT. LOCAL BUS
INT/EXT. SHEILA AND BILL'S HUT
INT/EXT. JJ'S MINI VAN
INT/EXT. SYDNEY. JJ'S MINI VAN
INT/EXT. DEAN'S CAR

CAST/SCENE LIST

1 – WORKING MEN, TERRY
2 – TERRY
3 – TERRY
4 – ANNIE, NEIGHBOUR, TERRY
5 – TERRY, ANNIE, NEIGHBOUR, PATTIE, PETER
6 – ANNIE, TERRY, PATTIE, PETER, TAXI DRIVER
7 – TAXI DRIVER, TERRY, ANNIE, PETER, PATTIE
8 – TERRY, ANNIE, PATTIE, PETER, KATE, HENRY
9 – AUSTRALIAN FAMILY, COUPLE WITH YOUNG CHILD, PEOPLE DINING, SPEEDBOAT MAN, WATERSKIING WOMEN (STOCK FOOTAGE - IMMIGRATION ADVERT)

10 – MIGRANTS, TERRY, ANNIE, PATTIE, PETER, OFFICIALS, CUSTOMS OFFICIAL, CHINESE COUPLE
11 – KATE, ROBBIE
12 – KATE, IMMIGRATION OFFICIAL, PORT OFFICE WORKERS, DRIVERS AT PORT
13 – MIGRANTS, FAMILY, EMPLOYERS, OFFICIALS, TERRY, ANNIE, PATTIE, PETER, KATE
14 – No cast
15 – TERRY, ANNIE, PATTIE, PETER, AUSTRALIAN WOMEN, KATE
16 – NO CAST
17 – HOSTEL MIGRANTS, ABORIGINAL MEN, TERRY, ANNIE, KATE, PATTIE, PETER
18 – TERRY, ANNIE, PATTIE, PETER
19 – HOSTEL MIGRANTS, TERRY, ANNIE, PATTIE, PETER, KATE
20 – HOSTEL MIGRANTS, TERRY, ANNIE, PATTIE, PETER, KATE, JJ
21 – TERRY, ANNIE, PATTIE, PETER
22 – JJ, KATE, SHEILA
23 – JJ, KATE
24 – ANNIE, TERRY
25 – PATTIE, PETER, STEVIE, MARCO
26 – KATE
27 – KATE, HENRY
28 – KATE, HENRY
29 – KATE, SHEILA
30 – PATTIE, PETER, STEVIE, HOSTEL MEN AND BOYS, DEFENDER, IVAN, MARCO, TWINS
#1&2
31 – PETER, PATTIE
32 – WHITE MEN, FEMALE CLERK, TERRY
33 – TERRY, FOREMAN
34 – TERRY, FOREMAN, WORKMATES, DEAN
35 – PATTIE, PETER, ANNIE
36 – TERRY, DEAN
37 – TERRY
38 – TERRY, DEAN
39 – ANNIE
40 – ANNIE
41 – ANNIE, LOCAL WOMEN
42 – ANNIE, SHOP WORKER, ABORIGINAL WOMAN
43 – ANNIE
44 – ANNIE, SHOP WORKER, MARLENE
45 – MARLENE, ANNIE
46 – ANNIE, ABORIGINAL WOMAN
47 - KATE
48. KATE, BOB
49. SANDRA, KATE, MARGIE
50. KATE, MARGIE, BOB
51. TERRY, ARTY
52. TERRY, ANNIE, PATTIE, PETER, ARTY, KATE
53. ARTY, TERRY, PATTIE, PETER, ANNIE, KATE

54. TERRY, ANNIE, KATE, ARTY, PATTIE, PETER
55. KATE, BILL
56. MARGIE, HENRY
57. TERRY, ANNIE
58. PETER
59. PATTIE, STEVIE, STEVIE'S FRIENDS, ANNIE
60. TERRY, FEMALE CLERK
61. TERRY, DEAN
62. TERRY
63. TERRY, DEAN, WORKERS
64. SHEILA
65. JJ, TWO INSPECTORS, SHEILA
66. JJ, TWO INSPECTORS, SHEILA
67. JJ, SHEILA, INSPECTOR
68. TERRY, DEAN, TERRY'S WORKMATES, RON, FOREMAN
69. TERRY, DEAN
70. ANNIE
71. ANNIE, MARLENE
72. JJ, HOSTEL WORKERS, KATE
73. KATE
74. KATE
75. KATE
76. TERRY'S WORKMATES, TERRY, BARKEEP
77. KATE
78. KATE, DOCK WORKERS, ADMINISTRATION STAFF, ROBBIE
79. KATE, ADMINISTRATION STAFF, ROBBIE
80. TERRY, TERRY'S WORKMATES, BAR KEEPER
81. TERRY, DEAN
82. KATE, ROBBIE
83. DEAN, TERRY, ABORIGINAL CHILD, ABORIGINAL ADULT MALE
84. KATE, ROBBIE
85. KATE
86. KATE, CHILDREN, MICHAEL, WOMAN IN UNIFORM, ROBBIE
87. TERRY, DEAN
88. PATTIE, TERRY

CAPTION: 1956

And we start, literally, in black and white.

1 EXT. BUILDING SITE - DAY
 WORKING MEN, TERRY

1

Snow lightly falls. As we watch GRUELLING, HARD WORK. MEN, real men - working men - demolish slums or bomb damaged buildings. This is ten years post war but the country is still in a bad state. We find TERRY ROBERTS (40s), at the top of a telegraph pole.

As the cacophony of sound envelopes him we go close on his face and flash to:

Air raid sirens wailing, as POW's (English) held in an ad hoc prison shelter from bombs. They jostle positions at tiny shattered windows as flashes and target flares cast abstract shadows across the walls.

*
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Back on: Terry working, trying to blink away the thoughts but

We flash to

The throb of hundreds of heavy bombers begins to fill the air, getting louder, louder...the prisoners bang on the doors and cry to be let out. Terry, younger then, gets SHUNTED against a BRICK WALL in the chaos.

*
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Back on: Terry, getting agitated, upset, as we

Flash to

Terry ducks for cover and looks up to see an incredible sight - phosphorous falling down all around him like incandescent rain. It's as if the whole sky is on fire.

*
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 *

Back on: Terry working, he can't cope, downs tools and we

HARD CUT TO:

2 EXT. MANCHESTER. PUB - NIGHT
 TERRY

2

Snow falls as Terry leaving the pub after work. We hear the sound of post-work drinkers, mainly men; there is laughter, chat. Terry is very drunk. Unsteady on his feet. People are heading this way, a couple maybe, and Terry wobbles off into their path. They steer right to avoid him, glance at one another with disgust: drunk fool.

*
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He staggers on, almost falling into the road...

*

3 EXT. MANCHESTER STREETS - NIGHT
 TERRY

3

Snow falling harder now as Terry stumbles home, hammered.

4

INT. ANNIE AND TERRY'S HOUSE. LIVING ROOM - NIGHT
ANNIE, NEIGHBOUR, TERRY

4

We find a woman dozing on the couch, radio on. There's suddenly a KNOCKING on the window, hard, insistent.

ANNIE ROBERTS wakes, Terry's wife.

FEMALE VOICE (O.S.)

Annie, Annie...

Annie peels herself up and heads to the window - it's her female NEIGHBOUR (30s, panic-faced):

NEIGHBOUR

It's your Terry - he's on the street -

ANNIE

What -

NEIGHBOUR

Come quick.

Annie slides shoes and coat on and follows the neighbour.

4A

EXT. ANNIE AND TERRY'S HOUSE - CONTINUOUS

4A

*

They battle the snow now falling much harder, to where Terry is NOW LYING ON THE FLOOR. He has a MASSIVE GASH on his head. Blood colouring the snow.

*

ANNIE

(terrified)

Terry... TERRY...

Is he dead? Annie dashing to him, fearing the worst.

ANNIE (CONT'D)

Wake up. TERRY.

He moans. He's alive. Small relief.

NEIGHBOUR

Shall I call an ambulance.

ANNIE

No. He's paralytic. Help me get him inside...

5

INT. ANNIE AND TERRY'S HOUSE - NIGHT
TERRY, ANNIE, NEIGHBOUR, PATTIE, PETER

5

Somehow, heroically, they have managed to lift him and walk him to the house... They flop him on the floor and sag from their efforts. The neighbour has blood all over her.

*

ANNIE
(embarrassed)
I'm so sorry, Rita.

NEIGHBOUR

No bother. But the daft bugger'd
be dead if he'd stayed out there.

ANNIE

I know. Thank you.

Woman to woman they swap faces - *men*. Rita goes. Annie is left with the pathetic, pissed figure of her husband. And her face darkens... She moves back towards him to tend to his wound. But then a thought hits her. She starts delving into his pockets. Urgent now, worried.

ANNIE (CONT'D)

Where is it? TERRY...

(yells at him)

Where's the money?

Delving frantically in every possible place.

ANNIE (CONT'D)

Where's the pay, Terry...

She starts slapping him.

Then kind of sags, what's the point - it's gone. REVEAL:
their children, PATTIE (15, confident, smart) and PETER (13,
bookish) standing in the doorway, just as -

*
*

Terry rolls over and vomits on the floor. Hold on her face a beat. Disgust, despair.

At her wits' end, she rises and grabs newspapers from the pile (where they are kept for fire starting).

She starts pulling apart a newspaper to wrap around the vomit. He retches again.

On Annie... repulsed, troubled, upset.

ANNIE (CONT'D)

You filthy bugger.

She looks down and - quite by chance - her eyes fall onto the open newspaper. An advert.

'BUILD A NEW LIFE IN SUNNY AUSTRALIA.

£10 can take you to the land of tomorrow.'

We hold on Annie's face as she reads it.

Her eyes move to her kids and then to the bloodied/vomit-faced Terry.

TERRY

(realises he has done it
again)

I'm sorry...

Then back to the image of a LARGE HOUSE AND SUNSHINE.

'Build your children a better future.'

We hold on Annie, and hold and hold and...

HARD CUT TO:

5A INT. TAXI -- DAY

5A *

The kids are in the b/g - we focus on Terry and Annie.

*

TERRY

*

Three hundred days of sunshine a
year, they reckon...

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**
**

ANNIE

*

- we could eat our dinner in the
garden. Just imagine, having a
proper garden -

**
**
**
**

TERRY

*

Get ourselves a palm tree, have
coconuts for breakfast.

**
**
**

He smiles, he's being daft.

*

ANNIE

*

What - with your grilled bacon and
tomato ketchup.

**
**
**

They're excited. He takes her hands in his.

*

TERRY

*

A fresh start.

*

He goes close to her ear. Without the kids hearing.

*

TERRY (CONT'D)

*

I won't let you down.

*

He squeezes her hand.

*

6 EXT. TAXI BY THE DOCKSIDE HOTEL - DAY

6 *

ANNIE, TERRY, PATTIE, PETER, TAXI DRIVER

Months later. Annie, Terry, Pattie, Peter and suitcases are
bundled into a taxi as it pulls up outside the dockside
hotel. They get a glimpse of the cruise-liner near by.

7 INT. TAXI - DAY - CONTINUOUS
TAXI DRIVER, TERRY, ANNIE, PETER, PATTIE

7

Terry looking fresh now - clean-shaven, smart clothes. He
swaps a smile with Annie.

TAXI DRIVER

*

Where are you going?

TERRY
Australia, mate.

TAXI DRIVER
Blimey, that's a long way -

PETER
Ten thousand two hundred and
seventy three miles.

TAXI DRIVER
How long's that gonna take?

PETER
Six weeks, three days, and
approximately fourteen hours.

Taxi driver stares at him.

PATTIE
Try living with him.

8 EXT. HOTEL BY THE DOCKS - DAY
TERRY, ANNIE, PATTIE, PETER, KATE, HENRY

8

The taxi leaves the Roberts family outside a dockside hotel.
It's old and crumbling but has a faded grandeur.

Terry and the others head towards it.

We hold on their excited faces (except for Pattie, who feels
as though she is leaving something behind rather than heading
to a great future).

TERRY

Here we go then... The start of our
new lives...

Terry pulls his wife close. They kiss. Peter smiles. He wants to leave England. Pattie doesn't.

And we move up from them, high up, to a window of the hotel... where we find a YOUNGER WOMAN (30s). This is KATE THORNE.

She turns back inside her hotel room and says to a man, presumably her partner, HENRY.

KATE

More arrivals.

HENRY

There'll be hundreds of us.

KATE

Can't believe we're really doing this...

Henry smiles at her.

HENRY

You having doubts?

She shakes her head, but something's eating her. She plasters on a big fake smile.

KATE

No. Not at all.

HENRY

It's only two years - if we don't like it... we can always come back.

She nods... and turns back to look out of the window again at Terry and his family, heading inside. We hold on Kate... something eating her...

HARD CUT TO:

9

EXT. AUSTRALIAN SCENERY - 1950S IMMIGRATION ADVERT
AUSTRALIAN FAMILY, COUPLE WITH YOUNG CHILD, PEOPLE DINING, SPEEDBOAT MAN, WATERSKIING WOMEN

9

Glorious technicolour. Jaunty music.

We sweep across the sea from a bird's eye view towards the iconic image of THE SYDNEY HARBOUR BRIDGE.

Sun-kissed beaches, surfers, women in bikinis.

An enormous Australian open top car sweeps along the coastal road with a FAMILY enjoying the drive.

A FAMILY enjoy drinks on the porch of their enormous whitewashed house with views of the beach.

A picnic blanket gets laid in a beautiful, lush spot. Trees and fields spread widely in the background. As a COUPLE with a YOUNG CHILD enjoy a day in the great outdoors.

PEOPLE dine in outdoor restaurants, food rich and abundant.

A speedboat speeds along the water with a YOUNG MAN driving it, then we track back to find - remarkably - two YOUNG WOMEN water-skiing behind him. They sweep up a ramp in the water and make a jump, landing perfectly...

It's outrageous propaganda but it makes Australia look like a land of plenty, the lifestyle a thing of dreams.

And in stark contrast to grey, cold, austerity Britain.

The voiceover then declares:

VOICEOVER
Australia - a sunnier future. For you and your family...

And from this we hard cut to:

THE MOST MAGNIFICENT CRUISE LINER you have ever seen. The great wide ocean. Sydney port. Disembarking travellers blinking into the sunlight.

10

EXT. AUSTRALIA. SYDNEY PORT - DAY

10

MIGRANTS, TERRY, ANNIE, PATTIE, PETER, OFFICIALS, CUSTOM'S OFFICIAL, CHINESE COUPLE

Chaos. Families trying to stay together. People carry their suitcases and possessions.

Huge queues for customs. And all this in BAKING HEAT.

Terry, Annie and their kids - SWEAT POURING - stand in a huge immigration line. Terry of the officials.

TERRY

They let them work in shorts. I
love this place already...
(yells loudly)
I LOVE AUSTRALIA.

Annie laughs. It's so good to see the funny, optimistic, Terry back. The man she married.

Jump to

OFFICIALS are emptying/delving through the contents of their suitcases. Terry and family watch on.

TERRY (CONT'D)

What do you think we've got in there - Tommy guns?

CUSTOMS OFFICIAL is humourless.

TERRY (CONT'D)

The hand grenades are hidden under
the Y-fronts.

Suddenly their eyes are drawn to a small kerfuffle across the barrier, as TWO OFFICIALS lead away a protesting CHINESE COUPLE (from a different boat), against their will.

PATTIE

What's happening?

CUSTOMS OFFICIAL

Whites only. Rules.

And that's it, that's his explanation. This worries Pattie and we see Peter clocking her concerns.

11 INT. SYDNEY PORT. ADMIN OFFICE - DAY
KATE, ROBBIE THE PHOTOGRAPHER

11

FLASH. FLASH. Kate having her photograph taken in front a large stand camera.

KATE

Does everyone have their photograph taken?

PHOTOGRAPHER

All new arrivals.

She gives him a 'film star pose'. He laughs. On Kate, bedding that down information.

12 INT. SYDNEY PORT. CUSTOMS DESK - DAY
KATE, IMMIGRATION OFFICIAL, PORT OFFICE WORKERS, DRIVERS AT PORT

12

Kate at the CUSTOMS GATE, she hands across her paperwork. The IMMIGRATION OFFICIAL behind the counter examines her documents.

As he does so, Kate glances behind him - to the PORT OFFICES. The official building where all the documentation lives. And some of the WORKERS entering and exiting. Her eyes then move across to COACHES waiting in the car park beyond, their DRIVERS smoking cigarettes and chatting as they await their passengers. She is taking in the ecosystem of the port.

WHY? The official then asks:

IMMIGRATION OFFICIAL

You were supposed to be travelling
with your fiancé. Henry Broad.

Kate holds his gaze firmly.

KATE

He changed his mind, he couldn't
face leaving England.

The official looks down at the paperwork, bothered by this.

IMMIGRATION OFFICIAL

And you have sufficient funds to
manage - alone?

KATE

Yes.

IMMIGRATION OFFICIAL

The accommodation allocated at the
migrant hostel is for two people.

KATE

I explained in England, they said
they would write and inform them.

IMMIGRATION OFFICIAL

You realise that, on this scheme,
you have to give up your passport
for two years - no exceptions.

KATE

I realise.

IMMIGRATION OFFICIAL

So once you pass by me, you won't
be seeing your fiancé again for a
long, long time...

On Kate.

KATE

It was his decision. I want to
live in Australia.

She smiles. The official thinks this is highly irregular.

Hold on Kate, *tension tension*.

He looks at her, then at the form. It seems to last forever.

As we hold on Kate, we quickly FLASHBACK TO:

Black and white footage again.

Kate, a little younger, running FRANTICALLY through the city streets. Desperate, a woman on the verge - crazed, as she pushes people out of her way and runs desperately... clearly wherever she is going is a matter of terrible urgency.

END OF FLASHBACK.

Back on Kate's face. But she gets snapped from this as
THWACK - the official STAMPS her entry form.

IMMIGRATION OFFICIAL
G'day to you. And good luck.

He hands her the form and, with a now palpable relief, she passes through the customs gates and into SYDNEY PORT.

She walks away, rounds the corner, and exhales.

13 EXT. SYDNEY PORT - DAY

13

MIGRANTS, FAMILY, EMPLOYERS, OFFICIALS, TERRY, ANNIE, PATTIE, PETER, KATE

Many MIGRANTS are met by FAMILY or EMPLOYERS that have been pre-arranged; they get ushered to waiting cars or trucks.

But scores of OTHERS need forward transportation to the migrant hostels. OFFICIALS hold up signs with the names of the hostels on them. We find a sign that reads: GALGOWNIE HOSTEL. Terry and Annie and the kids moving towards it.

TERRY

That's ours. Come on gang.

They bustle towards the sign holder. Burdened by suitcases and possessions, all four struggle to push through. When...

KATE

Annie.

Annie turns and sees Kate, heading to the same coach.

ANNIE

Kate.

(to Terry)

We met on the boat. Kate, this is my husband, Terry.

TERRY

Charmed. Are you in Galgownie?

KATE

(smiling, at Annie)

Yes, are you?

ANNIE

(nods and smiles)

Looks like we're neighbours.

14 EXT. COACH - DAY

14

A COACH cutting through the Australian landscape. Bright blue skies, sun scorched soil visible. Beautiful.

15 INT/EXT. COACH - DAY

15

TERRY, ANNIE, PATTIE, PETER, AUSTRALIAN WOMEN, KATE

That same landscape through the coach window as Terry, Annie and their kids stare out in amazement.

TERRY

Look at it - no fog, no smog...

ANNIE

It's so clean.

PETER

(spots something)

Ha - look at *them*...

TERRY

(total glee)

Amazing -

'Them' are a group of AUSTRALIAN WOMEN in skirts and shirts playing softball in a park.

ANNIE

Well, you don't see that in Stockport precinct.

TERRY

What a country!!!

16 EXT. AUSTRALIAN COUNTRYSIDE - DAY

16

We move through the stages of the journey - 50km from Sydney - and take in the wonder and beauty of this new sun-kissed landscape. We might even see a kangaroo hopping.

17 EXT. COACH. - DAY

17

HOSTEL MIGRANTS, ABORIGINAL MEN, TERRY, ANNIE, KATE, PATTIE, PETER

Coach parked, while people take a much needed pee by the bushes.

ANGLE - to one side are two ABORIGINAL MEN sitting on top of a car that is parked on scrubland. It's a bizarre and striking sight to English eyes.

Terry notices them and nods to the others, they glance across. And the Aboriginal men glance back. Observing these party new arrivals with fascination.

18 EXT. GALGOWNIE HOSTEL - DAY

18

TERRY, ANNIE, PATTIE, PETER, KATE

The coach pulls along a dusty road and down towards... a sign for GALGOWNIE. Terry peers ahead, excited.

TERRY

Here we go, home sweet home.

We play their entry to the MIGRANT HOSTEL entirely off the faces of our characters... as we watch their excitement turn to confusion and CRUSHING DISAPPOINTMENT.

ANNIE

Is that...

TERRY

Can't be...

They stare ahead... their faces fixed in anxiety.

19

EXT. GALGOWNIE HOSTEL - DAY

HOSTEL MIGRANTS, TERRY, ANNIE, PATTIE, PETER, KATE

19

We sweep high across the MIGRANT HOSTEL to take in the full scale of it - scores and scores of NISSEN HUTS lined in uniform rows, pathways running between. There is a large watchtower still present, which reveals its previous purpose - an army barracks. There is a large communal dining hall, toilet blocks, washrooms and a small medical area.

It's pretty basic and pretty brutal.

The MIGRANTS, five families, including Terry, Annie, Pattie and Peter and lone traveller Kate, emerge from the coach and stare at their new home.

TERRY

Bloody hell, it's like a prisoner of war camp.

The horror. Annie, worried about the memories that might evoke, gently takes his hand.

20

EXT. GALGOWNIE HOSTEL. HOSTEL OFFICE - DAY

HOSTEL MIGRANTS, TERRY, ANNIE, PATTIE, PETER, KATE, JJ

20

As the travellers trudge towards the HOSTEL OFFICE, the HOSTEL COMMANDANT - JJ WALKER - bursts out of the hostel office.

JJ WALKER

G'day, g'day new arrivals - fresh meat - welcome to paradise.

Annie goes 'huh'.

JJ WALKER (CONT'D)

I'm the guy that runs the place - John Joseph Walker. Everyone calls me JJ. I don't want any of this Mister Walker crap like you have in the UK, there's no airs and graces here - you're in Oz now and it's JJ. Right let's get some names going - who are you, young man?

PETER

Peter.

JJ WALKER
 And your beautiful wife?
 (motions to Pattie)

PETER
 (eeeurgh)
 She's my sister.

PATTIE
 Pattie. And this place is a dump,
 nothing like the photos they
 showed.

Kate submerges a smile. Annie endlessly amazed at her daughter's ability to speak so forthright.

ANNIE
 Pattie...

JJ WALKER
 No, no, the girl's entitled to her opinion. But let me tell you all how it is... over here we have a little phrase for you Brits - 'whinging poms'.

TERRY
 (mouths)
 'Poms'?

JJ WALKER
 Because you come over from boring old Blighty with its rain and its rationing and we embrace you - we invite you into our sun-licked paradise to work hard and prosper - maybe own your own home - but all some of you do is bitch and moan and talk about how much you miss good old England. There's some of them - you'll meet them - much happier to sit on their arse complaining rather than getting out there and grabbing what's theirs. So no, Patricia, it's not the Ritz hotel, but until your parents find work it's yours rent free with hot and cold running water.

Terry bats flies away from himself. Others wipe sweat from their brows. They are overdressed and wilting.

JJ WALKER (CONT'D)
 So shall we...
 (he motions them towards
 the hostel)

Terry, Annie and the kids stand inside their Nissen hut.

It's VERY small and VERY basic. There are only two rooms in it. And one of them is the living room.

PATTIE

There's only one bedroom.

PETER

Where do we sleep?

They look at their father and he looks downwards to where a primitive, fold-out SETTEE is positioned.

PATTIE

It's so hot.

ANNIE

(suddenly freaks)

What's THAT?

And she jumps out of the way of something scuttling along the floor. Terry looks at it. It's a cockroach.

TERRY

Cockroach.

PETER

You know they can live for a week without their head.

PATTIE

How long can they live squashed?

She stamps on it.

PETER

Pattie!

PATTIE

They carry disease.

PETER

So do you!

PATTIE

We came to the other side of the world to live in squalor -

She presses the window frame and a paint flakes off.

TERRY

Look, it's all temporary. Lick of paint, it'll be tons better.

ANNIE

Lick of paint? We've sold everything we own. And it was all my idea.

She is upset and slams into the bedroom. We hold on the suitcases she has walked past - their worldly possessions.

Terry smiles at the kids.

TERRY
(to Pattie)
Happy now?

PATTIE
I didn't wanna come here in the
first place.

She slams out the front door. Leaving the boys together.

TERRY
(mouths to his son)
Women.

22 EXT. GALGOWNIE HOSTEL - DAY
JJ, KATE, SHEILA

22

JJ walks Kate across the hostel. He is chivalrous enough to carry her suitcase.

JJ WALKER
Because you were supposed to be in a couple, I had you in a different hut, but single woman, different scenario. I can't put you in the dorm, it's full of hairy-arsed males, so I've placed you next to The Andersons - Bill and Sheila. She's great, you'll like her, he's...
(he does a face)
Bit of a stick up his arse.
(he laughs)
- couple of tin lids, twins, strange little double people - they've been here about eighteen months.

Kate eyes the shower block - there are no doors on it, so people have to hang towels for semi-decency.

KATE
Eighteen months - and they're still in the hostel?

JJ has a slight flicker of something but he submerges it.

JJ WALKER
Most are here six months, twelve months. Some stay because it's cheaper than renting and then there's others... just can't bear to leave me.

He smiles and motions her to her hut.

JJ WALKER (CONT'D)
 You got work lined up?

KATE
 Nurse. In Corburn.

JJ WALKER
 Then you'll be golden.

Kate heads inside one end of a LARGE HUT - but it is obviously split in half. As they enter we catch sight of...

SHEILA ANDERSON. Peering through her window blinds at the newbie arriving. And at JJ. Sheila looks tired, dark rings under her eyes - her hair a mess, casual clothes.

The blinds swish closed.

23 INT. GALGOWNIE HOSTEL. KATE'S HUT - DAY
JJ, KATE

23

JJ WALKER
 So this is you.

It is actually split 70/30 and NOT in her favour.

KATE
 Thank you.
 (sarcastic)
 It's beautiful.

JJ WALKER
 Like its new occupant.

He just says this. No embarrassment, no awkwardness. Kate looks around at the pathetic new home she has acquired.

JJ WALKER (CONT'D)
 He just let you go then, did he?
 Off to the other side of the world
 without him -

KATE
 He got cold feet.

JJ WALKER
 Wow. He must be mad.

KATE
 Me - or Australia?

JJ WALKER
 Both.

And that hangs there a beat. For all his gruff arrogance, there is a charmer here. But also, a kindness.

JJ WALKER (CONT'D)

Word to the wise. At the hostel-most are married, but that doesn't stop people trying for extra. Especially the Italians. We've had fist fights because of it. So if you're needing your oats - choose a single, preferably Australian. And don't groan too loud - these walls are paper thin.

He winks. And with that sage advice, he turns and goes. She can't believe it, men in the UK aren't like this.

24 INT. ANNIE AND TERRY'S HUT - DAY
ANNIE, TERRY

24

Annie lies on the bed and Terry goes and lies with her.

ANNIE

Pattie's right. They lied to us. Showed us whitewashed houses and huge gardens...

TERRY

And that's what we'll have. We'll make it work. We will. This is just...

(he waves his arms -
nothing)

Hey, remember when we went on that holiday - Grange-over-Sands - and what was the B&B like -

ANNIE

A bloody hovel.

TERRY

And that woman that ran it, face like a slapped arse... and we were like, where have we come... but what happened, Annie?

ANNIE

We had a good time.

TERRY

Correct. Because you wouldn't let us not. Because it was our one holiday of the year -

ANNIE

- and we'd paid upfront.

TERRY

And what did it turn out to be - best holiday we've ever had.

Hold their look.

ANNIE

Until the last day... when you got steaming drunk with Leon from Southport and me and Leon's wife had to send out a search party.

TERRY

Yeah, okay...

ANNIE

And of course, you'd both lost money at the track...

TERRY

Mine had three legs...

ANNIE

And you'd somehow lost a shoe, which even to this day I'm -

TERRY

(cuts in)

Alright, alright, Christ Annie, you're like a donkey -
 (taps his head)
 You never forget.

A beat, then Annie *laughs out loud*.

TERRY (CONT'D)

What?

ANNIE

Donkey...

TERRY

It's something else isn't it?

They both end up laughing. They look at one another. The laughter fades, more serious now.

TERRY (CONT'D)

You brought us here for a reason - for me - for this.

(he taps his stupid brain)
 Help us get back to how we were.
 And that's what we're gonna do.

Hold on the look between them. LOVE.

Pattie and Peter are strolling idly round the hostel, taking in the ecosystem. They grimace at the 'dry toilet'. When they hear shouts - Pattie turns and sees a group of lads playing football -

STEVIE

Fresh meat. You playing?

STEVIE CARTWRIGHT (19, cool, as if from *Grease*). He manages to carry a football and smoke a cigarette.

PATTIE

Okay, as long as I'm a striker.

STEVIE

I was talking to your brother.

PETER

(hates football)

No, thanks.

STEVIE

Suit yourself.

And Stevie starts to walk away.

PATTIE

Hey, I was serious.

Stevie stops.

STEVIE

(of the ball)

You see this - men's game.

(but he fancies her so -)

Alright, back of the hostel, ten minutes.

And he's off. Pattie turns to Peter.

PATTIE

You're *playing*.

PETER

I hate football.

PATTIE

Peter, you need friends here.

You're playing.

26

INT. KATE'S HUT - DAY

26

KATE

Kate sits on her sofa and kind of assesses her new home, new life and we FLASHBACK to:

27

INT. HOTEL BY THE DOCKS - DAY (FLASHBACK)

27

KATE, HENRY

Where we saw her at the hotel window. By the docks. She turns back inside and there is HENRY.

28

INT. KATE'S HOTEL ROOM - DAY (FLASHBACK)

28

KATE, HENRY

She heads away from the window, across the hotel room to the bathroom, from the side pocket of a bag she carefully produces -

A WRAPPED ITEM. Wrapped in a small clinical towel. She unwraps it and produces a HYPODERMIC NEEDLE and a small bottle of clear liquid. The bottle has a medical label attached to the side but we cannot read it.

On Kate. Cut back to

29 INT. KATE'S HUT - DAY
KATE, SHEILA

29

Where we left her. Close on her face. Her thoughts. And then we hear...

A noise from next door. Through the thin walls, we find Sheila putting a record on a gramophone (a cheaply acquired one). It's Jerusalem.

Back on Kate, what the hell...

Such an incongruous song to hear given her arrival.

30 EXT. GALGOWNIE HOSTEL - DAY
PATTIE, PETER, STEVIE, HOSTEL MEN AND BOYS, DEFENDER, IVAN, MARCO, TWIN #1, TWIN #2

30

Football match in progress. Not a formal pitch, just a scrap of land at the side of the hostel. Everyone playing are boys and young men, except for Pattie. She ISN'T in net.

We crash straight into the action, Pattie throwing herself into the game with aplomb. Peter hopeless.

Pattie passes to him, but he is terrible and miskicks. Pattie despairs. Jump to

Later and Pattie gets a run at the goal, when she gets taken clear down by a defender.

PATTIE
Penalty!

DEFENDER
It was a clean tackle.

PATTIE
Clean tackle! You chopped me down.

Pattie grabs the ball and marches over to the penalty spot. The defender marches to the ball and grabs it.

DEFENDER
It's my ball.

PATTIE

It's a penalty.

Pattie tries to grab the ball back, but the defender resists, they tussle like little kids, each trying to gain control of the ball. Pattie pulls so hard that the defender lets go, but the ball smashes into her own stomach.

She drops the ball and doubles over in pain and fear.

PETER

Pattie -

Stevie is closer.

STEVIE

You okay?

She nods, she isn't. She quickly - well, as quickly as she can under the circumstances - heads off the pitch and away.

PETER

Pattie...

Stevie goes to follow Pattie but as he reaches the side of the pitch, his father, IVAN, stops him -

IVAN

Stay away.

Stevie gives him a look.

IVAN (CONT'D)

She's pretty. Don't get too close.

31

INT. HOSTEL TOILET - DAY

31

PETER, PATTIE

Peter heads into the toilet block. And knowing Pattie is in there, behind a cubicle door, says -

PETER

Pattie... are you alright?

PATTIE

(strained voice)

Fine.

PETER

Are you coming out?

PATTIE

Just... go away.

On Peter, he is super smart, he makes a calculation and decides to leave her.

32

EXT. GALGOWNIE HOSTEL - DAY

32

WHITE MEN, FEMALE CLERK, TERRY

Packed full of men looking for work. And it is all men. WHITE men.

Terry is at a desk. A FEMALE CLERK is delving through cards in a small rota file.

CLERK

We have a job in Farnbrook digging ditches to lay gas pipes - can you dig holes?

TERRY

Well, yes, but... I'm a fully qualified builder. I'm skilled in demolition and -

CLERK

But you're happy to dig holes?

Terry looks at her.

TERRY

I'll do what I need to do, I'm a grafter but ideally I'd do what I'm skilled to -

The clerk looks at him, the JOB CARD hovering in mid-air.

TERRY (CONT'D)

(worried the opportunity is going to be snatched away)

Yes, I'll dig holes.

CLERK

Great, let me just check there are no Australians that want it - otherwise it's yours.

And off she goes, leaving Terry sitting there. His expression one of amazement and resignation.

33

EXT. TERRY'S WORK SITE TO INT. FOREMAN'S OFFICE - DAY
TERRY, FOREMAN

33

Terry arriving on site. He heads towards the foreman's office. Knocks. FOREMAN is on the phone. Motions, 'Come in'. Terry enters and waits as the foreman speaks.

FOREMAN

Yep, yep, will do...

Motions, 'sit down'. Terry does so.

FOREMAN (CONT'D)

Marvin, I've gotta go, a POM's just walked in -

(beat)

Yep, pasty skin, looks like he's got TB...

Foreman howls with laughter. Terry rolls his eyes, submerges a smile, doesn't mind being mocked.

FOREMAN (CONT'D)
(does terrible English
accent)
Tea and biscuits for Elevenses.
Putting on my top hat...

He laughs uproariously again. Terry just waits.

FOREMAN (CONT'D)
Bye mate, bye...
(hangs up)
Alright, Pom - show me your
muscles...

TERRY
What?

FOREMAN
Muscles.

Terry rolls up his sleeve and clenches his arm muscles.

FOREMAN (CONT'D)
Good enough - follow me.

The foreman stands up and grabs his FALSE LEG (harnessing strap) and hobbles onwards.

34 EXT. TERRY'S WORK SITE - DAY
TERRY, FOREMAN, WORKMATES, DEAN

34

Foreman walks Terry across the site.

FOREMAN
I'm an easygoing boss but I've got
three golden rules - 1) We all work
hard, we all go home on time. 2)
Thieving will not be tolerated - I
don't care if it's a screwdriver or
a ton of lead piping, get caught, I
call the law. 3) Don't ask for a
sub - you've got more chance of
spotting a one-legged wallaby
peeing on an Kiwi's grave. We
understand each other?

TERRY
Certainly do.

FOREMAN
Great. Guys...

They arrive at a WORK TEAM assembling.

FOREMAN (CONT'D)
This is Terry from the United
Kingdom. Make him welcome.
(MORE)

Otherwise he might hit you with his
croquet mallet - what, what...

The team laugh, all except one guy - DEAN SPENDER. Who fixes
Terry with a hard, unwelcoming gaze.

35 EXT. GALGOWNIE HOSTEL - DAY
PATTIE, PETER, ANNIE

35

Pattie and Peter head away for school. Annie waves from the
doorway. Face of concern for them.

ANNIE
Big smiles, be friendly.

36 EXT. TERRY'S WORK SITE - DAY
TERRY, DEAN

36

Terry digging holes for the gas pipes to be laid. This is
gruelling, hard work. Sweat pouring off him in the heat.

JUMP CUTS as he works. Really giving his all. And then...

He is walking across the site to the very makeshift
lavatories (just fenced off holes in the ground really) that
are set up on the site. As he reaches the steps up, the
Aussie we saw earlier, Dean, exits...

DEAN
No you don't.

TERRY
(thinks he's joking)
What are you - the concierge?

DEAN
Aussie dunny this. For use by
Australians only.

TERRY
(holds his look)
I need a leak.

DEAN
So go down there.

He points to the edge of the site where some shrubs are
growing through the fence.

TERRY
I'm not peeing in the bushes.

DEAN
Why not? Used to pissing outside
aren't you? Thought you all pissed
outside in Britain.

TERRY
No.

He makes to pass Dean but Dean isn't allowing it.

DEAN

I'm not joking. This is an Aussie
dunny for Aussie piss and Aussie
shit. Got it?

TERRY

Look, I don't want any trouble.

DEAN

You're not getting trouble. You're
getting an education. You got
blacks in Britain, right?

TERRY

...yes.

DEAN

Well here, you're the black. So go
piss in the bushes.

Terry weighs up options. Fight this one out or relent. He holds Dean's look. Then turns and walks away.

37 EXT. TERRY'S WORK SITE - DAY

37

TERRY

Terry letting out a long satisfying stream of piss as he weighs up his new lowly status and unwelcome reception.

38 EXT. TERRY'S WORK SITE - DAY (MOMENTS LATER)

38

TERRY, DEAN

Terry walking back across the site. As he gets there and reaches his work position, he sees -

Dean, shovelling all the earth that Terry has dug, back into the hole.

TERRY

Hey, HEY...

Terry dashes over.

TERRY (CONT'D)

What the hell...

DEAN

It was blocking my path. You place
the earth on THAT side.

Ridiculous. Dean just smiles and tosses down the spade. Missing Terry's foot by inches. Terry is furious, but just accepts it and jumps in to start digging again.

39 INT. ANNIE AND TERRY'S HUT - DAY
ANNIE

39

Annie has cleaned the hut, short job. Jump to: Annie sits alone - Terry is at work, the kids are at school. Bored.

40 INT/EXT. LOCAL BUS - DAY
ANNIE

40

Annie on the local bus into the town. We see her staring out, scanning, trying to find things to like in this new home she has found herself in.

41 EXT. LOCAL TOWN - DAY
ANNIE, LOCAL WOMEN

41

Annie walking through the town, past LOCAL WOMEN (and at this time of day it *is* mostly women) who are brightly dressed, looking busy and happy in their world.

Annie finds the main shopping street, she is looking in the shop windows and they are all well-stocked and enticing. So different to the UK. The butchers, the greengrocers... full of food and SUCH COLOURS. She stands in awe.

42 INT. STORE - DAY
ANNIE, SHOP WORKER, ABORIGINAL WOMAN

42

Large general store, like a Woolworths. She walks the aisles and marvels at the abundance, this land of plenty.

Jump to Annie in line at the till in a small queue.

SHOP WORKER
 (stern tone)
 No.... To the back, to the back of
 the queue. Go on, go.

Annie peers to see what's going on. And realises the shop worker is sending an ABORIGINAL WOMAN to the back.

ANNIE
 (confused)
 What's...

SHOP WORKER
 They get served after us.

On Annie, shocked, surprised, appalled. She watches as the Aboriginal woman dutifully heads to the back of the line.

43 EXT. STORE - DAY
ANNIE

43

Annie exits, profoundly affected by this casual prejudice. She stops dead, can't shake it.

And she surprises herself by marching back.

44

INT. STORE - DAY
ANNIE, SHOP WORKER, MARLENE

44

Up to the counter.

ANNIE

I'd like to speak with your manager
 please.

SHOP WORKER

Manager? Back of the shop.

ANNIE

(to the Aboriginal woman as
 she passes)
 This is a disgrace.

Annie heads to the rear of the store where there is a door
 that boldly states MANAGER'S OFFICE.

Annie approaches and KNOCKS.

She steals herself for conflict, the door opens and a
 GLAMOROUS WOMAN, Annie's age, tanned and healthy, opens the
 door. This is MARLENE CHASE.

ANNIE (CONT'D)

Oh, I was looking for the manager.

MARLENE

You've found her.

Annie taken aback. Really?

MARLENE (CONT'D)

(assesses her in a instant)
 You here for the supervisor role?

ANNIE

(taken aback again)
 I'm sorry?

MARLENE

I'll get you the application form,
 what's your name my darling?

And she is away, inside her office. On Annie, backfooted.

MARLENE (CONT'D)

Come in, come in...

45

INT. STORE. MARLENE'S OFFICE - DAY
MARLENE, ANNIE

45

Marlene is delving for the form.

MARLENE

Sorry for the mess, you know what they say - messy office, tidy mind or... I don't know what they say... want some pineapple upside down cake - one of the girls made it - it's delicious...

She motions to a sliced cake on her desk.

ANNIE

Oh, no... I... actually...

MARLENE

(not listening)
What's your name?

ANNIE

...Mrs Roberts. But -

MARLENE

(cuts in)
Your REAL name. *Mrs Roberts*. You English!! So formal.

ANNIE

Annie.

MARLENE

Annie. Where you from, my darling?

ANNIE

Manchester.

MARLENE

Manchester. Fantastic. You've got qualifications I assume. But I don't put much store by all that - I trust my instincts - if I like you, I *hire* you. I just need to know we can work together.

She hands her the form. Big smile.

MARLENE (CONT'D)

Fill that in - use my desk if you like, or bring it back tomorrow -

She smiles, massive brilliant smile.

BUT... On Annie.

ANNIE

Actually... I was coming to...

She is just about to say the word '*complain*', when she stops and hastily processes the opportunity - eyes darting swiftly to her environment and liking this place -

ANNIE (CONT'D)

Yes, I'm... more than qualified.

MARLENE

(of the application form)
Fantastic, put all your information
down there. You come over with your
family? Husband and kids...

She vaguely nods towards Annie's ring finger. Annie suddenly
senses a huge block to her opportunity here and before her
brain can protest she finds herself saying -

ANNIE

No, my... husband died, so it's
just me and the children, new start
- but they're almost grown...

MARLENE

Oh, I'm sorry to hear that, Annie.
All the more reason you work -

She smiles, which Annie returns, then glances away.

MARLENE (CONT'D)

Listen, I need to pee - but I look
forward to your application.

Marlene touches her shoulder and leaves. With a metaphoric
wink. We hold on Annie, what has just happened here.

Annie looks down at the application form in her hand.

46

EXT. STORE - DAY

ANNIE, ABORIGINAL WOMAN

46

Annie exits the store and there, to her mortification, is the
Aboriginal woman, struggling with bags. Annie feels ashamed
of what she just did. She gets closer and the woman looks at
her, and Annie scuttles away.

ABORIGINAL WOMAN

(muttering to herself)

Bloody Pom.

47

INT. HOSPITAL. CORRIDOR - DAY

KATE

47

Kate walking down a hospital corridor. Her mind deep in
thought... She is looking for something and as she turns the
corner she finds it... ADMIN OFFICE.

48

INT. HOSPITAL. ADMIN OFFICE - DAY

KATE, BOB

48

She steels herself as she enters. She approaches the
administrator, BOB TRAVERS, an effeminate guy in a country
known for its machismo.

KATE

Oh hi... I'm...

BOB

I know who you are, your Majesty...

He does an amusing curtsy.

BOB (CONT'D)

Say something - go on - say something English... 'Don't be a wet rag, let's go for a gin and orange'.

Kate laughs at him.

KATE

Don't be a wet rag, let's go for a pint of mild.

BOB

Pint of mild...

He's killing himself laughing.

BOB (CONT'D)

I don't even know what that is. Is it alcohol?

KATE

It's a disgusting black drink.
Everyone at home loves it.

They smile.

KATE (CONT'D)

I was wondering if it might be possible to use the telephone.
I've got to call the consulate, won't take long...

BOB

(does another curtsy)
For you, ma'am - anything.

He motions her to a desk with a TELEPHONE on it. It's quite close to where he sits. Not ideal... but...

KATE

Thank you.

BOB

I'm Bob by the way. Bob Travers.

KATE

Kate Thorne.

They do a dainty shake.

BOB

Need any help finding the number?

KATE

I'm fine...

BOB

White pages is there, anything you
need, just shout.

He smiles, then makes himself scarce.

She opens the WHITE PAGES and pretends to be looking for the
consulate number but actually sneaks a look at:

INTERNATIONAL OPERATOR

With her eyes, flirting towards Bob now and then, she starts
to dial a number in the phone. It's a circle dial - and
takes forever for each number to be entered...

We hear the operator voice.

KATE

Oh, hello, I'd like to make an
international call.

(a beat)

England.

Tension on Kate now...

49 INT. MANCHESTER. ENGLISH PUB - NIGHT
SANDRA, KATE, MARGIE

49

Late in England, nearly midnight. Last orders has gone.
Crowded pub, LANDLADY answers the phone.

FEMALE VOICE

Hello...

KATE (V.O.)

(urgent)

Sandra, it's Kate - is my mum
there? I'm phoning from abroad...

Sandra knows her mum, regular, reaches over.

SANDRA

Margie - it's your Kate.

We see a VERY DRUNK WOMAN, surprised to be receiving a call.

50 INT. HOSPITAL. ADMIN OFFICE - DAY
KATE, MARGIE, BOB

50

Back on... Kate waiting anxiously, 'Come on, come on...'

MARGIE

Kathryn?

KATE

(sotto)

Mum...

MARGIE

Oh my goodness...

KATE

I can't talk long, but I'm here...
I'm safe...

MARGIE

Oh that's good, that's good. But
Kate... why did you do it?

KATE

What's he saying?

MARGIE

He's going crazy - saying you left
without him - saying he's getting
the next boat out there...

KATE

When's that?

MARGIE

I've no idea. Why did you do it?

KATE

I had to. Trust me, there were
reasons. If he asks, say you
haven't heard from me.

MARGIE

Lie?

KATE

Yes. Or say I'm in Perth...

MARGIE

Are you? I don't understand...

Kate turns and clocks Bob looking over, kind of twigging this
isn't a call to the consulate even if he can't exactly hear.

KATE

I've gotta go. I'm not supposed to
be calling England.

MARGIE

I don't understand why you did
this.

KATE

I had to. I love you. Bye.

She hangs up. Hold on her thoughts. Then...

BOB

All sorted out?

Kate gives him a tight smile.

BOB (CONT'D)
With the... consulate.

KATE
Yes. All good. Thanks Bob.

And with that she makes to leave...

51 EXT. GALGOWNIE HOSTEL - DAY
TERRY, ARTY

51

Terry arriving home from his first work day. He heads back into the hostel. Walks towards his hut with a heavy heart.

When suddenly he hears a 'psst'. He looks around, can't see anyone. And then again, 'psst'.

And then a HEAD sticks out from the window of a neighbouring NISSEN HUT. A man's head. Smiling.

ARTY
In here...

Terry can't help but smile. As he now sees a hand out of the window motioning with his fingers, 'Come inside'. It's both comical and intriguing. Terry goes inside and suddenly sees -

A man his age... ARTHUR FARTHINGDON, never without his pipe, with a massive laundry BASKET in his living room. Which he is sitting on.

ARTY (CONT'D)
You look like a man that needs a drink.

And he goes to his laundry basket... opens it. It is chock full of BOOZE and CIGARETTES.

ARTY (CONT'D)
Anything you need, I'm your man.
Hush hush. Contraband.

TERRY
(laughing)
Wow -

ARTY
They call me Party Arty. Beers in there. Grab one.

On Terry, falters. He'd love one but can't.

TERRY
Thanks, but...

He has an internal fight.

TERRY (CONT'D)
I'll have this.

He produces a juice. Arty accepts it.

ARTY
(offers his hand)
Arthur Farthingdon -

TERRY
Terry Roberts.

ARTY
Glad to be out of Eden's Britain?
Let me tell you my friend
everything's better here except
they don't have Marks and Spencer.

TERRY
(unsure about that)
This hostel -

ARTY
- it's not as bad as it seems...
we're a good community, darts
nights, sing-alongs... we look out
for each other... well, most of us,
there's a few Europeans you have to
watch, especially the Dutch...

Terry laughs.

TERRY
Any Germans here?

ARTY
There are actually. Nice people.
Can't blame them, can we - they
weren't all fans of Mein Fuhrer.

Arty does a Nazi salute. Terry smiles.

ARTY (CONT'D)
You fight?

TERRY
(he only reveals this
because Arty is a fellow
war vet)
Battle of Arnhem. Got captured.
Tried to escape twice. Ended up in
Dresden.

ARTY
(whistles, knows what this
means)
Dresden. As bad as they say?

TERRY
Worse.

Terry holds Arty's look. Terry doesn't share that he is still fighting the war - inside his own head.

TERRY (CONT'D)
Yourself?

ARTY
Burma. Every day was rolling the dice. But I survived. The good lord spared me.

(solemn beat, then)
Sooo - the way I see it... we owe it to those that fell to make the most of our lives... beach?

52 EXT. BEACH - DAY
TERRY, ANNIE, PATTIE, PETER, ARTY, KATE

52

Terry, Annie, Pattie, Peter, Arty and Kate all climb the back of a sand dune that leads towards the beach...

TERRY
How was school?

PETER/PATTIE
Good/Good.

TERRY
(to Peter, amazed)
You liked it? The kids were...

PETER
- about, seventy percent nice.

TERRY
Not bad, for day one.

PETER
And there's a cafeteria, with fish fingers.

TERRY
What more could you ask.

He is delighted for his son, never a kid to find situations easy and always the outsider. It's a relief.

They reach the top of the dune and Arty presents them with -

ARTY
Clap your eyes on that -

A stunning view of - THE MOST AMAZING GOLDEN BEACH

They all look at it. Arty enjoying their reaction.

TERRY
Wow. Look at it.

ANNIE
It's beautiful.

They stand, transfixed. As they look at the huge stretch of beach and sea and coastline. Then...

ARTY

Last one in the water's a sissy.

The kids run down the sand dune towards the beach and sea. Terry and Arty, big kids, follow.

ANNIE

Don't mind us.

Annie, weighed down by bags, looks to Kate.

ANNIE (CONT'D)

Go with them if you like - I'll sort all this out.

KATE

It's fine... I've heard there's jellyfish...

They laugh.

The women look at each other, friendship forming.

53

EXT. BEACH - DAY (LATER)

ARTY, TERRY, PATTIE, PETER, ANNIE, KATE

53

Arty and Terry fool around in the sea, splashing and dunking Pattie and Peter. Time of their lives.

On the beach on mats and towels, we find Annie and Kate, who are sharing some food. Constantly wafting flies away.

ANNIE

...too many problems, too many things he wouldn't talk about... and a lot of his friends are the same... so they'd go drinking after work... drinking themselves silly... and it wasn't just his health, the money was going - on drink and gambling... he was in a mess... and I said to him, we have to get away from all the things that are causing the problems... because we were all suffering, the kids especially... Pattie's at that age, where she's interested in boys and he'd blow his top - no one was ever right - he hated them - ALL of them...

(shakes her head, it's been SO hard)

- sober, he's such a lovely man - there's not a better man in the world... but drunk...

Kate is nodding, understands.

ANNIE (CONT'D)

Sorry, listen to me - talking all
about myself...

Kate just looks at her.

KATE

You weren't. You were talking
about Terry.

Hold their look.

ANNIE

(she deflects with -)
You're so brave, travelling over
here alone.

KATE

They're crying out for nurses so,
seemed like too good a chance to
miss.

And now it's Kate's turn to deflect. She looks down at the sea and the others splashing around.

KATE (CONT'D)

Come on... We're going in.

Kate grabs Annie's hand...

ANNIE

You said there was jellyfish.

Screaming/laughing as Kate pulls her to her feet.

KATE

There is, and *sharks*.

But Annie allows herself to be dragged along. They both *scream* as they head towards the water...

54

EXT. BEACH - DAY

TERRY, ANNIE, KATE, ARTY, PATTIE, PETER

54

Terry, Annie, Kate, Arty and the kids load up the van and start clambering in.

KATE

Whose van is this?

ARTY

Never you mind.

He smiles mischievously at Terry.

TERRY

(smiles back)

Whose is it?

ARTY

JJ's.

KATE

(amused)
JJ's?

ARTY

I know where he keeps the keys.
When he's offsite for the day, I
figure there's no point it just
sitting there...He laughs. Kate clocks the keyring hanging from the ignition
- shaped like a koala.

55 EXT. GALGOWNIE HOSTEL. KATE'S HUT - NIGHT

55

KATE, BILL

Kate sitting alone on her step as night falls. She sees Sheila's husband Bill - the stick up his arse - arrive home from work. She goes to nod to him but he doesn't engage.

We see him loiter at his door a moment, take a breath, almost putting on his 'father and husband' persona, then enter.

Hold on Kate... weird man... we then see she has a copy of the WHITE PAGES. She turns to a folded over page. It's a small advertising insert for - THE CATHOLIC NEWSPAPER.

She eyes it, thoughtful. Then rolls back and stares at the ceiling again. And we go to:

Flash flash. Her arrival. Photograph being taken.

56 EXT. MANCHESTER. MARGIE'S HOUSE - DAY

56

MARGIE, HENRY

And we're briefly back in grey of the UK, as Margie exits her house - leaving for work... as she turns to lock the door, from behind we hear -

HENRY

I hear she called you.

Margie spins, startled. Henry is there, ex-Army.

MARGIE

Henry...

HENRY

Where is she?

MARGIE

She didn't say.

HENRY

(come off it!)
Margie -

MARGIE

I swear Henry, she didn't tell me.

He looks at her and despite him LOOKING like a nice guy, we see a glimpse of something - a flash behind the eyes.

HENRY

I love her Margie. Want to be with her... So if she calls again, you find out where she is for me, yes?

Margie nods. She looks down, he has taken hold of her arm, FIRMLY. And his grip is tight. He smiles.

HENRY (CONT'D)

Thank you.

57 INT. ANNIE AND TERRY'S HUT - NIGHT 57
TERRY, ANNIE

Terry and Annie getting ready for bed in their cramped hut.

ANNIE

So how was work, *really?*

TERRY

...good.

She gives him a look.

TERRY (CONT'D)

Just...

(if we must get into it)

They've got women handing out jobs at the exchange. The one I got couldn't cope - so I ended up with work a *gibbon* could do.

(shakes head, never mind)

I'll go back tomorrow.

On Annie, suddenly attuned to that glib female slight.

ANNIE

Terry, I've been thinking -

TERRY

That's dangerous, you don't wanna do too much of that -

And he pulls her in for a kiss but she resists a beat.

ANNIE

About me working, out here.

TERRY

You've got a job. Me, the kids. And you're brilliant at it.

And he pulls her in again, this time she lets him. And he starts moving this towards sex.

TERRY (CONT'D)
(sotto)
Get your cap.

She parks her 'thought' and rolls over to delve into a set of rickety drawers.

58 INT. ANNIE AND TERRY'S HUT. OTHER ROOM - NIGHT. 58
PETER

On Peter, still awake, reading, as he hears, through the paper thin walls... the unmistakable rhythm of... sex.

Horrified, he drags a pillow over his head.

59 EXT. ANNIE AND TERRY'S HUT - NIGHT 59
PATTIE, STEVIE, STEVIE'S FRIENDS, ANNIE

Later, Pattie sits outside, by a fire pit that still licks up flames. She is reading a new school book.

ANGLE - across the hostel, she eyes Stevie and some other boys fooling around, being loud. Shouts of complaints from residents.

Annie surprises her by exiting the hut. Pattie goes to put the book away and drops A PHOTOGRAPH, she scoops it up, without her mother seeing.

ANNIE
You okay?

PATTIE
Just, school work.

ANNIE
That's good. Keep at it.
(beat, and then Annie says)
You're a bright girl. And so
confident. I envy you.

She smiles, first time she has ever said that out loud. And there is something about the moment that makes her add -

ANNIE (CONT'D)
You've got your whole future ahead
of you. No wars, we hope, nothing
to stop you... achieving everything
you're capable of.

Annie smiles, Pattie smiles back.

ANNIE (CONT'D)
Do you miss your friends? The boy
you were courting with?

Pattie shrugs.

ANNIE (CONT'D)
 You're young, there'll be others.

And, as they stare into the flames, we hold on Pattie as she glances across at Stevie, who's still causing chaos.

60 EXT. GALGOWNIE HOSTEL - DAY
TERRY, FEMALE CLERK

60

Terry back at the work desk. Same clerk, same desk.

CLERK

What happened? You get sacked?

TERRY

No... I'd just prefer -

CLERK

*Prefer? Mate, I gave you a job -
 you don't want it, someone will.*

61 EXT. TERRY'S WORK SITE - DAY
TERRY, DEAN

61

Terry working hard on site, digging holes. Brutal work.
 Isolated from the others.

62 EXT. TERRY'S WORK SITE - DAY
TERRY

62

Terry having to take a piss in the bushes.

63 EXT. TERRY'S WORK SITE - DAY
TERRY, DEAN, WORKERS

63

Terry eating his sandwiches alone as the others eat in a small huddle across the site, playing cards. They are all chatting and bantering and he is completely excluded.

64 INT. GALGOWNIE HOSTEL. SHEILA AND BILL'S HUT - DAY
SHEILA

64

HUGE SPIDER scuttling across the floor. Massive. We then see a GLASS expertly TRAP IT UNDERNEATH.

Wide to find, Sheila, staring at it. She then produces a LARGE GLASS JAR of dead insects. Opens the lid and carefully scoops the living spider inside... Closing the lid.

Knock, knock.

65 INT/EXT. SHEILA AND BILL'S HUT - DAY
JJ, ONE INSPECTOR, SHEILA

65

Door opens and JJ and AN INSPECTOR are there.

JJ WALKER
Inspection.

Sheila opens the door, she looks slightly detached.

JJ WALKER (CONT'D)
G'day Sheila. Hut inspection.

66 INT/EXT. SHEILA AND BILL'S HUT - DAY
JJ, ONE INSPECTOR, SHEILA

66

JJ motions for the inspector to go inside. JJ follows. Sheila stands, motionless by the door as the inspector enters and start going through their list - beds, sink, cutlery...

JJ looks at Sheila, she averts her gaze. Strange moment. JJ notices a WORLD MAP attached to the wall.

JJ WALKER
That new?

Sheila nods.

JJ WALKER (CONT'D)
You know what drives me crazy, they always put Britain slap bang in the centre. I want a map with Australia in the middle - centre of the universe, where we belong.

He side-glances her and with heavy subtext says -

JJ WALKER (CONT'D)
I got your return application.

Hold their look. Something more personal here... He turns and goes outside, motioning her to follow.

67 EXT. SHEILA AND BILL'S HUT - DAY
JJ, SHEILA, INSPECTOR

67

Sheila comes out to where JJ is lighting a cigarette.

JJ WALKER
Is it because of me?

SHEILA
No.

JJ WALKER
I told you. No one need know.

SHEILA
It's not you.

JJ WALKER

Sheila...

(a vulnerability here, very
unlike the man we have so
far seen)

- this tears me up - he's... the
thought of you -

The inspector appears. He wants to ask her something. Sheila turns to go back in... but leaves with -

SHEILA

It's not you, John.

She goes inside and we hold on JJ. Fighting big emotions. An anger and a frustration.

68

EXT. TERRY'S WORK SITE - DAY
TERRY, DEAN, TERRY'S WORKMATES, RON, FOREMAN

68

Terry hard at work on the site, digging furiously, sweat dripping, when... from above, a GAS PIPE crashes down right next to him. He dives for his life. Then looks up to see that the pipe was being moved on a lifting crane. His eyeline goes to the crane driver. You guessed it - Dean.

Terry is livid. He clammers up the side of the hole and marches towards the crane. Dean sticks his head out.

DEAN

Sorry Pom, handle slipped.

He laughs for the amusement of the others.

TERRY

You could have killed me!

DEAN

Yeah, maybe next time...

He laughs again.

DEAN (CONT'D)

Then perhaps we give the job to one
of our own.

Dean spits down at him.

DEAN (CONT'D)

You ten pound loser.

TERRY

Out.

DEAN

What?

TERRY

I said out.

DEAN

You lost your mind?

TERRY

OUT!

Terry climbs onto the cabin and grabs Dean by the shirt. Dean resists but Terry is furious. Drags Dean from the cabin. And they both fall to the floor.

DEAN

You lunatic.

Dean goes for him, but Terry can handle himself. As Dean swings, Terry dodges. Dean swings again, but Terry ducks it and swings one of his own. It connects.

DEAN (CONT'D)

You're dead, pomegranate.

The others are gathering to watch the entertainment. Here, for the first time we see RON, an indigenous Australian who works on the site and will become a major part of our show.

Dean really goes for him now and this is UGLY. They slam down into the mud grappling, thumbs pushing into eyes, biting, gouging... It's not a dignified spectacle...

Fists get swung and some connect hard... and just as Dean seems to be getting the upper hand -

FOREMAN

Hey!!! What the hell...

The foreman hobbles over.

FOREMAN (CONT'D)

Break it up. On your feet.

Terry and Dean separate and slowly stand - they slowly rise to their feet, filthy and blood-covered.

FOREMAN (CONT'D)

Who started this?

TERRY

Him.

DEAN

Him.

The other workers mask smirks.

DEAN (CONT'D)

We weren't fighting.

FOREMAN

No, what was it, a prelude to sex?

More smirks.

TERRY

He dropped a pipe on me.

DEAN
By accident.

TERRY
Like hell.

FOREMAN
(to Dean)
This again?

DEAN
(all innocent)
What?

FOREMAN
You think he's taking Aussie work?
We INVITED him here. And he's
doing the work you lot won't.
Without complaint.

Dean looks away.

FOREMAN (CONT'D)
Shake hands.

They are both reluctant.

FOREMAN (CONT'D)
Shake hands.

Terry goes first. Moves across and *offers his hand*. Dean looks at the others and they motion, 'do it'. He shakes.

FOREMAN (CONT'D)
See - he's just a man. Like the rest of us. Now give him a hug.

DEAN
What?

FOREMAN
Fighting on site, that's a sackable offence. Give him a hug.

Dean is like, 'no way'. Everyone else is very amused, loving this. Terry's freaked, no idea where this is heading now.

FOREMAN (CONT'D)
Give him a hug.

Dean is shaking his head, '*fuck this*'. But someone shouts 'hug him', 'do it'. Foreman just folds his arms.

Dean moves to Terry and, with as little connection as possible, gives Terry a hug.

FOREMAN (CONT'D)
Now a little kiss.

DEAN

You've gotta be joking.

Everyone collapses laughing.

FOREMAN

You kiss him, Dean, or I'm getting
the dismissal sheets - I'm not even
joking... on the lips...On Dean, as suddenly he does something unexpected. He dives
in and plants a GREAT BIG KISS on Terry's face.

Everyone goes wild.

DEAN

You want me to make sweet love to
him now?Dean pretends to unbuckle his trousers. Terry's laughing...
everyone is loving it. Ron turns and walks away.

69

INT. TERRY'S WORK SITE TOILETS - DAY

69

TERRY, DEAN

Terry and Dean in the 'bathroom' cleaning up, there is no
water from taps, just a rough cloth and some liquid they use
to clean crap off themselves.

(N.B. it's the 'bathroom' he wasn't previously allowed in.)

There's an awkward silence. Terry unsure about Dean and his
attitude towards him now, and then...

DEAN

Tonight's slurp night. A few of us
are going out, wanna come?

It's an olive branch.

TERRY

That'd be good, thanks.

Dean nods, no worries. A truce? Dean smiles, genuine.

DEAN

You're buying. Hope you've got deep
pockets.He pats him on the back, goes. On Terry, worried by what he
has just promised.

70

EXT. STORE - DAY

70

ANNIE

Annie outside the store where she had the confrontation. We
hold on her face, can she do this? Then, she enters.

71 INT. STORE. MARLENE'S OFFICE - DAY
 ANNIE, MARLENE

71

Annie walks to the back of the store and reaches the manager's office. Knocks. Eventually, Marlene answers.

MARLENE
 Hello again.

Annie looks her in the eye.

ANNIE
 I want to tell you the truth -

On Marlene, 'I'm all ears'.

ANNIE (CONT'D)
 The other day... I came to your office to make a complaint -

MARLENE
 Complaint?

ANNIE
 - about the way an Aborigine woman got sent to the back of your queue -

MARLENE
 Right. Not to apply for the job?

Annie shakes her head.

ANNIE
 And... when you asked about my husband, I lied. He isn't dead.

On Marlene.

ANNIE (CONT'D)
 He's useless sometimes and the reasons we came was to stop him drinking himself to death but he's very much alive and well.

MARLENE
 Right. So why lie?

She hands the application form back in. Completed.

ANNIE
 I really want this job. But I have kids and... that's my job, so...
 (she looks at Marlene)
 I'm honest, and trustworthy and -

Marlene raises her hand, stop talking.

Hold their look. On Marlene... is she angry? We hold and hold and then - she laughs...

MARLENE

Christ alive Annie, you are one
crazy cat, you know that.

Which makes Annie smile a little.

MARLENE (CONT'D)

(still shaking her head)
I see a little of myself in you.
And I like it.

Hold their look. It's a look that's the start of something.
Something that will profoundly change both their lives.

MARLENE (CONT'D)

Now get out of here, you nut.

72 EXT. GALGOWNIE HOSTEL - DAY
JJ, HOSTEL WORKERS, KATE

72

JJ exits his admin hut and heads off the site with large and extravagant goodbyes to his fellow HOSTEL WORKERS. He hops in a car with one of the other workers

We wait until he's gone and then find... Kate, in her nurse's uniform, sneaking around the side of his building.

She watches him leave and then, with the window slightly ajar, she lifts herself up and pushes it open further.

Quick glance around to make sure no one is looking and then, fast as a snake, she slides herself through the open window.

73 INT. GALGOWNIE HOSTEL. HOSTEL OFFICE - DAY
KATE

73

Kate's eyes dart everywhere as she seeks what she is after. She starts opening drawers, shifting things, and her eyes fall onto an opened letter marked 'PRIVATE AND CONFIDENTIAL'.

Her nosiness gets the better of her and she pulls the letter from the envelope. The subject line is:

'HOSTEL INFORMER'

She scans the contents and we see 'will pose as a migrant', 'report agitators', 'detect undesirables'.

On Kate: WTF.

She hears a noise. Freezes. It's nothing, someone passing. She quickly stashes the letter and resumes her search, until she finds -

His van keys. Koala key ring.

She grabs them and exits via the door. Quick glance around. No one is really looking.

She dashes away.

74 EXT. GALGOWNIE HOSTEL. CAR PARK - DAY
KATE

74

Equally furtive, Kate hurries across to where he has parked his van. She retrieves a small shopping bag with clothes inside from a concealed position in some bushes and flings it into the van. She slides into the driver's seat.

Sparks the engine, drives away.

75 INT/EXT. JJ'S MINI VAN - DAY
KATE

75

Kate driving the van down a WIDE OPEN AUSTRALIAN ROAD.

The freedom is amazing.

She passes a sign overhead that reads SYDNEY.

76 INT. AUSTRALIAN PUB - NIGHT
TERRY'S WORKMATES, TERRY, BARKEEP

76

Post-work, the GUYS from the site are in the bar. The bar is exclusively male. Women are forbidden. It's a rough bar, for tough drinking men. Terry is at the bar...

TERRY

Five lagers, three whiskeys... a
 bourbon... and...

Hates to have to say it.

TERRY (CONT'D)
 Coca-cola.

BARKEEP does a slight double-take.

BARKEEP
 Coca-cola?

TERRY
 Or anything really... lemonade...

BARKEEP
 For you?

Terry glances around, nods. Barkeep laughs. Actually laughs. Hold on Terry as he glances around at his new workmates. They are all immersed in an extreme drinking game.

Terry anticipating their reaction...

Another internal tussle, but this time, he loses.

TERRY
 Actually, give me a beer.

Barkeep smiles, pleased with him.

BARKEEP
More like it.

He slams one down in front of Terry.

Terry stares at the beer. Hold. A flicker of self-hatred. But also, an excitement. It's like an old friend.

Terry raises the glass to his mouth. Drinks. Ah, perfection. Terry feeling the effects of his first beer in months.

77 INT/EXT. SYDNEY. JJ'S MINI VAN - NIGHT
KATE

77

Kate driving the van into the city. It couldn't be more different from the hostel and the rural town she has been positioned in... here it's bright lights, activity.

78 EXT. SYDNEY PORT - NIGHT
KATE, DOCK WORKERS, ADMINISTRATION STAFF, ROBBIE

78

Kate parks the van at the port. She quickly slides into the clothes she brought, nice dress. Puts on lipstick.

Then, starts to walk across to EXACTLY THE SAME area where the boat docked.

It's much quieter now. No boat spewing out people, no immigration controls... just the DOCK WORKERS and the ADMINISTRATION STAFF in their offices.

Kate watches, taking it all in. She finds a place where she can stand and be inconspicuous.

And we watch through her eyes... as the workers in the admin building go about their business.

We hold on her thoughtful face.

As we go to -

Flash flash. That photographer. Her arrival.

And then back on Kate... waiting... planning...

79 EXT. SYDNEY PORT - NIGHT (LATER)
KATE, ADMINISTRATION STAFF, ROBBIE

79

Kate watching as the men close up the admin office for the day. Her eyes piercing into each face. And then, in amongst the departing staff, she spots him...

The photographer. *Flash flash...*

He waves his goodbyes to his colleagues.

She surreptitiously follows him at a distance and watches as he heads to the BIKE STORE to collect his bicycle.

Kate, thoughts sweeping round her mind, darts away.

We hold with the photographer. He mounts his bicycle and starts to pedal away. We hold on him cycling for a spell and then, as he turns the corner...

Jesus. A woman steps out in front of him. They collide. They both go crashing to the floor... It's Kate.

PHOTOGRAPHER

Oh, Christ... are you okay?

KATE

I'm fine.

(then grabs her leg)

Owww.

PHOTOGRAPHER

I didn't see you.

KATE

Do you always cycle on the pavement?

PHOTOGRAPHER

No, I was about to... I'm sorry.

Is your leg okay - you haven't broken it, have you?

KATE

No, it's okay...

(then again)

Owww... shit...

Photographer smiles at her language.

KATE (CONT'D)

Sorry, not very ladylike but, it really hurts.

PHOTOGRAPHER

Can I look at it?

KATE

I think I've twisted it.

The photographer moves to her leg and applies pressure.

PHOTOGRAPHER

How's that?

KATE

Hurts like hell. Shit...

PHOTOGRAPHER

Shall I take you to the hospital or call an ambulance?

KATE

No, no... what I need... *really* need - is a stiff drink. Can you help with that?

He smiles. She smiles.

PHOTOGRAPHER

That I can do.

80 INT. AUSTRALIAN PUB - NIGHT
TERRY, TERRY'S WORKMATES, BARKEEP

80

Terry - drunk now - is amongst the workers as they play a ridiculous drinking game. Much laughter and jeering. Terry thick amongst them as he throws himself into the challenge. Laughter from the lads. Terry loses and has to neck his schooner down, which he does, slamming the empty on his head.

The lads all cheer him on. He is becoming accepted.

81 INT. AUSTRALIAN PUB. TOILET - NIGHT
TERRY, DEAN

81

Terry sticking his fingers down his throat to puke. An unseemly action but necessary for him.

He throws his guts and flushes the toilet. But as he does so, he hears someone outside the cubicle...

DEAN

You alright, mate?

Shit, did he hear him puking?

TERRY

Never better...

Terry wipes his face with his sleeve and exits the cubicle.

DEAN

One too many?

TERRY

Nah... I've just... been off the sauce a bit... on the trip over...

DEAN

Cruise liner across and you weren't on the slosh...

Terry smiles.

TERRY

Wife and kids got seasick, seemed cruel drinking in front of them.

Dean weighs that up, accepts it. He holds Terry's look and then - in a grand gesture - OFFERS HIM HIS HAND.

DEAN

I got you wrong...

Terry smiles. Thrusts his hand out to shake. But as he does, Dean spins him and slams him against the wall.

DEAN (CONT'D)

But you're still a pommie bastard.

Dean then LAUGHS like an idiot. Releases him. Terry smiles.

DEAN (CONT'D)

Wanna see the real Australia?

TERRY

Definitely. Where?

DEAN

Out the towns... trust me, you ain't seen Oz 'til you've driven the dirt roads at night.

Dean gets his car keys out...

DEAN (CONT'D)

What'd ya say? Road trip.

Terry is nervous, but smiles...

TERRY

Bring it on.

82

EXT. BOARDWALK, LUNA PARK - NIGHT

82

KATE, ROBBIE

Kate wanders along with the photographer, they stop somewhere to get a drink.

PHOTOGRAPHER

I thought I recognised you.

KATE

You didn't recognise me.

PHOTOGRAPHER

I did... I swear...

KATE

Hundreds of people come through - you can't remember every face you photograph...

PHOTOGRAPHER

Not every face but some stand out.

Is that a compliment?

PHOTOGRAPHER (CONT'D)

Some are more memorable.

That is. That's definitely a compliment. Kate smiles.

KATE

Well, thank you.

They smile.

PHOTOGRAPHER

How's the leg...

KATE

Tell you what, you get me a drink
and I think it will be fine...

PHOTOGRAPHER

You English girls - foul-mouthed,
drinking liquor...

KATE

They're not all like me.

She smiles. It's a flirty moment. But she has an agenda.

KATE (CONT'D)

So how is it working at the port...

PHOTOGRAPHER

I like it.

KATE

You do anything else, except take
photographs... I bet there's lots
of paperwork...

PHOTOGRAPHER

Masses. It's very boring.

He smiles.

KATE

No, come on, I'm fascinated.
What's the process after you take
my photograph?

PHOTOGRAPHER

Okay, well, if you're really this
dull -

(he smiles, playful)

- your photo gets developed and we
attach it to your file. Everyone
gets a file... arrival date, entry
conditions... maybe an address...
sponsor... place of work...

She is egging him on to say more.

KATE

And that all gets filed somewhere
does it -

PHOTOGRAPHER

Two places - we keep a copy in the office - and there's another copy kept in mass records storage at the immigration centre.

KATE

Interesting. What do you file by?
Surname... or...

PHOTOGRAPHER

Year and month. Then surname. Are you sure this is interesting?

KATE

Very. Do people ever get refused entry - sent back?

PHOTOGRAPHER

Only if they're black. Or if they have some physical deformity. But it's very rare they would get as far as us without being weeded out.

Kate doesn't even react to this, it's the norm of the period.

KATE

How about you get me that other drink...

And she goes really close to him. Flirting. His dick responds and he is off his seat to the bar.

PHOTOGRAPHER

You English girls...

83

INT/EXT. DEAN'S CAR - NIGHT

DEAN, TERRY, ABORIGINAL CHILD, ABORIGINAL ADULT MALE

83

Headlights light the road. Dean's car is driving down the distinctive red earth of the outback roads...

DEAN

This road goes on for a hundred and forty-five miles. It's unbelievable. You pass through these crazy little towns, just dotted around... there's an absolutely loopy bar I sometimes go in - about another ten miles - should see the crazies in this place. Looks like brothers have been getting fruity with their sisters.

They laugh.

DEAN (CONT'D)

So - let me ask you - do you prefer it with the headlamps on, or off.

He turns the headlights off and they drive in TOTAL DARKNESS.

TERRY

Jesus.

DEAN

What's up?

TERRY

It's pitch black, Dean.

DEAN

NOW we're living.

He waggles the steering wheel, so the car veers left then right then left. It's truly terrifying.

TERRY

Dean, Christ..

DEAN

Might hit a roo - that wouldn't be good. Those things are tough.

TERRY

Turn them back on.

Dean goes 'yeee haaaa!'

TERRY (CONT'D)

Dean, PLEASE.

Dean turns them back on.

DEAN

(laughing heartily)
I think you just peed your pants
there, Pom...

Terry manages a smile.

DEAN (CONT'D)

So what say we go to this bar -
find a couple of Sheilas... Don't
know about you but I'm sobering -

SMASH. They hit something.

DEAN (CONT'D)

Shit...

TERRY

What was it...

DEAN

Don't know. Didn't feel like a
roo...

He pulls in and they climb out of the car. It's total darkness, except the amazing stars, so they can't immediately see what they just hit.

It's quite freaky, in the dark... Terry is scared...

Dean grabs a flashlight from his glovebox.

DEAN (CONT'D)

What the hell was it... can't see
anything... look that side...

Terry does so...

DEAN (CONT'D)

Anything?

TERRY

No. You?

DEAN

No...

Long heavy pause. As the flash light scans. And then...

DEAN (CONT'D)

Oh, strewth.

TERRY

What is it?

Terry goes to join him and sees -

AN ABORIGINAL CHILD. Maybe 7 or 8.

TERRY (CONT'D)

Oh god...

DEAN

Abo kid. No wonder we didn't see
him...

TERRY

...is he breathing...

DEAN

Don't touch him.

And then... a NOISE... from behind them... they turn and see -

AN ABORIGINAL ADULT MALE.

He takes in the scene and suddenly comes dashing across to
attend to his child... speaking in his own language, clearly
panicked and scared...

TERRY

It was an accident.

DEAN

He can't understand you.

TERRY
(motioning)
Sorry... we didn't see him...

The Aboriginal man is frantic. Motioning to his child... The car...

ABORIGINAL MAN
Help, I need help! Get out of here
you gabaa yamadi. Always killing
us. Get out of here!

DEAN
(hits back with anger)
You shouldn't let your kid be near
the road... it's late, dark... why
was he near the road...

The Aboriginal man is suddenly making a loud whistling noise, calling for others from their home in the bush.

ABORIGINAL MAN
HELP. I need help here you mob!

DEAN
- we've gotta get out of here.

TERRY
We can't...

DEAN
He's calling others. We'll get lynched.

TERRY
We should offer to drive them to the hospital...

DEAN
They're Abos, Terry - violent dirty Abos.

TERRY
... it's his child...

DEAN
Get in the car -

TERRY
(to the Aboriginal man)
We can drive you -
(motions drive)
To the hospital...

DEAN
Get in the car or I swear to God
I'll go without you...

Dean heads to the driver's side. Terry is rooted to the spot. Looking at the Aboriginal man and his child...

a man terrified that his son has been killed... Then hearing other people coming from the bush...

DEAN (CONT'D)

Now.

Terry has a decision to make. He chooses the coward's decision and runs for the passenger side.

Once inside, the car screams away.

Terry is looking over his shoulder at the scene they are departing... horrified...

84 EXT. BOARDWALK, LUNA PARK - NIGHT
KATE, ROBBIE

84

Kate and the photographer walk along the dock at Sydney. They are both quite tipsy by now.

PHOTOGRAPHER
 Your leg seems a lot better.

KATE
 It is, thank you.

She looks at him. Hold their look.

KATE (CONT'D)
 I'd like to see you again...

PHOTOGRAPHER
 I'd like that too.

KATE
 Kiss me.

Photographer leans in and kisses her and as they embark upon what becomes a passionate kiss, Kate scoops a SET OF KEYS from his jacket pocket and slides them into the rear of her skirt. Bunched in the material. The kiss comes to an end.

PHOTOGRAPHER
 How will I reach you?

KATE
 I'll call you. At the office. Is that a good way?

PHOTOGRAPHER
 Yes. My second name's Carter,
 Robbie Carter.

KATE
 Until next time then, Robbie Carter...

She gives him a peck and turns and starts to walk away. Robbie can't believe his luck, watches her go...

She blows him a kiss. He cycles away.

85 EXT. SYDNEY - NIGHT
KATE

85

Kate running fast across the city towards the port.

As we follow her frantic run we -

FLASHBACK TO:

The UK. Kate running frantically through the streets of her town, her world falling apart.

Back on Kate running towards the port.

She reaches the admin building, now in darkness. And fumbles for the set of keys... As we -

FLASHBACK TO:

The UK. Kate frantically dashes towards a busy city centre building and we now see it is a - train station.

Eyes scanning everywhere...

Back to the present - Kate lets herself inside...

86 INT. SYDNEY PORT. ADMIN OFFICE - NIGHT
KATE, CHILDREN, MICHAEL, WOMAN IN UNIFORM, ROBBIE

86

In the creepy darkness, Kate goes to the filing cabinets. The first one she tries is locked. Shit...

With shaking hands, she starts trying keys from the set - first one, doesn't work, second doesn't...

Third... in it goes...

She starts urgently opening filing cabinets.... Cabinet after cabinet... jump cuts... as her fear of being caught and her urgency of discovery mix.

She goes year by year and locates 1954.

Heart pounding, she starts to flick through the surnames... looking for her own - THORNE.

She flicks past the S's and finds T's.

Urgently, one by one, eyes darting over her shoulder to make sure no one is watching her or arriving...

And then, eventually she finds... THORNE. There are a few of them. She scans until... There it is.

Michael Thorne.

She pulls out the file and can barely manage to open it. She finds the strength. And there... looking back at her... in a photograph - Is the face of a five-year-old boy.

Kate reacts physically. Legs weaken.

Her finger touches his face as she wells up. And we -

FLASHBACK TO:

The UK. Kate dashes down around to a side entrance and sees CHILDREN being led into the station. She dashes towards them but by the time she gets there, a chain gate has been dragged across. She yells through the metal -

KATE
Michael... Michael...

And in amongst them, we see MICHAEL.

He turns confused, upset...

KATE (CONT'D)
Michael...

But it's hopeless. Michael is moved away by a WOMAN in a uniform, the supervising adult.

And that is that, the last time she will see her child.

Back on Kate...

KATE (CONT'D)
Michael...

Her eyes scan towards the details of ADDRESS. She tries to memorise it and then as she scans further she sees:

'NAME TO BE CHANGED AS PER SOCIETY INSTRUCTIONS. New certificate will be issued.'

On Kate, massive physical reaction.... And then...

ROBBIE
Kate...

She turns... caught red-handed.

ROBBIE (CONT'D)
What the hell are you doing?

87 EXT. GALGOWNIE HOSTEL - NIGHT
TERRY, DEAN

87

Dean's van pulls up in front of the hostel. Terry climbs out. Their faces serious, ashen.

DEAN
We tell no one, *right*, this never happened.

He pulls away and Terry has to face walking back into his family. His new life...

88 EXT. ANNIE AND TERRY'S HUT - NIGHT
PATTIE, TERRY

88

A fire burns in a fire pit.

Pattie sits awake OUTSIDE the hut, she stares at the crumpled photograph she has brought with her.

A young black/mixed race man in it.

Terry arrives back. Pattie concealing the photo. We hold on their look.

PATTIE

You're late.

He looks back at his daughter's beautiful face -

TERRY

Yeah, long night. Making friends.

Hold their look. He touches her face. Then goes INSIDE to bed. As he goes we stay with Pattie, she throws the photograph on to the fire and gently rests that same hand onto her belly. We hold on her face and hard cut to BLACK.

END OF EPISODE