



TEN POUND POMS

Episode Two

Written by

Danny Brocklehurst

Pink Amendments
30/06/22

Eleven
14-18 Great Titchfield
StLondon
W1W 8BD

CAST

Cast

KATE

ROBBIE

TERRY

ANNIE

JJ

BILL

SHEILA

ARTY

IVAN

PETER

PATTIE

TREVOR

REMI

DEAN

RON

MARLENE

SANDRA

MARGIE

STEVIE

KYLIE

TINA

VERONICA

MARIA

KENNY (DEAN AND TINA'S SON)

ALLY (DEAN AND TINA'S SON)

GEORGIE (DEAN AND TINA'S SON)

TUT (DEAN AND TINA'S SON)

AUNTIE MAY

HENRY

FOREMAN

BOB

MICHAEL

TINA

Guests

ABORIGINAL MALE # 1 AT MISSION OUTSKIRTS CHURCH

ABORIGINAL MALE # 2 AT MISSION OUTSKIRTS CHURCH

COLIN

MAN#1 (BALACLAVA)

MAN#2 (BALACLAVA)

ABORIGINAL MAN#1 (AT MISSION)

POLICE OFFICER #1

YARRAN

N/S

ABORIGINAL CHILD
ABORIGINAL PEOPLE
SECURITY MAN
ABORIGINAL KIDS
BILL AND SHEILA'S TWINS
CHILDREN AT TABLE (MESS HALL)
STEVIE'S FRIENDS
BYRON (DEAN AND TINA'S SON)
ABORIGINAL MEN AT MISSION
OTHER GIRLS (PATTIE AND KYLIE'S FRIENDS)
POLICE OFFICER # 1
WAREHOUSE WORKERS
REMI'S ASSISTANT
PHILLIPS
MARTINSON
BURNING SOLDIERS
TERRY'S WORKMATE
STORE WORKER

LOCATIONS

Interiors

INT. SYDNEY PORT. IMMIGRATION OFFICE
INT. ANNIE AND TERRY'S HUT
INT. JJ'S VAN
INT. WAREHOUSE
INT. TERRY'S WORK SITE TOILET
INT. STORE
INT. STORE. MARLENE'S OFFICE
INT. MESS HALL
INT. HOSPITAL
INT. MANCHESTER. PUB
INT. HOSPITAL. ADMIN OFFICE
INT. SHEILA AND BILL'S HUT
INT. KATE'S HUT
INT. HENRY'S HOUSE UK
INT. PORT HOTEL
INT. JJ'S OFFICE
INT. STORE. SHOE DEPARTMENT
INT. HOSPITAL

INT. WAREHOUSE. LOCKER ROOM
INT. JJ'S OFFICE/EXT. STREET
INT. POLICE STATION

Exteriors

EXT. AUSTRALIA. OUTBACK
EXT. JJ'S VAN
EXT. LAY-BY. JJ'S VAN
EXT. GALGOWNIE HOSTEL
EXT. BUSH
EXT. TERRY'S WORK SITE
EXT. STREET
EXT. HOSTEL
EXT. DRAYDEN CATHOLIC SCHOOL
EXT. HIGH STREET
EXT. DEAN'S HOUSE
EXT. ARTY'S HUT
EXT. DEAN'S GARDEN
EXT. MISSION OUTSKIRTS
EXT. MISSION
EXT. ANNIE AND TERRY'S HUT
EXT. BILL'S OFFICE
EXT. MAIN SHOPPING STREET
EXT. STORE
EXT. BUILDING SITE
EXT. HOSPITAL
EXT. UNKNOWN LOCATION
EXT. UNKNOWN LOCATION #2

Interiors & Exteriors

EXT/INT. TOILET BLOCK

CAST/SCENE LIST

1 – YARRAN, ABORIGINAL CHILD, ABORIGINAL PEOPLE
2 – KATE, ROBBIE, SECURITY MAN
3 – KATE
3a- JJ'S VAN. NO CAST
4 – TERRY, KATE, ANNIE, PETER, PATTIE
5 – TERRY, ANNIE, ABORIGINAL CHILD, TWO ABORIGINAL MALES
6 – TERRY, JJ
7 – TERRY

8 – TERRY, DEAN, YARRAN
9 – TERRY, ABORIGINAL KIDS, ABORIGINAL MALE #1, ABORIGINAL MALE #2
10 – JJ, MARIA, BILL, SHEILA, THE TWINS, ARTY, IVAN, PETER, ANNIE, PATTIE
11 – BILL, TREVOR, REMI
12 – TERRY, DEAN, RON
13 – TERRY, DEAN
14 – BILL, TREVOR
15 – ANNIE, MARLENE, COLIN
16 – ANNIE, MARLENE
17 – ANNIE, MARLENE, COLIN
18 – ANNIE, TERRY, PATTIE, PETER, KATE, BILL, SHEILA, KYLIE
19 – ANNIE, TERRY, KATE, BILL, SHEILA, PATTIE, PETER, OTHER CHILDREN AT TABLE, BILL AND SHEILA'S TWINS
20 – KATE, TERRY, ANNIE
21 – KATE, MICHAEL
22 – KATE, SANDRA
23 – SANDRA, MARGIE
24 – KATE
25 – BILL, TREVOR
26 – BILL, TREVOR, MAN#1, MAN#2
27 – BILL
28 – BILL, JJ, SHEILA
29 – SHEILA, JJ
30 – JJ, SHEILA
30a - JJ, SHEILA
31 – TERRY, DEAN
32 – PATTIE, STEVIE, STEVIE'S FRIENDS, KYLIE
33 – KATE, TERRY, ROBBIE, BILL, REMI, BILL AND SHEILA'S TWINS, SHEILA, IVAN
34 – BILL, IVAN
35 – BILL, SHEILA
36 – KATE, ROBBIE
37 – ANNIE, TERRY, PETER, DEAN, TINA, ALLY, KENNY, BYRON, GEORGIE, TUT
38 – KATE, ROBBIE, ARTY
39 – KYLIE, ARTY, VERONICA, PATTIE
40 – DEAN, ANNIE, TINA, TERRY, PETER, KENNY, ALLY, BYRON, GEORGIE, TUT
41 – DEAN, ANNIE, TINA, TERRY, PETER, KENNY, ALLY, ABORIGINAL CHILD
42 – RON, AUNTIE MAY, ABORIGINAL MEN, ABORIGINAL MAN#1, YARRAN
43 – STEVIE, PATTIE, KYLIE, OTHER GIRLS
44 – ANNIE, TERRY, PATTIE
45 – KATE
46 – KATE, HENRY
47 – HENRY, KATE
48 – KATE
49 – BILL, REMI, OFFICER WILLIAMS, OFFICER JONES
50 – BILL, OFFICER WILLIAMS, OFFICER JONES, TREVOR, REMI
51 – BILL, JJ

52 – JJ, MARIA, IVAN
53 – IVAN, JJ, BILL
54 – IVAN
55 – OMITTED
56 – IVAN, BILL, JJ
57 – RON, FOREMAN, TERRY
58 – KATE, BOB
59 – WAREHOUSE WORKERS, REMI, BILL, TREVOR, REMI'S ASSISTANT, PHILLIPS, MARTINSON
60 – REMI, REMI'S ASSISTANT, PHILLIPS, MARTINSON, BILL, TREVOR
61 – RON, TERRY, BURNING SOLDIERS, DEAN, TERRY'S WORKMATE
62 – KATE, ROBBIE
63 – BILL
64 – SHEILA
65 – IVAN, STEVIE, JJ
66 – TERRY
67 – ANNIE
68 – TERRY
69 – ANNIE, STORE WORKER
70 – TERRY, POLICE OFFICER#1

1

EXT. AUSTRALIA. OUTBACK - NIGHT

1

YARRAN, ABORIGINAL CHILD, ABORIGINAL PEOPLE

*

FEET running frantically across the dusty earth. They know this area, so tread with confidence.

WIDE - to find YARRAN the father we saw at the end of episode one, holding the CHILD that was hit in his arms as he rushes through the bush.

*

It's a desperate, panicky mission. And the man struggles with the weight of the child.

We follow them, whipping through the dense, blacker-than-black darkness of the bush, until, finally, he appears through a cluster of gum trees and out into a small arrangement of badly maintained housing...

He starts to scream and yell in a language we don't understand... and from the houses...

People appear...

As the man lays the child down, only now does he allow himself to give into his overwhelming emotions.

TITLES

2

INT. SYDNEY PORT. IMMIGRATION OFFICE - NIGHT

2

KATE, ROBBIE, SECURITY MAN

KATE, where we left her at the end of the pilot, she has slammed the file back in the cabinet and stands pinned against it. ROBBIE stands by the door.

ROBBIE

The door's locked - so I'm gonna ask you again - *why?*

KATE

I just needed some information.

ROBBIE

So you steal my keys? Did you set this whole thing up?

She nods. He's hurt.

KATE

Kind of -

ROBBIE

You USED me.

She tries smiling.

KATE

Robbie...

ROBBIE

- sorry, that pretty smile ain't
cutting it - why are you here?

She can't or won't answer. He's a good man but he is very,
very pissed off right now.

ROBBIE (CONT'D)

Okay, this is how it's gonna go -
I'm walking to my desk - I'm
picking up that telephone and I'm
calling port security.

KATE

No please -

ROBBIE

And when I tell them what you've
done they'll call the cops and then
you're looking at -
(counts them off on his
fingers)
Theft, illegal entry, deception -

KATE

Look, Robbie - *I like you* -

ROBBIE

Crap.

KATE

I do - and if we go on another date
I'll tell you all about it, but
right now, I'm scared and -

ROBBIE

(yells at her)
DO YOU THINK I'M STUPID. This is my
job - I could get fired.

He goes to that telephone.

ROBBIE (CONT'D)

Last chance lady.

She won't.

ROBBIE (CONT'D)

Fine.

He dials. Hold their look.

KATE

I'm not a danger, I just needed
some information, if you let me go
no one will ever know and you don't
have to ever see me again.

The phone gets answered.

ROBBIE

Jay - it's Robbie at immigration,
I've got a bit of a situation over
here with an intruder, could you
attend mate.

He listens.

ROBBIE (CONT'D)

Yeah, I'm safe, I'll keep them here
until you arrive.

He hangs up. Hold their look.

KATE

Robbie, please.

ROBBIE

Who you looking for?

KATE

Just someone I know.

ROBBIE

Who?

KATE

I can't tell you.

ROBBIE

Why not?

KATE

Please, I'm begging you. I'm
desperate and I acted stupidly, but
if this escalates - they might send
me home -

ROBBIE

More than likely. So you've got
about ninety seconds before my
security man arrives - talk.

On Kate... can she trust him?

KATE

It's a family member. I couldn't
find what I was looking for -

ROBBIE

Liar.

KATE

It's the truth.

ROBBIE

You were reading a file. The one
you slammed back in.

KATE

It was the wrong one.

ROBBIE

Liar.

KATE

I swear.

ROBBIE

Get it.

She won't.

KATE

And then what, you tell the
authorities who I'm looking for -

ROBBIE

I won't do that -

KATE

I can't trust you -

ROBBIE

(he is a decent man)
I'm telling you, as a man of my
word, I won't do that -

KATE

Then just let me go.

He won't.

ROBBIE

Who is it? Husband? Lover? Son?

Hold their look. Long hold, and then she thinks, 'fuck it'...
and goes to the filing cabinet... she grabs MICHAEL'S FILE.

She heads over and hands it to Robbie.

He opens it and looks at Michael's photo.

On Kate. He looks up at her.

ANGLE - outside, a security man walks towards the office.

ROBBIE (CONT'D)

I see.

KATE

Please, I'm his mother. Please,
Robbie, you're a good man, I can
tell - please... PLEASE...

ROBBIE

You'll never find him.

On Kate, crushed.

ANGLE - security man continues to walk this way.

Terrible tension.

KATE

Please...

ROBBIE

I don't like being used.

KATE

I'm sorry.

Security man comes closer, closer, closer...

ROBBIE

Best thing you can do is go back to
England and forget all about him.

KATE

(tears welling)

He's my boy.

Closer, closer, closer. On the Robbie, suddenly -

ROBBIE

There's an exit at the rear. Use
it.

He stands and heads to the front to intercept security.

Kate wastes no time, she heads through the adjoining door and
out towards the rear exit.

Robbie opens the front door.

ROBBIE (CONT'D)

(big fake smile)

Jason - my mistake - it's the
cleaner, agency sent someone new.
Let me buy you a beer to apologise.

Security man is happy with that, easier for him.

ANGLE - rear exit busts open and Kate crashes out, she
RUNS... runs, runs, runs...

3

EXT. JJ'S VAN - NIGHT

3

KATE

Kate fumbles with the keys to get into JJ's van. Bursts into
tears.

3A

EXT. JJ'S VAN - NIGHT

3A

JJ's van moves through the Australian landscape as Kate
drives back to the hostel.

4

EXT. GALGOWNIE HOSTEL - NIGHT

4

TERRY, KATE, ANNIE, PETER, PATTIE

TERRY sits outside his hut, he stares into the middle distance. Then, gets distracted by the arrival of JJ's van.

He surreptitiously watches Kate park, climb out and sneakily return JJ's car keys through the open office window.

She dashes for her hut.

Hold on Terry. He rises, goes inside, passing his sleeping children, and lies down beside a sleeping ANNIE.

We hold on them, in semi darkness.

And fade through to

5

INT. ANNIE AND TERRY'S HUT - DAY

5

TERRY, ANNIE, ABORIGINAL CHILD, TWO ABORIGINAL MALES

Morning. Same spot. Terry awake, couldn't sleep. He looks at Annie's sleeping face, so much love for her.

ANNIE

(slowly wakes, bleary)

Oh... morning - you were late -

TERRY

(faking it)

Yeah, went out after work, my attempt to become of the lads..

ANNIE

That's nice.

TERRY

Then this guy Dean, bit of a nutcase, took me for a drive in the outback...

Hold on Terry... will he tell her...

ANNIE

At night?

TERRY

Yeah, turned his headlights off, driving in pitch darkness...

ANNIE

Oh my goodness. Silly bugger could have killed you both...

TERRY

I know... I was terrified.

SMASH TO

The child being hit

Back on:

Terry's smile fades. He can't tell her.

TERRY (CONT'D)

I want to make a success of coming here, Annie.

ANNIE

And we will -

They kiss. He peels out of bed.

TERRY

Better get some breakfast.

6

EXT. GALGOWNIE HOSTEL - DAY

6

TERRY, JJ

Hostel coming alive for the day. Terry strides across the hostel to intercept an arriving JJ, near his office.

TERRY

JJ -

JJ

That's my name - how's things -
how's the work going?

TERRY

Good thanks, I was wondering if I
could ask a favour of you -

JJ

You can ask but the answer's no.

He smiles.

TERRY

I was wondering if I could borrow
your van for an hour.

JJ

My van?

TERRY

Just for an hour.

JJ

Maybe you'd like to come to my
house too, take a bath...

TERRY

I wouldn't ask but, it's important.
I've lost my wallet.

That gets his attention.

JJ

When?

TERRY

Last night - walking home - I was
climbing a fence for a pee and I
think it must have dropped out.

JJ

So walk back.

TERRY

Can't, I'll be late for work, and
someone might steal it.

JJ isn't buying this.

JJ

Tell you what - Pom - I'll give you
the keys to the van, if you tell me
why you really need them.

On Terry, mind racing.

TERRY

Can you keep a secret?

JJ

Do dingos lick their own love hole?

TERRY

I'm not supposed to be drinking -
promise to Annie - new start over
here - but last night I went out..
Got slaughtered...

JJ

Naughty boy.

TERRY

And... after the pub... I kind
of... left my jacket outside... if
I can't get it back she'll know
what happened and that'll be me in
the dog house - for weeks.

He posits a 'man-to-man' face. On JJ.

JJ

Okay, just this once. I'm putting
this in the favour bank.

He enters his office and notices the keys on the floor -
strange. He grabs them and tosses them to Terry.

JJ (CONT'D)

It's a full tank - so bring it back
that way.

7

INT. JJ'S VAN - DAY

7

TERRY

Terry starts JJ's van, the petrol dial shows... almost empty.

TERRY

Shit.

8

EXT. BUSH - DAY

TERRY, DEAN, YARRAN

8

*

The van pulls up outside the pub they were drinking in. Terry orientates himself, tries to remember which way they drove.

And we flashback to

THE PREVIOUS NIGHT.

Terry and Dean stumble to his car, then pull out.

Back on

Terry remembering. He pulls out on to the road and sets off LEFT in the same direction.

We follow his journey - jump cuts - eyes scanning. But everything looks different in the daylight.

Terry driving scanning and we flashback to

THE PREVIOUS NIGHT

Dean turning his headlights off... laughing... and then the terrifying THUD.

Back on

Terry scanning, he slows... thinks he recognises a section of the road. He parks and climbs out.

The heat is intense already, flies buzz. He sees some insects scuttle across the ground...

It's super quiet.

Terry looks around. Was this the spot? It looks familiar but then... everything looks alike...

He goes and examines a section of earth at the side of the road... sees a spot of something... is that blood?

Flashback to

YARRAN, the child's father arriving.

*

Back on

We hold on Terry as he starts to walk into the bush a bit.

9

EXT. MISSION OUTSKIRTS - DAY

TERRY, ABORIGINAL KIDS, ABORIGINAL MALE # 1, ABORIGINAL MALE # 2

9

Terry walking and we get a sense of the scale of this country... vast swathes of very little.

He then sees a makeshift sign - pointing right - with a name on it. He decides to follow.

He goes down a long dirt track, deeper and deeper. Literally no idea where this is leading... but it feels a long way from any town or city. It feels other. Slightly eerie. The lack of people, lack of sounds, except nature...

Then, he takes another turn and ahead he sees...

A long track leading to houses, if it wasn't for the poor housing standard this would be a beautiful place to live.

Lush green acres with scores of gum trees around. There is a small church and fibro housing with tin roofs.

Terry takes all of this in - he sees some small aboriginal kids playing nearby.

He stares at the kids, not dissimilar in age to the one they hit last night.

They stare at him - unused to seeing a white man arriving. They are curious/suspicious.

TERRY

Hello -

They stare at him. He wants to ask a question but can't find the words. They run away.

Terry wanders towards the church and parks. He nervously looks around. It is very quiet, no one about...

Terry thinks for a moment, and slowly, cautiously approaches the church. He tries the door, it's locked.

He spots a piece of religious imagery.

Terry exhales a moment. He sits, and bows his head. Is he praying? We just hear him mutter...

TERRY (CONT'D)

Please forgive me...

But then, from behind, a noise...

TWO ABORIGINAL MALES. They start speaking to him, but he doesn't understand the elder one. *

ABORIGINAL MALE#1 *

Hey! Minyang Ngindi Wandhu?! *

TERRY

(defensive gesture)

Sorry - I can't understand...

ABORIGINAL MALE#1 *

Gadya! *

TERRY *

Sorry.. I don't/ *

ABORIGINAL MALE#2

You deaf or something? What are you
doing here? You gubs aren't allowed
here.

*
*
*
*

TERRY

I shouldn't have come...

*

There is a confrontational attitude now, they are urging him
away, this stranger...

*
*

ABORIGINAL MALE#2

You wanna go now before I cooee
out. Gorn get out of ere.

*
*
*

ABORIGINAL MALE#1

Walinya Yaala Gubs Gadya!

*
*

*

Do they know it is him... Terry fears they do.

TERRY

I just wanted to... I'll go...

He dashes past them and away from the church... he hurries off...picks up his pace.. as they follow...

*
*

TERRY (CONT'D)

I'm sorry -

Terry breaks into a run, FAST. Keeps checking over his shoulder until he can't see the men anymore.

We hold on him, shaken by this encounter.

10

EXT. GALGOWNIE HOSTEL - DAY

10

JJ, MARIA, BILL, SHEILA, THE TWINS, ARTY, IVAN, PETER, ANNIE, PATTIE

JJ heads across the hostel carrying a sheet of paper with a message for Annie. He has a woman we have never met trailing him, an Italian woman.

JJ

I don't know anything more than
I've already told you -

MARIA

There is termites, dry rot.

JJ

And I've reported it. I'm not a
wood expert Maria, we'll have to
wait until maintenance look at it.

He sees BILL leaving his hut, SHELIA giving him a perfunctory
kiss and the twins - in their school uniform, also leaving.

MARIA

It needs fixing. Half of the floor
is rotten.

JJ

For the hundredth time, Maria -
I've sent it in a request -

ARTY passes.

ARTY

(enjoys JJ's berating)
You tell him Maria.

JJ

Keep your nose out, you.

MARIA

You give the bad housing to
Italians - English get best huts -

JJ
That's right - it's revenge for you
siding with Hitler.

Arty smiles at that. MARIA gives up as JJ turns his attention to Bill as he passes.

JJ (CONT'D)
Bill. Off to work?

BILL
(posh accent, motions to
his attire)
No, I'm going sunbathing.

JJ
British sarcasm, love it. Last
laughs on you though - because I
know a guy that sunbathes in top
hat and tails.

BILL
Really?

JJ
Martin no nose. He's pretty
eccentric.

BILL
He sounds a delight.

Bill's away. As he leaves he nods across tightly to IVAN, Stevie's dad, who is smoking outside his hut. These two men seem to be from VERY different worlds.

JJ
(calls after him)
Have a great day.
(under his breath)
Pompous prat.

He heads to Annie's hut, knocks. PETER appears.

JJ (CONT'D)
Hello boss - your mum in?

PETER
(calls behind)
Mum - it's JJ.

As they wait.

JJ
Let me ask you this... how do you
get an elephant in a refrigerator?

Peter doesn't know.

JJ (CONT'D)
Open the door, push the elephant
in, close the door again.

Peter stares at him.

JJ (CONT'D)

Alright, how do you get a giraffe
in a refrigerator?

PETER

(trying to use logic)
Open the door, push it in...

JJ

No - open the door, drag the
elephant out, push the giraffe in.

He howls with laughter, ruffles Peter's hair.

PETER

I don't understand. Surely the
refrigerator would be too small.

Annie appears, clothes in hand.

ANNIE

Sorry, trying to get these two out
to school. Did you want me?

JJ

Yeah, I've just had a phone call
from a lady in town, Marlene, she
says you gave my number as a
contact.

ANNIE

(steps out)
Oh yes -
(urges Peter inside)
Get going you - you'll be late.
Pattie!!!

She steps away from eavesdropping kids.

ANNIE (CONT'D)

What did she say?

In B/g we see PATTIE and Peter leave for school.

JJ

She wants you to go to the store
today at 12 noon - she said 'wear
lipstick'.

ANNIE

Wear lipstick?

JJ

(shrugs)
That's what she said.

On Annie, a smile peeling across her face. She blows a kiss
to her departing children.

Angle - Pattie and Peter head for the bus stop.

PETER
I don't understand it, here they
call underpants - undies.

PATTIE
Incredible - they dropped the word
'pants'.

PETER
But why would they change that
Pattie, it makes no sense.

Pattie looks at him. Worries for him.

PATTIE
Try and be more normal Peter, you
need to make new friends.

11 INT. WAREHOUSE - DAY
BILL, TREVOR, REMI

11

Bill strides across a A LARGE WAREHOUSE with a store at the
front, it caters for OUTDOOR ACTIVITIES.

He has a much younger man with him, TREVOR (18).

BILL
Is this your first job, Trevor?

TREVOR
Yeah, except washing cars.

BILL
And what made you want to work in
accounts?

TREVOR
Nothing - it's just the boss is a
mate of my father's. And they both
think I've got a good head for
numbers...

BILL
Right. Well, I've got the
delightful task of showing you the
ropes.

TREVOR
What ropes?

BILL
No, not... it's a saying.

TREVOR
Maybe in England, mate.

BILL
I'm fairly sure it's used here
Trevor.

TREVOR
Don't think so. Ropes?

BILL
It just means... show you how
things work...

TREVOR
Why don't you just say that.

On Bill, he sighs. And produces a set of keys to enter the
accounts office.

BILL
Okay, from now on I'll speak in a
manner a five year old can
understand. Agreed?

TREVOR
Bonza.

But before they enter a LARGE GRUFF MAN passes, REMI KLINE,
the foreman, who hands him a handwritten sheet of paper.

REMI
Manager's meeting. Everything we
agreed - locker checks, new break
times - type and distribute.

And with that he's gone.

BILL
(calls after him)
Please.

Remi does a full 360 turn - flicking Bill a V sign. And he's
gone. Bill raises an eyebrow to Trevor.

BILL (CONT'D)
Remi, the foreman. Lovely man.

He opens the door to the office where small piles of CASH
NOTES are laid around, prepared for banking, safe visible.

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

12

Terry walking across the building site, he passes Ron from
the opposite direction.

TERRY
(tight, the guilt of last
night still playing on
his mind)
Morning.

Ron does a double take. Looks around to check that Terry is
talking to him. WHITE PEOPLE NEVER SAY MORNING. *

RON *

Oh, morning... *

They awkwardly slow a beat, both want to say more... *

TERRY *

(all he can muster is) *

Bloody hot isn't it. *

RON *

(with a smile) *

This is cold. *

Terry smiles. But his eyes move to the crane and he sees DEAN *

watching him. They lock eyes. Terry nods at Ron, heads *

away. *

13 INT. TERRY'S WORK SITE TOILET - DAY 13 *

TERRY, DEAN

Terry taking a piss in the toilet, when he becomes aware of
someone coming in, Dean appears beside him.

DEAN

You keep your trap shut?

TERRY

Course I did.

DEAN

Good.

Terry finishes his pee.

DEAN (CONT'D)

So why were you late?

Terry glances at him and it worries Dean.

TERRY

No reason.

Feeble reply.

DEAN

Hey, hey... tell me you got up, ate
your breakfast and came to work
like everything is normal...

TERRY

Course I did.

DEAN

So why were you late?

TERRY

I missed the bus.

Crap lie. Dean examines his face.

DEAN

Nothing. Happened. Okay. That kid is probably skipping around right now with nothing worse than a sore side. We weren't there. Right.

TERRY

Right.

DEAN

Good lad. Now get gone - you're putting me off my piss.

Terry exits the toilet.

14

EXT. STREET - DAY

BILL, TREVOR

14

Bill and Trevor walk down a high street. Bill has a case attached to his hand, actually ATTACHED. It contains cash.

TREVOR

So have you been here long? In Australia?

BILL

Year and a half.

TREVOR

Wow - what made you come over? Things rubbish at home?

BILL

Not at all - I ran my own business - it was doing well -

TREVOR

...right...

(he does a face - 'so why come?')

Bill clocks it.

BILL

Do you believe in Santa Claus Trevor?

TREVOR

(wtf)

No.

BILL

No - nor do my children, I told them he wasn't real when they were four years old. You know why - (he doesn't)

I didn't like the idea that he was getting the credit for my hard work. I bought the gifts, not him. And it's my hard work that's going to get me and my family the life we've always dreamed of -

TREVOR

(jokes)

Surf and sun?

BILL

Yes, Trevor, surf and sun.

Wide - they are outside the bank.

Bill opens the DEPOSIT DRAWER in the bank wall. He produces a KEY, unlocks the attached case, opens it, with a glance around. And starts to pull out label printed bags, that are full of cash takings from the business.

BILL (CONT'D)
These - go in there.

TREVOR
 How much is here?

BILL
 Not as much as there will be
 Monday, when all the weekend cash
 is banked.

Trevor impressed.

TREVOR
 (starts to feed them in)
 Like feeding the money monster
 isn't it...
 (he moves the drawer like
 a mouth and does a gruff
 voice)
 Feed me...

Bill just regards him with contempt.

15 INT. STORE - DAY
 ANNIE, MARLENE, COLIN

15

Annie, wearing lipstick, arrives at the store from episode one. She nervously steels herself and starts to walk towards Marlene's rear office. As she gets halfway down the store, MARLENE appears from nowhere, grabs her arm and pulls her into a quiet aisle.

MARLENE
 Annie - I need you to do me a
 favour - go to clothing - try on a
 dress - any dress - and when you're
 in the changing room, drop your
 skirt to the ground, then look
 under the cubicle gap -

ANNIE
 What? WHY?

MARLENE
 Nice lipstick.

She ushers her away, GO.

Jump to

Clothing section. Annie chooses a nice dress. She goes to the man - COLIN - who runs the clothing section.

ANNIE
Hello - could I try this on please?

COLIN
Lovely accent my dear, cubicle two.

He leads her towards cubicle two. Annie pulls the curtain and starts to undress. Feeling odd and conflicted. She hangs up the new dress then lets her own skirt drop. As instructed she lowers her head to peer under the cubicle and sees...

Colin on his hands and knees in the next cubicle.

She screams.

COLIN (CONT'D)
Sorry, sorry - dropped something.

He scuttles away. On Annie, shocked. What the hell...

Jump to

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

16

Annie knocks on Marlene's office door. Marlene answers, pulling her inside...

MARLENE
Well?

ANNIE
The assistant was... looking...
under the gap.

MARLENE
So it's true. That's unfortunate,
he's a good salesman. Oh well,
looks like you're gonna have to
fire him.

ANNIE
Me?

MARLENE
You applied for the job of
supervisor, congratulations - you
got it. First task - fire the ankle
peeper.

Annie almost laughs.

ANNIE
He said he dropped something.

MARLENE
And I'm Queen Elizabeth. He gets
off on women being naked, nearly
naked, right next to him -

ANNIE

That's awful.

MARLENE

Not sure if he fiddles or what he does but I'm not putting up with it, we're a family store, can't have stiffies walking round the clothing department -

ANNIE

So, I have to... sack him...

MARLENE

Please.

ANNIE

Right. When?

MARLENE

No time like the present. Unless you want a cuppa first.

17

INT. STORE - DAY

17

ANNIE, MARLENE, COLIN

Annie and Marlene walk across the store, Annie looks sick, like a woman walking to the gallows.

They arrive at clothing. Marlene serious faced.

MARLENE

Colin - do you remember this lady?

COLIN

(covering his fear)

Yes, she just tried on a dress, is there a problem?

MARLENE

This is Annie, she's our new supervisor here.

COLIN

...right...

MARLENE

(to Annie)

Over to you.

ANNIE

(terrified but buries her nerves)

Well, it's... come to our attention, Colin, that the incident that just occurred, with you peeping under the changing room, isn't an isolated incident...

COLIN

I dropped something. I did, you
have to believe me.

ANNIE

I'm afraid we don't believe you
and... we have no choice...

COLIN

No, no.... Don't let me go, please
... I've got children... what will
I tell my wife...

Annie falters, looks at a resolute Marlene.

ANNIE

I'm very sorry, but your behaviour
isn't acceptable. We're going to
have to give you your cards.

Colin wells up, starts to cry...

COLIN

No. I can't be fired... I'm
sorry... give one more chance...

This is horrible. Annie really suffering. She looks at
Marlene who just shakes her head.

COLIN (CONT'D)

Annie, please... *please*... I'll
never do it again...

On Annie, wants to crumble, but remains resolute.

And then... in an instant... Colin stops crying and smiles at
Marlene - with a big confident smile.

COLIN (CONT'D)

She's good.

Annie confused.

MARLENE

Congratulations, you passed the
test. Colin's a member of the local
theatre company... he loves forcing
out tears.

On Annie, bamboozled. Bit angry.

ANNIE

You mean...

MARLENE

That was your baptism, and it'll
never be as hard again. And the
beauty is - Colin will now buy us
both martini cocktails -

She smiles at Annie. On Annie, what on earth...

18

INT. MESS HALL - DAY

18

ANNIE, TERRY, PATTIE, PETER, KATE, BILL, SHEILA, KYLIE

SLOP. Very unappealing food gets slopped onto a plate. Veal and sauce, potatoes. Annie is the recipient of the food. Terry beside her, Pattie and Peter behind.

ANNIE

Look at this stuff - country
surrounded by water, could they not
give us fish. What even is that?

Kylie serving, hears this.

KYLIE

It's veal.

ANNIE

Veal? What was the cow, geriatric?

Terry doesn't react. He is scanning the food hall.

ANNIE (CONT'D)

You okay?

TERRY

Yeah fine.

ANNIE

Don't seem yourself.

TERRY

I'm good. Just thinking.

ANNIE

Thinking, not like you.

She tries to get a smile but doesn't. She knows him well and can sense all is not right... He spots Kate, sitting near Bill and SHEILA.

TERRY

There's Kate, we should join her.

19

INT. MESS HALL - DAY

19

ANNIE, TERRY, KATE, BILL, SHEILA, PATTIE, PETER, KYLIE, OTHER CHILDREN AT TABLE, BILL AND SHEILA'S TWINS

The place is packed with people eating. Annie and Terry (eating) are now with Kate, Bill and Sheila at a long table, canteen style (they have finished). It looks like school and seems a world away from where the well spoken Bill and Sheila belong. (There is a KIDS TABLE nearby)

BILL

(mid conversation)

We had a nice life in England but
the twins have asthma and the smog
and the damp were making it worse
so when we saw the advert we jumped
at it, didn't we darling -

SHEILA

It seemed such a great opportunity.

BILL

And the kids love it here. We all
love it here.

They all smile.

BILL (CONT'D)

I'm running a warehouse down in
Boondara. They respected my
accounts experience.

Terry regards Bill, seems up himself.

KATE

Great. Do you work, Sheila?

SHEILA

I did, back home, I was a -

BILL

(cuts right over her,
making sure she doesn't
speak out of turn)

But it's hard over here - with the
twins. Sheila's a brilliant mother,
and even though they're in school,
they need her either side of it.

On Annie, biting down her guilt/conflict.

ANNIE

I'm not sure - new life, new start
and all that...

She smiles at Kate. Kate nods. Sheila doesn't back her up.

ANNIE (CONT'D)

Kate's a nurse - aren't you...

KATE

It's quite easy if you're in
medicine, there's a shortage.
(looking at the twins)
Which school are they in, the
twins?

SHEILA

The one in the town. Corburn.

BILL
It's excellent, excellent. Way
better than the one we left.

This guy is too much.

KATE
Right. Is it religious?

BILL
I'm sorry?

KATE
- like at home, Catholic, C of E...

SHEILA
Some are - there's a big Catholic
school a few miles away in Drayden.

On Kate, bedding that down.

On Annie, clocking that - strange question.

BILL
(bored of this, changing
the subject)
Aren't you delighted you came.
Everything's better here. The air,
the sun, the opportunities... it's
a new frontier... and it's all
within our grasp... whatever we
want... the perfect life...

He takes Sheila's hand and gives it a squeeze. Sheila smiles
in agreement BUT SOMETHING IS OFF HERE. Kate spotting this.
She gives Annie a subtle look, she gives her one back. But
Annie's main concern is Terry, who just chews his food and
looks mentally distracted.

20

EXT. HOSTEL - LATE AFTERNOON
KATE, TERRY, ANNIE

20

Kate heading back across to her hut, when...

TERRY
(trots to catch her)
Kate, I wanted to ask you actually,
a mate on my building site, says he
saw a car smash last night - child
involved - I assume they'd end up
at your place, would they...

KATE
A child?

He nods.

KATE (CONT'D)
How awful...

TERRY

He was wondering if the boy was alright...

KATE

I don't see every case that comes through the door, but, I could ask.

TERRY

I don't want to put you to any bother, but - if you could - so I could tell this mate...

She nods.

TERRY (CONT'D)

Thank you.

And he's away. Some relief in that.

ANGLE - Annie clocking his chat with her as she returns from the camp toilets...

21 EXT. DRAYDEN CATHOLIC SCHOOL - DAY

21

KATE, MICHAEL

New day. Kate, affecting casual, as she flicks through a newspaper (headline, tellingly, regards British news), standing by the entrance to a school playground. She cranes her neck to try and spot some children, but no luck. Singing voices float out of a classroom window, we hold on her face.

And we flash to

UK. Kate at the UK train station gates.

KATE

Michael... Michael...

And in amongst them, we see MICHAEL.

Back on:

Kate, with **ever increasing despair**, gives up.

22 INT. HOSPITAL - DAY

22

KATE, SANDRA

Kate sneakily using the telephone again. Waiting for the operator to connect...

SANDRA

Hello...

KATE

Sandra, it's Kate again - In Australia, is mum there?

SANDRA
(a beat, then)
She's not darling...

Silence. That's thrown her.

SANDRA (CONT'D)
I'm sorry to tell you Kate, she's
been taken unwell.

KATE
Unwell?

SANDRA
Yes, she's proper sick, it's her
chest... she's in the hospital...
if you give me some contact
details, I'll get them to call you.

KATE
(can't think straight)
Right... yes... er...

And then... someone comes in the office door. Kate SLAMS the
phone down and affects nonchalance. We hold on her.

23

INT. MANCHESTER. PUB - NIGHT
SANDRA, MARGIE

23

Phone in hand, Sandra slowly lowers it back down.

SANDRA
She hung up.

We spin the shot to find MARGIE sitting there with a drink.
Tough faced.

MARGIE
She'll ring back.

SANDRA
I don't feel good about this
Margie.

MARGIE
She's done wrong Sandy, that lad
was the best thing what happened to
her. I'm getting him that address.

She drinks.

24

INT. HOSPITAL. ADMIN OFFICE - DAY
KATE

24

Back on Kate, pretending to work, but deeply troubled by her
mother's 'illness'.

25 INT. WAREHOUSE - DAY 25
BILL, TREVOR

Bill calls down from his accounts office to Trevor below.

BILL
Trevor -

He motions: 'you're wanted'.

26 EXT. HIGH STREET -- DAY 26
BILL, TREVOR, MAN#1, MAN#2

Bill, with the money case attached to his wrist again, is walking down the street with Trevor.

TREVOR
So what's England like?

BILL
Impossible to answer. That's like asking - what's a river like?

TREVOR
Is it?

BILL
England is many things - it's beautiful, it's ugly, it's peaceful, it's noisy, it's safe, it's dangerous - it depends *where* you are and *who* you are -

Trevor thinks Bill is a weird man.

TREVOR
Right.
(a beat)
Rivers are mostly wet and windy.

Bill regards him and as they turn towards the bank, suddenly... THWACK.

From a concealed position TWO MEN, wearing balaclavas, appear brandishing cricket bats.

They smash Bill and Trevor. Hit after hit, screams of pain, resistance, as they curl into balls.

MAN#1
Drop the cash. Drop the cash.

BILL
I can't.

MAN#1
Key, where's the key?

BILL
Pocket.

The men lay in on Bill and Trevor again, then delve into Bill's pocket, unlock the case and release it.

MAN#2

Stay here, do NOT move.

One last whack for good measure. The men run away and within seconds it's all over. Bill and Trevor writhe, injured.

BILL

(manages to ask)

Are you okay?

Trevor is crying, whimpering. Bill stares at him. As he spits some blood from his own badly cut mouth.

27 INT. HOSPITAL - DAY
BILL

27

Bill being stitched. Bill having some tests ran - basic - to check cognition. Bill having ribs dressed.

In a word - victim.

28 INT. HOSPITAL - DAY
BILL, JJ, SHEILA

28

Bill in a hospital bed, on a ward. JJ and Sheila appear.

SHEILA

Bill - oh my goodness...

BILL

Don't worry - I'm fine - it looks worse than it is...

Bill looks at JJ.

SHEILA

JJ was kind enough to drive me.

JJ

What happened, buddy? They jump you for the takings?

BILL

I've been telling the boss for weeks this wasn't a safe system - so he gave me Trevor - a wet behind the ears eighteen year old - fat lot of good he was...

JJ

How much did you lose?

BILL

Thousands.

JJ nods, that's bad.

BILL (CONT'D)

Sorry, JJ, do you mind if I have a bit of time with Sheila.

JJ

No, no, of course. I'll wait outside.

He glances at Sheila and goes. She doesn't go to him or embrace him, she just perches on the edge of the bed.

SHEILA

You could have been killed.

BILL

They just wanted the money.

Strange pause.

BILL (CONT'D)

(he takes her hand)

I know what you're thinking - violent attack - another addition to the reasons to return list.

SHEILA

Well isn't it?

Hold their look.

BILL

I love you Sheila, and I want to make you happy here...

He takes her hand.

BILL (CONT'D)

JJ came to see me. Last week.

SHEILA

(knowing what's coming)

Right...

BILL

I'm not signing, sweetheart.

(his smile fades)

You need my signature, and I'm not signing.

SHEILA

Bill...

BILL

Final answer.

SHEILA

I'm not happy... the twins are not happy...

BILL

I won't sign.

SHEILA

But... I miss my mother, my
sister...

BILL

It'll pass.

SHEILA

It hasn't, we've been here 18
months. You can't keep me a
prisoner.

BILL

(flash of serious anger)
You're my wife.

SHEILA

This isn't working...

BILL

It's working.

SHEILA

Bill, it's not...

BILL

It will work. We will be happy and
successful... watch my lips
Sheila... I am NOT signing.

29 INT. JJ'S VAN - DAY
SHEILA, JJ

29

Sheila in the passenger seat of JJ's van. JJ drives. We hold
on Sheila's blank face.

JJ

Must be hard, seeing your husband
beat up that way.

On Sheila.

SHEILA

Yes, it should be shouldn't it.

She slowly turns to him. He turns away from the road and
looks at her. Hard cut to

30 EXT. LAY-BY/JJ'S VAN - DAY
JJ, SHEILA

30

JJ's van pulled in. We see it rocking from the outside as JJ
and Sheila have snatched sex.

30A INT. JJ'S VAN - DAY 30A

JJ and Sheila lay together post sex. JJ reaches for her affectionately, but Sheila simply reaches for her clothes - there's no romance here. This is a defiant act. Sex as escape.

31 EXT. TERRY'S WORK SITE - DAY 31
TERRY, DEAN

Terry leaving for the day, when Dean canters to catch up with him. Slaps him on the shoulder.

DEAN
Terry - what you doing tonight?

TERRY
Tonight? Why?

DEAN
Come round to mine. Meet the family
- bring your wife, bring your
kids... we'll have some food.

TERRY
Well... maybe...

DEAN
(sensing his reticence)
We're mates now Pom - come to the
house - I'll show you what you can
have if work hard, keep your head
down -

32 EXT. HOSTEL - DAY 32
PATTIE, STEVIE, STEVIE'S FRIENDS, KYLIE

Pattie walking across the hostel to the mess hall, STEVIE and a couple of mates coming this way. Pattie affects casual.

STEVIE
If it isn't the football star. Have
you recovered?

PATTIE
I'm fine, thanks.

STEVIE
Good. We must play again sometime.

A young woman who works in the hostel canteen, KYLIE (17, plump), appears. She has a big mouth.

KYLIE
(BRITISH ACCENT)
Oooh we must play again sometime.

Kylie puts her arm round Pattie.

KYLIE (CONT'D)
You stick with me, you need
protecting from this one.
(puts on British accent
again) Right rascal.

Kylie stubs out her fag under her foot and drags Pattie away.
Pattie glances back and sees Stevie is left with his mates
laughing at him. Stevie pushes his mates, they push back.

33

EXT. HOSTEL - DAY

33

KATE, TERRY, ROBBIE, BILL, REMI, BILL AND SHEILA'S TWINS, SHEILA, IVAN

Kate heading back onto site, world of her own... when Terry
(dressed for going out) comes scurrying across.

TERRY
Kate, Kate... did you manage to
ask... about the boy?

KATE
(clicks back in)
Oh, yes... I asked - there was no-
one admitted with serious injuries.

TERRY
Right, definitely no child...

KATE
That's what they told me.

TERRY
Thanks.

Terry heads away... pleased with this news... we follow Kate
as she heads to her hut, but as she looks up she sees

ROBBIE sitting on her step.

ROBBIE
Hello, Kate -

KATE
Robbie...

ROBBIE
I've come for that date you
promised.

On Kate, suspicious. He does a big daft likable smile. Which
has the effect of softening her.

ANGLE - WE FIND a car pulling in and Bill climbing out. Remi
the foreman driving.

REMI
Take the day off tomorrow,
recuperate.

BILL
(shakes head)
I'll be in.

REMI
Bill, there's no need -

BILL
I'll be in.

Remi nods, appreciates what a good man he is. Bill heads towards his hut through the hostel. His TWINS see him and come running. 'Dad, are you okay?' He embraces them tightly.

Sheila watching from the doorway.

Over the twins' shoulder, Bill locks eyes again with Ivan.

34

EXT/INT. TOILET BLOCK - DAY
BILL, IVAN

34

Bill heads into the toilet block, where Ivan is waiting. Bill closes the door so they are alone and immediately blurts -

BILL
(furious)
What on earth were they thinking?
I nearly passed out. I was spewing
blood. They could have killed me.

IVAN
What did you expect - a girl slap -
it was a robbery -

BILL
Yes, take the money, that's what we
agreed, not batter us both half
dead, the lad's black and blue.

Ivan just smiles as he lights a cigarette.

IVAN
Shall I tell you what I see in
front of me, a lanky pompous pratt
in a cheap suit who got his face
bust in, and that's exactly what
the cops'll see -

Bill accepts the logic of that.

BILL
Fine, so when will I get my money -

IVAN
Before your face's healed.

BILL
How long?

Ivan doesn't like his attitude.

IVAN

Soon. I don't have it.

BILL

I NEED it.

IVAN

No-one gets anything until the heat dies - it's how it works.

BILL

I brought you this -

IVAN

You'll get it.

BILL

When?

IVAN

Bill - you're starting to get on my nerves.

BILL

I just need a date.

IVAN

No - what you *need* - is to relax.
Now go and be with your family.

Ivan gives him a look which tells Bill - *no more*. Bill goes.
He's out of his depth in this world.

35

INT. SHEILA AND BILL'S HUT - DAY

35

BILL, SHEILA

Bill and Sheila lie on the bed together, clothed.

BILL

Why did we come here?

SHEILA

For a better life.

BILL

Exactly. I promised you, when my business failed, that you would never go hungry, that I would get you a life that was better than anyone else we know... better than your sister, better than my brother... and within two years we would be in a beautiful house and the path to happiness and prosperity would be laid down.

She looks away.

BILL (CONT'D)

The word failure is torn from my
dictionary Sheila. I will never,
ever, fail again...

He leans over and kisses her shoulder.

Hold on Sheila... he kisses her again, but this time with
more of a view to sex happening...

SHEILA

Bill - these walls are so thin -
she'll hear next door -

Increases his kissing.

BILL

Let her hear.

We SHIFT THROUGH THE WALL... to find...

36

INT. KATE'S HUT - DAY

KATE, ROBBIE

36

Kate sitting awkwardly with Robbie.

KATE

I'm sorry for what I did. I didn't
mean to make you feel used.

ROBBIE

I know. I get it. But I've
thought a lot about that night -
and the file you showed me...

Hold on Kate.

ROBBIE (CONT'D)

Your son?

She nods.

ROBBIE (CONT'D)

And he was taken away?

She is scared to nod, but manages an almost indecipherable
affirmative.

ROBBIE (CONT'D)

You can trust me.

KATE

Can I?

Hold their look. When, from next door they start to hear the
rhythmic sound of a bed being fucked on. No moaning.

They swap a look and BURST INTO LAUGHTER.

KATE (CONT'D)
Let's go for a walk.

37

EXT. DEAN'S HOUSE - EVENING

37

ANNIE, TERRY, PETER, DEAN, TINA, ALLY, KENNY, BYRON, GEORGIE, TUT

Annie, Terry and Peter arrive outside Dean's house in the suburbs. They are holding a bottle of wine or some gift.

ANNIE
Wow, our first visit to a proper
Australian home...

They knock on the door/ring bell.

ANNIE (CONT'D)
You sure you're in the mood for
this -

TERRY
Will you stop?

ANNIE
Fine, but if you're happy tell your
face.

He plasters on a big fake smile. Even bigger for Peter. Peter laughs and does a big smiling face back. Which at least makes Annie feel happier, she smiles.

ANNIE (CONT'D)
Size of this place. And he works on
a building site?

TERRY
So you know, he's a bit... larger
than life.

And right on cue... Dean opens the door, beer in hand, clearly already drunk.

DEAN
He arrives!!!! And who is this
vision... an English rose...

ANNIE
Annie.

DEAN
Annie. Maria Antoinette. And you
must be the terror I hear about -
your dad says you're a ruthless
boxer and I mustn't challenge you
to a fist fight -

Peter just looks at him.

PETER
No.

TERRY

He's joking.

DEAN

Or am I. Or am I?

(he does air punches which
Peter has no idea how to
respond to, then howls
with laughter)

Get your arses in here, come and
meet the family, we're all out
back, cooking the meat...

Jump to

Dean leads them out into the back garden of his home, which
is large, impressive. Out here, it's CHAOS. His wife TINA is
fussing with food. There are FIVE children of various ages,
all fighting, arguing. There is also a large dog.

One of the kids is throwing FIRECRACKERS in the air, which
bang with a shocking volume.

DEAN (CONT'D)

Tina - this is my good new work pal
Terry and his wife Annie - the
little guy's Peter.

TINA

Pleased to meet you, make
yourselves at home. Thought there
was four of you -

ANNIE

The eldest has gone out with people
from the hostel. So it's us three.

TINA

Well we're delighted to have you.

Bang.

TINA (CONT'D)

(suddenly yells)
Ally - stop DOING that.
(back to Terry and Annie)
Sorry - he's a bloody nuisance.

DEAN

This is our tribe - Ally, Kenny,
Byron, Georgie and Tut.

ANNIE

Tut?

DEAN

After Tut Ryan.

Means nothing to her.

ANNIE

Five boys - that's...

She has no words.

TINA

Horrendous. I wanted a girl so we kept trying. I say trying - it was no hardship...

She gyrates her hips for laughs.

TINA (CONT'D)

But we just keep producing boys. Even the dog's a fella.

DEAN

And he's the most vicious of the lot.

Bang. It sets the dog off, barking.

TINA

Ally, for the love of God, will you stop with the firecrackers.

DEAN

Right - who wants beer, course you do... beer, beer, beer.

He points to Peter.

PETER

Just a pop please.

DEAN

Pop? - hope you're not growing up a whoopsy lemon? Georgie, get over here... this is Peter, go show him the crocodile swing.

PETER

Crocodile swing?

DEAN

You gotta swing over the pond, just make sure you keep your feet up.

He pushes Peter to join the other kids.

DEAN (CONT'D)

Don't worry, there's not really a croc in there, we just say that to scare the little ones. BEER.

He heads off for the beers.

ANNIE

Terry -

TERRY

Just one...

She isn't happy with that.

TERRY (CONT'D)

I'll tell him.

Terry goes after Dean.

TINA

(makes conversation with
Annie)

So... Dean tells me you came over
here for ten pounds. Jeez, that's
some bargain. I could drink that
back in booze on the ship over...

She laughs... **bang.** Bark, bang, bang.

TINA (CONT'D)

Ally!!!

Angle - Terry follow Dean to get the booze. Side of house.

TERRY

I was thinking about what you were
saying - about the boy not being
hurt... I think you're right.

DEAN

Course I'm right.

TERRY

Put it behind us yeah.

DEAN

Absolutely. Right, if you want a
beer you'd better be quick - we
don't have many left.

He opens a shed and points to an ENORMOUS BARREL filled with
beers in ice cold water. Terry smiles.

38

EXT. HOSTEL - EVENING

38

KATE, ROBBIE, ARTY

Kate and Robbie are in a section of the hostel, at a fire
pit, where members congregate. Drinks supplied by Arty.

KATE

(finds all this hard to
reveal)

I got pregnant by mistake. The
father didn't want to know so I
ended up having the baby by
myself... it all got complicated...

(MORE)

KATE (CONT'D)

I was, in a bit of a mess so,
people suggested I let him go
somewhere for a while, 'til I got
myself sorted out...

The pain of that decision is with her every waking hour.

KATE (CONT'D)

- he should never have been taken
from me... he was just taken... to
other side of the world...

Robbie sympathetic. Long pause then -

ROBBIE

...when I was five years old my
mother died... so... I know how
much boys need their ma, Kate...

She looks at him.

ROBBIE (CONT'D)

I see children entering all the
time... it's not nice. Some get
separated from their siblings. They
don't know what's happening.

KATE

But where do they go...

ROBBIE

Various places, but... it's all
kept pretty quiet.

Long silence, they stare at the fire.

KATE

I've made a mistake - coming here.

She sips her drink. Looks at him, a cautious woman.

KATE (CONT'D)

I thought...

(she decides to tell him)

- if I came... I might sense where
he'd be... I know it sounds
ridiculous. And it is - one child,
in this enormous country...

She submerges tears. He places his hand on hers and she
allows it. Hold on them... their looks.

She slowly removes her hand.

KATE (CONT'D)

I've got work early tomorrow.

Evening over. Robbie accepts that.

39

EXT. ARTY'S HUT - EVENING

39

KYLIE, ARTY, VERONICA, PATTIE

Kylie comes scuttling out of Arty's hut with a bag over her shoulder. She has a cheeky face on and does a happy little sashay away towards the hostel toilets. Arty comes out of his hut, breathes in the night air. Sees a German woman VERONICA walking past, he's quite taken with her.

ARTY

Wo ist das Rathaus?

Veronica stops, looks at Arty confused.

VERONICA

Where is the town hall?!

ARTY

It's the only German I can remember, beyond hello.

VERONICA

So say hello.

ARTY

Hello. Arty Farthingdon.

VERONICA

Guten tag. Veronica Miller.

They smile at each other.

ANGLE -

We catch up with Kylie as she enters the female toilets where Pattie and other girls are waiting. She theatrically produces two bottles of babycham from a bag full.

KYLIE

TA DA!! Who wants to pierce their ears?

All of the girls, apart from Pattie, cheer.

40

EXT. DEAN'S GARDEN - NIGHT

40

DEAN, ANNIE, TINA, TERRY, PETER, KENNY, ALLY, BYRON, GEORGIE, TUT

Later, everyone has eaten. And Dean appears carrying... a LARGE GRAMOPHONE PLAYER, record stuffed under his arm.

DEAN

Who's seen one of these? My brother got it for me -

(taps his nose)

No questions asked.

He sets it down and pulls a 78 vinyl record from it's sleeve.

DEAN (CONT'D)

On your feet, come on - you got
your dancing shoes on?

Annie reluctant.

DEAN (CONT'D)

On your feet - no exceptions.

He slots the vinyl record on the turntable and places down the needle... the remarkable sound of 'Maybelline' by Chuck Berry starts to play... Dean starts cutting shapes, as do Tina and even their kids.

Terry, Annie and Peter kind of watch. Agog.

Dean starts singing along, grabs his beer bottle as a pretend microphone and dances with his wife, they both jig over to Terry and Annie and force them to start moving along with them... it's bizarre... but Terry and Annie awkwardly - stiff - kind of allow themselves to go along with it.

Peter edges away, trying to make himself invisible... but the boys all grab him and lift him up, spin him around...

Much to his confusion and discomfort.

The song continues and Dean dances Annie this way and that way, he tilts her backwards and spins her close... it's like nothing she has ever experienced and she ends up howling with laughter... as Tina does something similar with Terry. As the song comes to a conclusion (it's only 2 mins long), there is a sense of unpredictable fun and enjoyment... they would never be doing THIS in Stockport.

Dean yelps loudly, and pours his beer into Annie's mouth. Tina gives Terry a massive kiss on the lips.

The kids lay Peter down and everyone is breathless, exhilarated, and spent...

Hard cut to

41

EXT. DEAN'S GARDEN - LATER...

41

DEAN, ANNIE, TINA, TERRY, PETER, KENNY, ALLY, ABORIGINAL CHILD

Drinks flowing... Annie speaking as the others pick at leftover food and drink. Dean smokes...

Annie has half an eye on Terry's booze intake.

ANNIE

I miss funny things, just like the
smell of home and the way people
are... it's hard to explain -

TINA

No, I get it, home's home and
you're a long way away - must be
hard leaving family.

ANNIE

Yeah, I worry about them all the time, especially my dad, he isn't in great health...

Tina sympathises.

TINA

But you're here now, in the sunshine... so what do you like -

ANNIE

Well, the weather - *obviously*, the abundance of food... and everyone's been really welcoming -

TINA

- famous for it us, Aussies...

She raises her drink.

DEAN

Friendliest country in the world.

ANNIE

You say that but I was in the shop the other day and an Aboriginal woman was sent to the back of the queue. Just like that - for no reason. And she just accepted it.

A tension immediately descends. Dean subtly side glances Terry, who stiffens.

DEAN

That's right - Terry knows...

Terry terrified Dean is going to BLURT their secret. Dean winks at him. Dean is so unpredictable and suddenly switches his attention to his son -

DEAN (CONT'D)

Kenny - tell Annie and Terry and Peter about the Abos -

KENNY

They're lower than rats.

ALLY

They ain't human.

TINA

(not this again)
Dean -

DEAN

Don't *Dean* me, Tina. They're dirty people. She'll realise when she's been here a while. They tried to assimilate them, bring them into our schools, but no one wanted it.

(MORE)

DEAN (CONT'D)

Even the Queen gets it, she signed
the Abo Welfare Ordinance, to get
them out of the Capital.

Annie shocked and appalled. Tina just rolls her eyes like he
is saying something playfully irritating.

ANNIE

They're just people Dean. And they
were here long before you were.

TINA

(winding Dean up)
She's got a point. They're just
people, Dean...

Dean spins on her, red rag to a bull, his family tense.

DEAN

Don't give me that crap - why do
you think they take their kids away
from them - stick them with white
folk - I'll tell you why - because
they won't adapt - they stick to
their ancient ways - praying to the
breeze and licking the dirt. And
they won't work - they're lazy -
they'd rather lie around in their
own urine and then crawl around for
food like cockroaches on the crusty
earth. You don't know Annie, you
haven't lived here - So don't tell
me they're just people - they're no
more people than the stupid dog.

He nudges the dog hard with his foot, it jumps up and goes
for him. He punches it square in the face.

The dog hits the deck. He's actually made it pass out.

TINA

Now look what you've done. You
knocked the dog out, Dean.

DEAN

He's had it coming. Right, who
wants more beer.

Dean goes for beer. Everyone sits back, Annie is appalled,
she looks across at Terry who is staring into the distance.

FLASH CUT: the ABORIGINAL CHILD being knocked over. Back on
Terry as he stands needing to be alone.

TERRY

Going to the loo.

Ron, Auntie May and four other Aboriginal men, including Yarran who is sharpening some wood on a knife, sit around outside Ron's house.

*

AUNTIE MAY

We can't let them get away with this. They just drive away. Like your child's life is nothing.

RON

But what can we do?

AUNTIE MAY

Get revenge.

RON

On who? Can't just grab the first whitefulla we see.

ABORIGINAL MAN#1

Here he goes - the coconut.
Protecting his white mates.

RON

I work with them. Their not my mates. Don't see you complaining about the money I bring.

Ron stands cross.

RON (CONT'D)

I want to get who did this as much as anyone. But if you go shooting in the dark, you'll find someone might shoot you right back.

Ron storms off.

43

EXT. HOSTEL - NIGHT

43

STEVIE, PATTIE, KYLIE, OTHER GIRLS

Stevie's walking across the hostel, when he hears a deafening female scream coming from behind the canteen. He follows the sound, hears hushed voices in debate. He turns the corner to see Pattie, Kylie and the girls.

STEVIE

Pattie?

Pattie immediately, comically covers her ears and Kylie hides something behind her back, while another girl has tissue on her ears. None of this is subtle. He looks at them all, quizzical.

STEVIE (CONT'D)

What's going on?

ALL

Nothing.

Stevie sees the bottles of babycham.

STEVIE

Are you having a party without us?

PATTIE

(hands over her ears)

Yes!! You're not invited.

KYLIE

Girls only Stevie.

Murmurs of agreement from the other girls.

PATTIE

GO!!

Stevie gives her a look and reluctantly goes. Pattie slowly removes her hands from her ears to reveal some blood on her hands and ears.

PATTIE (CONT'D)

How bad is it?

Kylie laughs. Looks at Pattie.

KYLIE

Well, you've definitely got holes
in your ears.

44

EXT. ANNIE AND TERRY'S HUT - NIGHT

44

ANNIE, TERRY, PATTIE

STAR FILLED SKY. Hundreds of them.

Terry and Annie back home now, lying on the floor outside their hut, staring up at the star filled sky.

ANNIE

(quite tipsy)

I haven't felt so alive in years.
Your friend, that family - they're
like people from another planet...
but the new-ness of it all, it's
exhilarating.

TERRY

We'll find better friends. People
more like us...

ANNIE

They're awful.

TERRY

Worse than Carol and Martin back
home.

ANNIE

No one's worse than Carol and
Martin.

TERRY

Wonder how they're getting on.

A beat.

ANNIE

Who cares.

And she laughs, Terry laughs. Hold a beat.

ANNIE (CONT'D)

I enjoyed that dancing. Peter's face when they lifted him.

TERRY

I know...

And they end up laughing again, they kiss. Lie together.

ANNIE

I'm glad we came.

Hold their look and Annie makes a decision.

ANNIE (CONT'D)

Can I tell you something...

(his face says so)

It's all a bit funny, but a lady, in a shop in the town, has asked me to work with her...

Terry stiffens slightly.

TERRY

...you don't need to do that.

ANNIE

I know I don't NEED to... but I'd like to. It's not many hours and it'll be extra money to save for a house...

We hold on Terry. His mind racing. He looks at his wife's face and can see that she wants this.

In comparison with the enormity of 'hitting a child' this seems small beer. He smiles and kisses her again.

TERRY

Whatever makes you happy.

And as the kiss... Pattie arrives back, hair pulled round to cover her ears... does a face -

PATTIE

Kissing in public.

TERRY

Where've you been?

PATTIE
Making friends. Good night?

ANNIE
(just sings)
Oh Maybelline... don't make me feel
blue... oh Maybelline...

And Terry joins in. They collapse laughing. Pattie rolls her eyes and goes inside, touching her ear.

45 INT. KATE'S HUT - NIGHT 45
KATE

Kate can hear the laughing as she lies alone in her bed. We stay close on her face as we FLASHBACK TO:

46 INT. HENRY'S HOUSE UK [FLASHBACK] 46
KATE, HENRY

An ENGAGEMENT RING being placed on her finger. HENRY has proposed, and Kate looks happy.

HENRY
Looks good on you.

KATE
It's beautiful.

But Kate is bothered by something.

HENRY
You okay?

KATE
Yes, it's just... if we're going to
be married Henry...

She looks at him, terrified of the stigma, the social taboo.

KATE (CONT'D)
There's something I haven't told
you...

On Henry, stiffening.

HENRY
Like what?

KATE
It's about... before I met you...
(she holds his look)
I had a child.

HENRY
(like he's been stung)
A child.

KATE
(she nods)
And... one day soon... I'm going to
get him back...

Henry stares at her... absorbing the enormity of this
revelation. We hold on his face. Then hers.

And we hard cut to

47 INT. PORT HOTEL - DAY [FLASHBACK] 47
HENRY, KATE

Henry sleeps, in the hotel we saw them in at the start of
episode one. Kate INJECTS him with a needle. Some medication
that will see him out cold for hours. She nervously watches
him as she removes the needle. And we play the enormity of
the decision she has just made...

BACK ON:

48 INT. KATE'S HUT - NIGHT 48
KATE

Kate lying alone, thinking about her actions and where it has
led her - here, alone, thousands of miles from home.

49 INT. WAREHOUSE - DAY 49
BILL, REMI, OFFICER WILLIAMS, OFFICER JONES

NEW DAY. Bill, Remi, and two POLICE OFFICERS sit in the
office.

OFFICER WILLIAMS
You didn't recognise the men?

BILL
They were wearing balaclavas.

OFFICER WILLIAMS
Build, voice, clothing?

BILL
No.

OFFICER WILLIAMS
And they just appeared, as you were
on your way to the deposit box?

BILL
That's right, before we reached
main street, so it was fairly
quiet.

OFFICER WILLIAMS
They must have been waiting, if
they had bats and masks...

Bill nods.

REMI

But we don't deposit every day -
and not at the same time.

Everyone lets that knowledge settle.

OFFICER WILLIAMS

I'd like a list of all present
employees and anyone that's left in
the last two years.

On Bill, this alarms him.

REMI

You're barking up the wrong tree.
We've had no problems with staff. I
run a happy ship.

OFFICER WILLIAMS

I'd still like it. And we'll need
to speak with the other man that
was attacked, your junior member.

REMI

Trevor.

BILL

He's new, it must have really
shaken him.

OFFICER WILLIAMS

New? When did he start?

BILL

This is his first week.

OFFICER WILLIAMS

And has he done the money drop with
you before?

REMI

He's a good lad, I know his father.

BILL

Once.

REMI

It's nothing to do with Trevor.

BILL

He was surprised by how much we
carry - but - like the boss says,
I'm sure he wouldn't have anything
to do with it.

We hold on Officer Williams and Officer Jones swapping a
look. Then on Bill, affecting nonchalance.

50 EXT. BILL'S OFFICE - DAY 50

BILL, OFFICER WILLIAMS, OFFICER JONES, TREVOR, REMI

Bill staring at the **Managers Meeting notes** that Remi gave him at the top of the episode. His face thoughtful.

He looks out across the warehouse, to where the POLICE are speaking with Trevor. Hold on Bill.

51 EXT. STREET - DAY 51

BILL, JJ

Bill enters a street phone booth. He stabs in a number. Waits as it rings. Intercut with JJ at the hostel.

JJ

Galgownie. John Joseph speaking.

And Bill does something bizarre and unexpected. He puts on a *gruff Australian voice...*

BILL

G'day - I'm looking for Ivan Carver, my name's Danny Marquis.

JJ

Right, I can see if he is around, have you got a return number?

BILL

No, I'll call back in five minutes.

52 EXT. HOSTEL - DAY 52

JJ, MARIA, IVAN

JJ walks across the hostel to Ivan's hut. He sees Maria coming again and hastens his pace.

JJ

Don't say termites to me Maria, I've reported it, there's nothing else I can do...

MARIA

This site not fit for dogs, JJ.

JJ

If you hate it that much, why don't you get a job and move out.

She waves him away - 'idiot'.

JJ (CONT'D)

(to himself)

Yeah, work - you idle eye-ty.

He knocks on Ivan's door. Ivan appears, in a vest.

IVAN

Yes!

JJ

Had a call - from Danny Marquis -
he's going to call back -

IVAN

Danny Marquis?

JJ

Yeah, sounded like someone putting
on an Aussie accent to me.

Ivan thinking fast.

53

INT. JJ'S OFFICE/EXT. STREET - DAY

IVAN, JJ, BILL

53

Ivan and JJ waiting. For the phone to ring.

JJ

How's the work search going?

IVAN

(giving him nothing)
Trying to get rid of me.

JJ

You Ivan, never. You're one of my
favourite occupants.

The phone rings. He grabs it.

IVAN

It's Ivan.

INTERCUT WITH -

BILL

Ivan, it's Bill...

IVAN

(eyeing JJ nearby)
Danny - what do you want?

BILL

The police are sniffing around the
warehouse. Asking questions...

IVAN

Well, that's their job, Danny.

BILL

They're checking back over old
employees. If they see your Stevie
used to work there, they might come
asking questions.

IVAN
(a beat)
Right.

BILL
I've got a plan but I need you to
trust me - I know you think I'm a
stiff but I've got a good brain. So
are you prepared to listen?

On Ivan, eyeing JJ, who is pretending not to listen.

IVAN
I'm all ears.

54 EXT. MAIN SHOPPING STREET - DAY 54
IVAN

Ivan walks down the main shopping street with a brown paper wrapped package under his arm... he turns towards the shop where Annie works and...

55 OMITTED 55

56 EXT. STORE - DAY 56
IVAN, BILL, JJ

...finds Bill standing nonchalantly outside Annie's shop, clutching some bags.

IVAN
Here, really?

BILL
Who would suspect two men running
errands are up to no good?

He smiles and takes the package.

BILL (CONT'D)
Thank you.

IVAN
This backfires, it's on you.

BILL
It won't, don't worry.

Ivan heads off in one direction and Bill, package in hand, heads off in another. We see this from a watcher's POV.

We spin the shot and find JJ parked down the street, watching this fascinating encounter... with curiosity...

57 EXT. BUILDING SITE - DAY 57
RON, FOREMAN, TERRY

Ron arriving in late from lunch. The foreman spots him, limps across fast.

FOREMAN
Hey - you - here.

Ron goes towards the foreman -

RON
Yes, boss?

FOREMAN
What the hell's this - you're back an hour late -

RON
Sorry, boss, I had to visit a friend - their child...

FOREMAN
I don't care about your friend - you don't take a two hour lunch. I'm docking you an hour.

Ron just stares at him.

FOREMAN (CONT'D)
Go on then! Or I'll dock you another.

ANGLE - we find Terry watching from a small distance.

Ron heads away. Foreman sees Terry watching.

FOREMAN (CONT'D)
And what are you looking at -

Terry quickly turns away.

58 INT. HOSPITAL - DAY
KATE, BOB

58

Kate looking at a crumpled photograph of her mother, she stares across at the telephone she sneakily uses and contemplates phoning home again, but as she starts to head across, BOB walks back in and she diverts herself away.

59 INT. WAREHOUSE - DAY
WAREHOUSE WORKERS, REMI, REMI'S ASSISTANT, BILL, TREVOR, PHILLIPS, MARTINSON

59

Warehouse... we find scores of workers walking in this direction... to where Remi is marshalling people towards the locker rooms.

REMI
Come on, come on, I don't have all day...

We find Bill at the rear.

60

INT. WAREHOUSE. LOCKER ROOM - DAY

60

REMI, REMI'S ASSISTANT, PHILLIPS, MARTINSON, BILL, TREVOR

Remi, along with his ASSISTANT, are doing their weekly locker check. Workers stand by their locker as Remi opens them one by one and the assistant peers inside.

REMI

Phillips, open up...

PHILLIPS, opens his locker and they do a cursory check. Nothing of any interest... Next...

REMI (CONT'D)

Martinson, open up...

MARTINSON, opens his and they check inside...

We hold on a straight faced Bill as he glances at Trevor, who has never experienced this before...

The checks go on... and the tension builds... we hold on Bill's face... as they reach Trevor...

REMI (CONT'D)

Farling, first time check, open up.

Trevor opens up his locker and... they start the check... inside they find... the brown paper wrapped package...

REMI (CONT'D)

What's this?

TREVOR

I've no idea...

REMI

No idea? It's in your locker.

TREVOR

I've never seen it before.

Remi regards him with contempt.

REMI

Open it.

His assistant peels back the brown paper as everyone watches on, fascinated... and it reveals...

THE CASE that contained the money that was stolen.

TREVOR

That's not... I didn't put that there...

Remi clicks it open and it contains a small quantity of notes, not much, just enough to be convincing.

REMI

You thieving little toad.

TREVOR

No, I swear -

REMI

Get the boss. NOW!

The assistant goes. Trevor looks across to Bill.

TREVOR

Bill - I swear...

BILL

(looks sad and hurt)

How could you -

TREVOR

I didn't - I didn't steal this -

But everyone's eyes are on him... no one believes him. Remi grabs his arm and bends it around his back.

TREVOR (CONT'D)

Get off me, get off me.

REMI

(slams him to the wall)

You're going to jail, mate. And I hope they throw the key away.

We hold on Bill, who has a face that simply accepts what he has done as part and parcel of getting what he needs.

61

EXT. TERRY'S WORK SITE - DAY

61

RON, TERRY, BURNING SOLDIERS, DEAN, TERRY'S WORKMATE

Ron enters the small 'utility area' on site... sweat pouring off him. Terry is in here getting a drink. They half nod.

TERRY

Saw you getting roasted earlier -
by the boss.

RON

He's a moron.

TERRY

You can say that again.

RON

He's a moron.

They smile.

TERRY

Want one of these?

He offers him a biscuit. Ron unsure.

TERRY (CONT'D)

Go on, they're malt biscuits,
they're delicious.

(admires the biscuit)

Haven't tasted one of these since
1939.

Ron takes one. That war reference makes Ron ask -

RON

Where were you?

TERRY

Arnhem. Ended up in Dresden.

(Ron does a face, rough)

You?

RON

Europe. Greece and then... over the
water...

They look at each other as veterans do, they KNOW.

RON (CONT'D)

Good to be on the other side of it.

TERRY

You can say that again.

RON

Good to...

He's teasing, they smile.

TERRY

Have another.

Ron - by instinct - glances around to make sure no one is
looking. Terry clocking this.

TERRY (CONT'D)

Go on. No one's looking. What
happened with your friend, if you
don't mind me asking...

RON

His child - involved in an
accident.

Terry tenses, but he covers his guilt.

RON (CONT'D)

That's why I was late back.
Helping... sort things.

TERRY

Right, gosh - that's terrible. A
child...

Terry looks away, dunks his biscuit.

TERRY (CONT'D)

What happened?

RON

Hit and run. They don't know who.

TERRY

Right, that's awful. I assume he's okay... though... the child...

Ron doesn't answer. Terry turns and looks at him.

TERRY (CONT'D)

Your friend's child... he's okay, isn't he?

Hold a beat, then...

RON

No, he isn't... he passed away.

On Terry. He wants to vomit, but covers.

TERRY

I'm so sorry.

Ron nods.

TERRY (CONT'D)

I hope they catch the people involved.

Terry heads out with his drink and walks across the site - his world collapsing... as we follow his long walk back to his work station... the noise fades to nothing... as we hold on his face... and we flash to

WWII. Phosphorous clings to bodies, turning them into human torches. The men scream in agony.

Back on:

Terry walking.... Sounds fade in again now but not building site sounds, it's the sounds of **war**... bangs and explosions and screams of men in pain...

He arrives back at his work station and starts to dig. He glances across at Dean, who is laughing, sharing a joke with a fellow worker... and Terry digs, digs, DIGS...he looks down and sees **A DEAD SOLDIER'S FACE BURIED IN THE DIRT**. He looks around, panicked, but when he looks back the face is gone.

Sweat pours from him as *his mind disintegrates*.

Kate finishes her day at the hospital and finds Robbie, waiting for her, holding a sheet of paper.

KATE
(surprised)
Hi - what are...

He hands her the sheet of paper.

ROBBIE
You didn't get it from me.

She glances down and sees information about an ORPHANAGE.

KATE
How do you know?

ROBBIE
Asked some questions. He may not
still be there. But it's the best
place to start.

He smiles at her. On Kate, amazed, hope renewed. Music
kicks in and continues over the following:

63 EXT. UNKNOWN LOCATION - DAY
BILL

63

Bill sitting on a wall. In a beautiful location. We hold on
his face... and whatever he is looking at is making him feel
happy, satisfied. We hold on his face, and then...

Spin the shot to reveal a HOUSE in it's own grounds... it
needs work but has the potential to be beautiful.

It has a FOR SALE sign hanging outside.

We flip back to Bill - THIS IS HIS DREAM.

64 EXT. HOSTEL - DAY
SHEILA

64

Sheila stands alone at the perimeter of the hostel... she
stares up at the road that leads away... just stares the long
road... we hold on her face... a woman lost, trapped...

Like a bird in a cage.

65 EXT. HOSTEL - DAY
IVAN, STEVIE, JJ

65

Ivan fooling around with Stevie outside his hut... we spin
the shot to find JJ's face in BCU watching, as he speaks to
someone OFF SCREEN.

JJ
Him and Anderson, they're up to
something. You're the hostel
informer. Do your stuff...

66 EXT. UNKNOWN LOCATION#2 - DAY 66
TERRY

We find Terry - face like death - walking towards us... we don't know where he is going...

67 INT. STORE - DAY 67
ANNIE

Intercut with Annie walking towards us, through the store, in her new job, a woman gaining confidence...

Back to

68 EXT. UNKNOWN LOCATION#2 - DAY 68
TERRY

Terry still walking this way... until... we see him turn and head towards... the local police station...

Like a man heading for the gallows, he enters...

69 INT. STORE - DAY 69
ANNIE, STORE WORKER

Annie, busy at work, helping a member of staff with a problem, being kind, helpful... enjoying it...

Back on:

70 INT. POLICE STATION - DAY 70
TERRY, POLICE OFFICER#1

Terry slowly walks to the desk and looks at the POLICE OFFICER#1 behind the counter. '

OFFICER#1
G'day. How can I help?

TERRY
...I've come to report a crime. I think we might have killed someone.

END EPISODE