



TEN POUND POMS

Episode Three

Written by

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Eleven
14-18 Great Titchfield St
London
W1W 8BD

CAST

Cast

TERRY
ANNIE
PATTIE
MARCO
RON
INALA
RUTH
PETER
KATE
KYLIE
HENRY
JJ
SHEILA

STEVIE
IVAN
FOREMAN
DEAN
MARLENE
SANDRA
MARGIE
ARTY
BILL
AUNTIE MAY
WILLIE
NICK
BARKEEP
FATHER
MARIA
VERONICA
TWINS #1

Guests

DRUNK MAN
OFFICER DEMPSEY
OFFICER REEVES
BRUCE GYNGELL – PRESENTER
GUS CLIFTON
FRANK SHELDON - SINGERS
TONI LAMOND – SINGERS
MR. CLARKE

N/S

ABORIGINAL CHILDREN IN BUSH
BURNING GERMAN SOLDIER
ABORIGINAL CHILDREN IN RON'S TRUCK
ORPHANAGE CHILDREN
YOUNG KOORI BOY IN GERMAN MILITARY UNIFORM
HOSTEL MIGRANTS
ABORIGINAL CHILDREN AT MISSION/OUTSIDE RON'S HOUSE
MAKE – UP PEOPLE. TV STUDIO
TERRY'S WORKMATES
DUTCH GUY
PEOPLE WATCHING TV THROUGH SHOP FRONTS
PEOPLE WATCHING TV AT HOME
OTHER GIRLS (PATTIE AND KYLIE'S FRIENDS)
STEVIE'S FRIENDS
PRISONERS
VET

LOCATIONS

Interiors

INT. POLICE CELL
INT. POLICE STATION. GARAGE
INT. POLICE WAGON
INT. RON'S TRUCK
INT. KATE'S HUT
INT. ROBBIE'S CAR
INT. ANNIE AND TERY'S HUT
INT. PUB
INT. ORPHANAGE – FATHER'S OFFICE
INT. ORPHANAGE - ROOM
INT. GALGOWNIE HOSTEL. MESS HALL
INT. HOSTEL.
INT. TC9 TELEVISION STUDIO
INT. ABORIGINAL MISSION. RON'S HOUSE
INT. NAG'S HEAD PUB
INT. SMALL GLASS CUPOLA
INT. STORE
INT. ARTY'S HUT

Exteriors

EXT. ABORIGINAL MISSION
EXT. SCHOOL
EXT. TERRY'S WORKSITE
EXT. GALGOWNIE HOSTEL. SHOWER BLOCKS
EXT. GALGOWNIE HOSTEL
EXT. TERRY'S WORKSITE. FOREMAN'S OFFICE
EXT. PUB
EXT. TERRY'S WORK SITE
EXT. TELEVISION STUDIO
EXT. GALGOWNIE HOSTEL. MESS HALL
EXT. GALGOWNIE HOSTEL
EXT. ANNIE AND TERRY'S HUT
EXT. MANSIONS
EXT. BUSH
EXT. RON'S HOUSE
EXT. ABORIGINAL MISSION. RON'S HOUSE
EXT. GALGOWNIE HOSTEL. PARTY AREA

Interiors & Exteriors

INT/EXT. GALGOWNIE HOSTEL. JJ'S OFFICE.
INT/EXT. ROBBIE'S CAR
INT/EXT. ROBBIE'S CAR. GALGOWNIE HOSTEL
INT/EXT. TERRY'S WORK SITE. FOREMAN'S OFFICE
INT/EXT. ORPHANAGE
INT/EXT. GALGOWNIE HOSTEL. MESS HALL
INT/EXT. ANNIE AND TERRY'S HUT

CAST/SCENE LIST

- 1 - TERRY, DRUNK MAN, OFFICER DEMPSEY
- 2 - TERRY, OFFICER REEVES
- 3 - TERRY
- 3a - TERRY, PRISONERS, GERMAN SOLDIER
- 4 - OMITTED
- 5 - TERRY, POLICE OFFICER # 2
- 6 - RON, INALA, RUTH
- 7 - RON, ABORIGINAL CHILDREN, INALA
- 8 - RON, INALA, ABORIGINAL CHILDREN

9 – TERRY, TERRY'S WORKMATES, DEAN, OFFICER DEMPSEY, OFFICER REEVES
10 – MARLENE, ANNIE
10a - ANNIE, KATE
11 – OMITTED
12 – KATE, ANNIE
13 – TERRY, ANNIE
13a - KATE, ANNIE
14 – ANNIE, KATE
15 – TERRY, PETER, PATTIE
16 – TERRY, PETER, PATTIE
17 – PATTIE, PETER
18 – OMITTED
19 – OMITTED
20 – OMITTED
21 – FOREMAN, TERRY
21a - PETER, MR. CLARKE
22 – OMITTED
23 – TERRY, DEAN, BARKEEP, WORKMATES
24 – TERRY, RON
25 – TERRY, RON, VET
25a - KATE, ANNIE
26 – OMITTED
27 – IVAN, BILL
28 – PETER
29 – TERRY, BILL, PETER, HOSTEL MIGRANTS, TWINS #1
29a - KATE, ANNIE
30 – OMITTED
31 – RON, AUNTIE MAY
31a - KATE, ANNIE, HENRY
32 – PATTIE, KYLIE, PETER
33 – PETER, WILLIE, ABORIGINAL CHILDREN
33a - TERRY, ARTY
34 – OMITTED
35 – KATE, ANNIE
36 – KATE, ANNIE, FATHER
37 – KATE, ANNIE, FATHER
38 – KATE, ANNIE, FATHER, ORPHANAGE CHILDREN
38a - KATE, ANNIE
39 – FATHER
40 – TERRY, RON, DEAN, WORKMATES
40a - KATE, ANNIE, MICHAEL
41 – TERRY, YOUNG KOORI BOY, ARTY, ANNIE, KATE, PETER, JJ
41a - KATE, MICHAEL
42 – MARLENE, ANNIE, TERRY, STUDIO CREW, STUDIO MANAGER
43 – OMITTED
44 – JJ, ARTY, KYLIE, PATTIE, STEVIE, MARCO, STEVIE'S FRIENDS, IVAN, MARIA

44a - TERRY, ANNIE, MARLENE
44b - BILL, SHEILA, JJ, ARTY, IVAN, MARIA
45 - PATTIE, KYLIE, STEVIE, DUTCH GUY, MARCO
45a - HOSTEL CROWD, JJ, YOUNG KIDS, SHEILA, BILL, IVAN, ARTY, MARIA
45b - TERRY, ANNIE, MARLENE, BRUCE GYNGALL, FRANK SHELDON, TONI LAMOND, SMALL GATHERING OF PEOPLE IN STUDIO, PEOPLE WATCHING TELEVISION IN HOMES AND OUTSIDE SHOPS
45c - BILL, STEVIE, PATTIE, KYLIE
46 - MARLENE, ANNIE, GUS, TERRY, NICK, GUS'S WORK PARTNERS
47 - KYLIE, PATTIE, STEVIE, OTHER GIRLS
47a - TERRY
48 - ANNIE, NICK, MARLENE, TERRY, DANCERS ON THE FLOOR, GUS
48a - PATTIE, STEVIE, KYLIE
49 - RON,
50 - RON, ABORIGINAL CHILDREN, AUNTIE MAY, OFFICER DEMPSEY, RUTH, INALA
51 - DEAN, RON
52 - TERRY, ANNIE, PATTIE, PETER
53 - KATE
54 - KATE
55 - SANDRA, MARGIE, HENRY

INT. POLICE CELL - MORNING
TERRY, DRUNK MAN, OFFICER DEMPSEY

Close up on Terry as he sits there in silence. We follow Terry as time passes, changing positions in the cell over and over again, trying to get comfortable.

He lays on a bench still, silent, until the sound of the cell door opens and a Drunk Man is pushed into the cell with Terry. He eyes off Terry.

DRUNK MAN
That's my seat.

TERRY
What're you on about?

DRUNK MAN (BRITISH ACCENT)
I said that's my seat governor.
Move!

Terry stands and moves to another section off the cell.

DRUNK MAN (CONT'D)
You Poms think we're all convicts
but look at you now? You're one of us.

The Drunk Man laughs as he takes Terry's seat.

CUT TO:

The Drunk Man is sitting on the communal toilet, pants down, just staring at Terry.

DRUNK MAN (CONT'D)
Hey! Hey, look at me. I can't
finish if you don't look at me.

The Drunk Man laughs.

OFFICER DEMPSEY
Roberts?!

TERRY
Oh thank Christ. That's me.

The Officer opens the door and Terry is moved to another room.

INT. POLICE STATION. GARAGE - MORNING
TERRY, OFFICER REEVES

Terry is met by Officer Reeves who escorts him into a second room where a police wagon is waiting.

TERRY
Where am I going?

OFFICER REEVES
 Watch your head.

No one answers Terry as the doors open and he is helped inside. Again we spend a moment with Terry not knowing what is happening... then the wagon's engine turns over and it begins to move.

3 INT. POLICE WAGON - MORNING
TERRY

3

Terry is seated, hands in cuffs, as he tries to steady himself while the vehicle travels down the road. The look of a broken man is evident on his face. The wagon travels for some time. Tears well in Terry's eyes. The wagon takes a hard turn and Terry is launched shoulder first into the wall.

HARD CUT:

3A INT. SMALL GLASS CUPOLA - FLASHBACK - NIGHT
TERRY, PRISONERS, GERMAN SOLDIER

3A

Terry gets shunted to the left as heavy bombers begin to fill the air, prisoners bang on doors and cry to be let out.

Terry, runs, makes an escape with others...

And in the midst of the chaos he sees a BURNING GERMAN SOLDIER, lay on the floor, writhing, Terry grabs HIS GUN.

CUT TO:

4 OMITTED

4

5 INT. POLICE WAGON - MORNING
TERRY, OFFICER REEVES

5

Terry rolls into another wall in the wagon as it turns another corner. He begins to panic. His breath shortens and he struggles to breathe. We still hear ***screams***, ***gunshots*** and ***explosions*** as Terry bangs on the wagon walls.

TERRY
 Let me out! Help!

The vehicle comes to an abrupt a halt and the doors burst open, spilling bright light into the wagon just like the burning phosphorus.

6 EXT. ABORIGINAL MISSION - DAY
RON, INALA, RUTH

6

Ron and Inala, a five year old Koori girl, are out the front of Ron's home as he works on his truck, both laying in the dirt under the truck.

RON

Spanner?

Inala reaches into the tool box and grabs the spanner.

INALA

Spanner.

(beat)

Hey Unc?

RON

Yeah.

INALA

Can you tell me about France again?

Ron stops working on the truck for a moment. He takes that question in and exhales.

RON

What do you want to know?

INALA

Anything.

RON

Before heading back home to Sydney, a few of the fellas saw a place on the water down south called Nice. We thought it read nice, so what better place to rest up. When we got down there it was beautiful. The beaches were okay, nothing like here but the food and cafes, that was where it was really amazing.

INALA

What did you eat?

RON

Snails and frog's legs.

INALA

Yuck.

RON

No, I'm joking. I would go to this one coffee shop every morning. So much so, that the waitress knew my order. One coffee and a croque monsieur.

INALA

A what?

RON

Maybe the greatest thing I've ever eaten. It's a toasted sandwich with ham and cheese but the cheese is everywhere. I would just sit there and eat while looking out over the ocean. I'll make you one.

INALA

I think I want to go to France one day, Unc. It sounds beautiful.

At this moment, a pair of feet can be seen at the end of the car.

RUTH (O.S.)

Inala you under there?

INALA (IN TRADITION LANGUAGE)

Yes Mum.

Ron pops his head out from under the car to reveal RUTH, a Koori woman in her mid twenties.

RUTH

It's time for school.

INALA

Muuuuuum.

RUTH

Now.

INALA

But I'm helping Unc out.

Ron slides himself out from under the truck.

RON

How about you get the others and I'll drive you all to school?

INALA

Really?!

RON

Go on.

Inala scurries off to get the other children.

RUTH

I swear that kid listens to you more than she does me.

RON

She's a good kid.

RUTH

For you she is.

RON

She's just a little fiery at times
but she gets that from her mother.

Ruth shares a flirtatious smile with Ron, followed by an awkward pause... clearly these two have some history.

RUTH

You sure you're okay driving them
to school?

RON

I'll be fine.

7 INT. RON'S TRUCK - DAY
RON, INALA, ABORIGINAL CHILDREN

7

The truck is full of children, each crammed in on top of each other with the older children sitting in the back tray.

Every one is laughing and having a good time as Ron playfully sings the song I want to be Evil - Eartha Kitt as it plays on the car truck radio.

The little children are just losing it laughing with Ron's miming of Kitt's singing.

8 EXT. SCHOOL - DAY
RON, INALA, ABORIGINAL CHILDREN

8

Ron's truck pulls up outside of the school.

RON

Alright you lot, out you get.

INALA

Awwwww.

Ron turns to Inala.

RON

Come on now.

INALA

Do I have to?

RON

Yes. You're stronger and smarter
than that lot.

INALA

No I'm not.

RON

Show me your muscle.

Inala flexes.

RON (CONT'D)
Wow! See! Go get em.

Inala smiles and runs off to school as Ron drives off to work.

9 EXT. TERRY'S WORK SITE - MORNING

9

TERRY, TERRY'S WORKMATES, DEAN, OFFICER DEMPSEY, OFFICER REEVES

Terry, shame faced, in cuffs, follows the officers. As he is led across the site some other workers see him - it's the walk of shame. They lead him to Dean who is perched to one side, face like shit.

OFFICER DEMPSEY
(to Terry)
Tell *him* what you told us.

On Terry, can't form words, terrified.

DEAN
Spit it / out.

OFFICER DEMPSEY
(at /)
Shut it. Let him speak.

TERRY
Dean - I told them what happened -
us hitting the kid - in your car. I
... couldn't live with it.

Dean, if looks could kill.

DEAN
Then you're a fool.

TERRY
Dean -

DEAN
Don't DEAN me - you've gone to
these guys and told them we hit a
kid - what are you, crazy? He was
drunk out of his skull - could
barely see - let alone know what
happened.

TERRY
That's not -

DEAN
(cuts in)
It was a roo.

Silence.

OFFICER DEMPSEY

A roo?

DEAN

Yeah, dumb bloody roo.

OFFICER REEVES

They do make bad decisions.

OFFICER DEMPSEY

(wanting to play this by
the book)

We still need to take you in for
questioning.

DEAN

I'm telling you. It hopped out of
the car and the bugger tore up the
right fender. Would I mess around
with this? I've got kids too. He
was wasted. Why do you think I was
driving him home? The Pom is a
lightweight.

Officer Dempsey looks at his colleague for support, but he's
too busy having a laugh with Dean.

OFFICER REEVES

Well I don't know many that can
keep up with you mate.

Terry can't believe this.

TERRY

It was a child.

DEAN

Furry child there mate.

The cop smiles.

TERRY

It was an Abo child.

OFFICER REEVES

Then why's he saying it was a roo?

Weird moment. The officer is clearly letting them off here.
Giving them an out. Dean smiles like he has just won a chess
match. On Terry.

OFFICER REEVES (CONT'D)

C'mon Pom, was it a child or was
it, like Deano here says, a stupid
roo?

All eyes on Terry. Hold and hold and...

TERRY

Probably... a roo.

Officer Dempsey isn't buying this.

OFFICER REEVES

Good lad. We can't investigate a roo. So my advice is, you get on with your day and put all of this behind you...

He uncuffs Terry and glances at Dean.

OFFICER REEVES (CONT'D)

See you at the game sometime,
Deano, yes?

Dean nods. The officers go. Leaving them alone. Dean looks like he might kill him. He stands.

DEAN

I've had you at my house.

TERRY

I couldn't live with -

DEAN

(cuts in)

Oh grow up. This is a man's country. And if you're gonna wet your knickers every time you hit a problem, you're never gonna make it. So man up, Pom. And never rat me out again.

He goes to pretend to punch him, but then DOESN'T. Terry has recoiled. Dean just smiles. Then goes. Leaving Terry, pathetic, cowering, humiliated.

10

INT. STORE - DAY

10

MARLENE, ANNIE

Marlene is covering Annie's eyes with her hands and slowly moves her towards a new display.

MARLENE

Keep them closed.

ANNIE

Where are we going?

MARLENE

Okay. Open them.

Annie opens her eyes, a television set sits on its own.

MARLENE (CONT'D)

Ta-dah!

ANNIE

Are you giving me a television?

MARLENE

No, better.

Marlene hands Annie an envelope to Annie with a huge smile.
Annie looks at it closely.

MARLENE (CONT'D)

Hurry up and open it.

Annie is starting to get excited by Marlene's energy.

MARLENE (CONT'D)

Studio passes to watch the first
night's broadcast of television in
Australia. Live!

Annie has a blank look on her face.

MARLENE (CONT'D)

My man friend Gus Mackenzie is the
producer and WE are invited to
watch the launch. VIP'S Annie.
VIP'S!!!

ANNIE

(in awe)

Oh my goodness...

MARLENE

Bring Terry! There's drinks and
nibbles after. Could be like a
double date. You'll love Gus, he's
got a mustache.

Annie rolls her eyes at the mention of Terry.

ANNIE

If he ever comes home.

MARLENE

He didn't come home?

ANNIE

Out drinking again. I wonder if we
need more time together.

MARLENE

Well, you've got two days off now.
Get yourselves down the beach, get
a tan and come Sunday we'll have a
great night at the launch of
television! Now, what you gonna
wear?

CUT TO:

Annie steps out of a changing room in A WONDERFUL OUTFIT, she looks great. Marlene wolf whistles.

MARLENE (CONT'D)
Dolly bird.

ANNIE
I can't afford this.

MARLENE
(stage whisper)
I'll write them off as damaged stock. Don't tell the others.

She winks at Annie, Annie smiles. She loves Marlene, loves Australia.

10A EXT. GALGOWNIE HOSTEL - AFTERNOON
ANNIE, KATE

10A

Annie arrives back at the hostel carrying a shopping bag with her new dress in it. ALL WELL IN HER WORLD. As she wanders back towards her hut she sees Kate packing up a car.

ANNIE
Off somewhere nice?

Kate brave faces it.

KATE
A friend has lent me his car. Just going to see a bit of the country.

ANNIE
Fantastic. My boss was showing me photos of the gold coast, oh my days... the beaches...

Annie idly glances into the boot and sees a small, loved teddy of a two year old.

Kate notices what she sees and closes the boot, which only serves to make it more suspicious.

ANNIE (CONT'D)
Right... well have a nice trip.

KATE
Thanks...

Kate fights back her emotions.

ANNIE
Kate...?

KATE
It's nothing. I'm fine.

She isn't. Annie glances around.

ANNIE

Let's go inside.

Annie leads Kate towards her hut.

11 OMITTED

11

12 INT. KATE'S HUT - AFTERNOON
KATE, ANNIE

12

Kate can't bring herself to talk and hands Annie a piece of paper and a photograph of Michael. Annie scans the paper work eyes widening.

KATE

Michael Thorne, he's my son.

ANNIE

You have a son, here in Australia?
How old?

KATE

He's five.

Annie's heart breaks for her.

KATE (CONT'D)

He was taken from me, I wasn't a
bad mother, I just... had some
problems.

Annie looks at her now.

ANNIE

That's terrible, he's so young. You
must feel like you're heart's been
ripped apart. Where is he?

KATE

Somewhere called Konbulla. It's
miles and miles away. The Catholics
have these orphanages. If I can
just reach him and tell them what
happened, they'll see I'm a good
mum, that I'm working, and I've
come all this way...

She tails off.

ANNIE

Kate, this is... I thought it was
strange, you travelling alone...
are you going to be okay, going all
the way to this... Konbulla.

KATE

Konbulla. I can barely drive but...
I have to do this, Annie.

Annie nods. Hold their look. She holds her hands.

ANNIE

Well, good luck... I can't imagine
what you must be going through.

13 INT. ROBERTS' HUT - AFTERNOON
TERRY, ANNIE

13

Later. Terry, tired and drained, is seated on the couch when Annie bursts through the door.

ANNIE

Where have *you* been?

TERRY

Work.

ANNIE

All night? Working with head lamps
were you.

TERRY

I tried to get someone to call but
there was an accident at work.

ANNIE

Oh, accident? Oh course. So let me
guess, after this ACCIDENT,
everyone was so shaken up that they
had to go to the pub to recover...

TERRY

You think I was out drinking?

ANNIE

I know you were out drinking. And
you promised me, with tears in your
eyes, that this would be a new
start.

TERRY

It is.

ANNIE

New start, same old lies.

TERRY

Annie...

ANNIE

All night Terry, me lying awake
worrying. Until eventually I tell
myself...

(MORE)

ANNIE (CONT'D)

he isn't dead, he isn't in a ditch somewhere, he's just rolling drunk with some other idiots that should be home with their family.

Terry really wants to tell the truth here but can't.

TERRY

Don't be mad, Annie. Please. I'm here now and all I want is to be with you and the children.

ANNIE

Yeah?

TERRY

Yeah.

Hold their look. She sees his sincerity. But...

ANNIE

Well, I'm sorry - but I'm not gonna be here.

TERRY

- what?

ANNIE

I have to go somewhere...

TERRY

Where?

ANNIE

With Kate.

TERRY

Well, how long for?

ANNIE

I dunno, a day or two. It seems like she needs a friend. So, you can be here with Pattie and Peter.

TERRY

No, no, Annie - I want YOU here.

NEEDS her more like. He can barely cope, emotionally.

ANNIE

And when I get back, we're going to this...

She places down the VIP tickets, Marlene gave her.

ANNIE (CONT'D)

So be ready.

She heads to start getting ready for the trip.

*
*
*

*
*

*

TERRY
Where you going?

ANNIE
Konbulla.

TERRY
Where?

ANNIE

No idea -

*

Terry staggered.

TERRY

What about your family. What about
the help they need...He looks vulnerable but she stays strong. Terry just can't
handle looking after kids right now... Not in his state.

ANNIE

Keep them fed and make sure they
get to school. I'm sure even you
can manage that, Terry

*

Annie smiles, then grabs a bag to pack a few things. Terry
turns back to the empty hut... worried.

13A INT/EXT. ROBBIE'S CAR. GALGOWNIE HOSTEL - AFTERNOON

13A

KATE, ANNIE

Kate gets into Robbie's car, puts on her seatbelt, adjusts
the rearview mirror and sees Annie running towards her with a
bag. Annie gets to the car and opens the door.

ANNIE

Room for a passenger?

Kate smiles, appreciates it. She didn't want to go alone.

14 INT. ROBBIE'S CAR - LATE AFTERNOON

14

ANNIE, KATE

Music kicks in.

WIDE - Robbie's car sweeps down a magnificent open road.
Establish the enormity and beauty of the landscape.Kate and Annie are driving down an empty country road. Kate
is at the wheel and Annie is riding shotgun.

ANNIE

This country's AMAZING. Look at the
scenery - I feel like I'm in a
film. We'll stop and Cary Grant
will appear...

KATE

Hope he's with Montgomery Clift.

ANNIE

Oh, Clift is it?

KATE
(does daft American
accent)
He's a dreamboat.

They laugh.

ANNIE
I'm happy to take over if you're
tired?

KATE
Promised Robbie I'd drive the whole
way. He's very protective of his
car.

ANNIE
Robbie?

KATE
He's just a friend.

ANNIE
He must really like you?

KATE
He does.

ANNIE
Does he look like Montgomery Clift?

She smiles. But Kate assures her -

KATE
I'm here for Michael and Michael
alone.

They fall to silence. Annie thoughtful.

ANNIE
Do you mind me asking what happened
to your fiancé?

KATE
Henry? He stayed behind.

ANNIE
(strange)
- right.

KATE
He didn't want me to do this - find
Michael. He wanted Australia to be
a fresh start.

She looks at her friend.

KATE (CONT'D)

He's ex-army, used to giving
orders. And he sees the world a
certain way.

ANNIE

Like what?

KATE

His dad was a lapsed Jesuit, 'pain
and suffering are the kiss of
Jesus'.

ANNIE

- right.

KATE

Let's just say, I didn't agree.

She smiles, covering - and not revealing - the fact that she
injected him and left him at the dock hotel.

KATE (CONT'D)

(deflects with -)

Terry seems a good catch.

ANNIE

He has his moments. Good heart,
good with the kids but... he's
driving me mad right now.

Kate glances at her.

ANNIE (CONT'D)

I just wish he could be happy. He's
lovely when he's happy. But behind
every smile, even here, in this
glorious new world, there's
sadness.

(an anger emerges)

That flamin' war has a lot to
answer for.

Kate nods her agreement.

ANNIE (CONT'D)

You sure I can't drive? It's such a
lovely car.

KATE

He'll never know, will he...

Kate smiles.

Jump to

They have swapped seats. Annie puts her foot down and the
car bunny hops away. The speeds. The women scream. Good
fun, two women free on the open road.

15

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

15

Terry is seated in the room on his own. It's late and he is staring off into nothingness as he tries to stop his hand from shaking. We start to hear some ***screams*** and ***gunfire***.

Frustrated, Terry bangs his hand on his leg to get it to stop. He stands and makes his way into the room where Peter and Pattie are sleeping. Looks at him closely. He grabs a chair and sets it up... It's like he is on guard.

16

INT. GALGOWNIE HOSTEL - ANNIE AND TERRY'S HUT - MORNING 16
TERRY, PETER, PATTIE

It looks like Terry hasn't slept much at all and is mentally a thousand miles away. Words are muffled. There is a slight ringing in his ears as Terry looks down at his shaky hand.

PETER (O.S.)
Mum. Mum. Muuum.

Pattie is in her room trying to find clothes that can hide her ever-growing pregnancy bump, looking over her shoulder.

PATTIE
She's not here!

Pattie has had enough and moves into the main room of the hut and sees Terry just standing there.

PATTIE (CONT'D)
You okay?

TERRY
(fake front for his
daughter)
Yeah, good.

PETER (O.S.)
Muuum!

PATTIE
She's not here!!!!

Peter enters the room.

PETER
She always has my clothes ready.

TERRY
How old are you now? When I was
your age I was laying bricks. Find
some clothes and put them on your
body, before... the lobsters get
you...

He starts using his hands as fake lobsters, snapping at Peter's body. Peter laughs as he chases him.

But we can see this is Terry covering, fake fun dad for his kids benefit.

17 EXT. GALGOWNIE HOSTEL - DAY
PATTIE, PETER

Pattie and Peter (dressed shabbily) head off to school.

PETER

Did you know that a male bower bird performs a dance while holding a favourite trinket in his beak to attract a mate? These are some I've collected to help Barry along.

PATTIE

Barry?

PETER

Yeah, he's my friend.

PATTIE

You have a friend that's a bird?

PETER

Yeah!

PATTIE

You have to stop making up friends and actually get one.

PETER

I'm not making him up. He is real.

PATTIE

(despairs of him)

- put the trinkets in your bag and let me sort your tie, you look like a scarecrow.

18 OMITTED

18

19 OMITTED

19

20 OMITTED

20

21 INT/EXT. TERRY'S WORK SITE. FOREMAN'S OFFICE - MORNING
FOREMAN, TERRY

The Foreman is seated behind his desk when there is a knock at the door.

FOREMAN

Come in. Ah, the Pom. Come to complain about something?

TERRY

Well, actually.

FOREMAN

Oh hell, you are about to complain.

TERRY

I was just wondering if I can get moved onto other duties?

FOREMAN

No. I need you where you are, mate.

TERRY

But I just can't work with Dean.

FOREMAN

All the sexual tension killing you?

TERRY

Dean is a liability, sir.

FOREMAN

You two get more work done together than anyone else. I'm not splitting you up.

TERRY

Come on. I need the work here but if I'm stuck with him, I'll have to look for something else.

FOREMAN

You forcing my hand here Pom?

TERRY

No, no, no. It's not. I'll work harder. Just not around him.

FOREMAN

Jesus Christ you're difficult Robbo. You two are like a bunch of schoolgirls. I knew you Poms liked to whinge but you're abusing the privilege.

TERRY

Yeah, sorry.

FOREMAN

I'm not having a lovers' tiff on my site, mate. Look, I'll put you with the native for now until I work something else out. Now sod off.

21A EXT. SCHOOL - MORNING
PETER, MR. CLARKE

21A

The bell ***rings*** throughout the playground and everyone has left for class, except for Peter. He is too busy looking for more blue objects around the schoolyard. He looks back at the playground and notices everyone has gone.

Peter runs as fast as he can through the empty school grounds until he arrives at the door of the school, late. Mr. Clarke is standing with cane in hand.

MR. CLARKE
Mr. Roberts. Where have you been?

Peter doesn't answer.

MR. CLARKE (CONT'D)
I asked a question, Peter.

PETER
Collecting things... for my friend.

MR. CLARKE
Friend?

PETER
Barry.

MR. CLARKE
Is that a student here?

PETER
No. He's a bower bird.

Peter holds out some blue objects.

MR. CLARKE
Throw them in the bin.

Peter shakes his head 'no'.

MR. CLARKE (CONT'D)
Are you refusing to do as I order?

He is.

MR. CLARKE (CONT'D)
I said throw them in the bin!

Peter avoids eye contact but doesn't move. Hands still out holding the trinkets.

whack

Unexpectedly, the cane comes down across Peter's hands as his trinkets scatter across the floor.

Hand recoils.

MR. CLARKE (CONT'D)
Hand - out.

Peter reluctantly does so and WHACK, WHACK, WHACK.

MR. CLARKE (CONT'D)
NEVER disobey an order.
(points to the fallen
trinkets)
Put them in the bin.

Peter collects them from the floor and - utterly dejected - makes his way to the bin, but before he drops the trinkets in, he runs as fast as he can away from school.

22 OMITTED

22

23 INT. PUB - AFTERNOON
TERRY, DEAN, BARKEEP, WORKMATES

23

Terry is grabbing a drink at the bar. He is trying to avoid being noticed by Dean and all the other workers laughing and drinking together... But it's too late.

DEAN
Oi! Robbo. What you think you're
doing?

TERRY
Grabbing a drink.

Dean gets up from his table.

DEAN
Not in here you're not.

Dean turns to the Barkeep.

DEAN (CONT'D)
Don't give him a drop. If he wants
a drink, he can pick it up out the
back with the blacks.

Dean leans into Terry.

DEAN (SOTO) (CONT'D)
This is a small town Robbo. I'm
going to make your life hell.

DEAN (CONT'D)
Go home Pom. Go home Pom.

Dean turns to his friends and they all join in on the chant.
Terry turns and exits the pub.

24 EXT. PUB - AFTERNOON
TERRY, RON

24

As Terry gets towards the back of the pub he sees Ron sitting there.

TERRY

Alright. Should you be...

Terry points to a sign that says 'No Blacks' with a quizzical expression.

RON

Money trumps ignorance though. What are you up to?

TERRY

Just heading home.

RON

You want a ride?

TERRY

No, I'm fine thanks.

RON

I'll drop you off?

TERRY

No, no, no. I need the walk.

Terry really doesn't want to be in the truck with Ron, knowing what he knows.

RON

Don't be crazy, mate. I drive past your place anyway. Come on.

Ron isn't going to take no for an answer.

TERRY

Sure.

RON

Don't mention it.

Ron grabs his beers and they both hop into the truck.

25

INT. RON'S TRUCK - AFTERNOON

TERRY, RON, VET

25

Ron passes Terry a beer and cracks one for himself.

TERRY

Looks like I'll be working alongside you more.

RON

Really?

TERRY

Yeah, got moved today. Couldn't stand working with Dean.

RON

Yeah, not a fan of that man that's for sure.

TERRY

Some people grow out of being morons.

RON

War has aged us, mate. We are decades ahead of that lot.

TERRY

Just looks like no one has ever pulled him into line, you know? Like he can get away with anything around here.

Ron turns into a paddock with a heap of horses.

TERRY (CONT'D)

Where we heading?

RON

Just need to pop into this vet.

TERRY

You got a horse?

Ron has a little chuckle to himself.

RON

No, just like the pub, the pharmacy has a No Blacks policy.

TERRY

You're getting medicine?

Ron just raises his eyebrows and shuts the door. He makes his way down to outside the barn. Ron hands the money over to the vet, it isn't enough so he has to pull out more from his wallet. The vet hands over the medicine. Terry just watches on, taking it all in. Ron makes his way back to the truck and hops in.

RON

Apparently empathy costs a little more.

TERRY

This the only way you're getting medicine?

RON

Yup.

That troubles Terry a little and he stares out the window.

25A INT/EXT. ROBBIE'S CAR - AFTERNOON
KATE, ANNIE

25A

Annie and Kate drive along the vast Australian landscape.

ANNIE

Kate, I haven't wanted to mention
this but I've need a wee for the
last 40 minutes.

KATE

Oh my god, me too.

Annie looks around at the vast nothingness.

ANNIE

Think there'll be a toilet soon?

Kate points out the window.

KATE

Look! There's one.

Annie gives her a look.

ANNIE

Those bushes?!

KATE

We'll take it in turn to keep
watch, nobody's looking.

They pull to the side of the road, run over some gravel and
stone and broken glass. As they exit the car they hear the
tyre hiss. Kate looks at the tyre.

KATE (CONT'D)

Bugger.

26 OMITTED

26

27 EXT. GALGOWNIE HOSTEL. SHOWER BLOCKS - NIGHT
IVAN, BILL

27

Ivan is drying his hair as he exits the shower block. Out of
nowhere Bill steps in front of him. Bill nervously looks
around to make sure no one is listening - but at the same
time he isn't going to let this opportunity slip.

BILL

I put myself at risk. You can't
just break a deal like some snake.

Ivan stands there not fussed at all. He does a snake impression and laughs.

IVAN

You'll get your money. A bit of composure would be nice.

BILL

I've been very composed. I'm just done with waiting.

IVAN

Did you ever hear the story of the flies and the honey pot?

BILL

No.

IVAN

They get their wings all sticky.
Because they can't wait for what they want...

He smiles at him.

IVAN (CONT'D)

I like fairy tales.

He pats his shoulder and exits, leaving BILL pissed off.

28 INT. ANNIE AND TERRY'S HUT - NIGHT
PETER

28

Peter is sitting on his bed looking at the two big welts on his hand. He quickly jumps to his feet and looks through his clothing. He finds two knitted gloves and puts them on.

29 INT. GALGOWNIE HOSTEL. MESS HALL - NIGHT
TERRY, BILL, PETER, MARIA, VERONICA, HOSTEL MIGRANTS, TWINS #1

29

Terry and Bill are seated having their dinner when Peter grabs a seat next to them. No one acknowledges each other until Peter starts trying to eat with gloves on.

Peter's fork keeps slipping in his hand while Bill and Terry share a look as to say, 'What the fuck is going on?'. It's all getting too much for Terry.

TERRY

What are you doing with those on?
It's like thirty degrees, Peter.

Peter shrugs his shoulders, finally gets the fork in his hand. Bill keeps eyeing Terry.

TERRY (CONT'D)

Take them off.

Peter shakes his head 'no'.

TERRY (CONT'D)
I won't ask you again.

Peter slowly removes his gloves to reveal the welts.

TERRY (CONT'D)
How did you get them?

PETER
School.

TERRY
Cane?

Peter nods.

TERRY (CONT'D)
What did you do wrong?

PETER
Nothing.

TERRY
They don't cane you for doing
nothing.

PETER
I didn't do anything.

TERRY
You were a good boy in England.
Since when did you start getting in
trouble at school?

PETER
The teacher was mean. I was looking
for blue things for Barry's nest.
He said I was being disabedient.

Bill sticks his nose into the conversation.

BILL
DisObedient..

TERRY
Sorry?

BILL
It's disObedient. Not disAbedient.
Important to speak correctly.

He's taking out his Ivan encounter on these two.

TERRY
Yes, well thanks for that.

BILL

Pleasure.

TERRY

Can I continue speaking with my
son?

BILL

Go ahead.

TERRY

Wait til your mum gets back, she'll
go mad about this -

Peter shakes his head.

PETER

Don't tell her.

TERRY

She has to know.

BILL

Does she?

Terry turns, him again.

TERRY

Excuse me?

BILL

Your wife's away. You're the man
of the house, deal with it.

TERRY

I'm trying.

BILL

Your son here is getting into
trouble. You know what they say,
spare the rod, spoil the child.

TERRY

You want me to hit him for getting
hit.

BILL

A man should be the king of his own
castle. Not the jester.

Terry quickly stands and slaps the fork right out of Bill's mouth. The hall goes quiet.

TERRY

Peter, let's go.

He puts his hand out to Peter and they head off. Terry calls back to Bill.

TERRY (CONT'D)

How's that for disObedient?

29A INT/EXT. ROBBIE'S CAR - NIGHT
ANNIE, KATE

29A

Kate watches Annie fix the spare tyre onto the jacked up car, the car radio plays.

KATE

How do you know how to do this?

ANNIE

Drove a baker's van in the war, it was always breaking down. Amazing what you pick up when the men are away.

KATE

Pick up anything else? All them American soldiers.

Annie overcompensates in her response.

ANNIE

Chance'd be a fine thing with two little ones. Help pull this off.

Kate helps her lift off the wheel and change it.

ANNIE (CONT'D)

How much further?

KATE

Few hours. At least.

ANNIE

Think we should rest. You look exhausted.

KATE

Out here?

ANNIE

Lay those seats down, we can sleep in the car. Set off again at dawn.

KATE

What if somebody breaks in while we're asleep, drags us into the middle of nowhere and murders us, then buries our bodies?

Annie brandishes the wheel nut wrench she's used to fix the tyre.

ANNIE

We'll lock the car doors and i'll
sleep with this in my hand.

They look at each other and burst out laughing.

30 OMITTED

30

31 EXT. RON'S HOUSE - NIGHT
RON, AUNTIE MAY

31

The same music from the car radio plays on a small wireless. Ron emerges from his house and sits with his French coffee shop order - croque monsieur and a coffee. Adds some relish to his sandwich.

He takes out a photo and places it opposite him. The photo is of Ron and a white woman, embracing and kissing. They are clearly in love.

RON (FRENCH)

I miss you.

At that moment Auntie May appears. Ron hides the photo.

RON (CONT'D)

Take a seat.

Auntie May takes a seat.

RON (CONT'D)

Toasted sandwich, Auntie?

She nods as she takes a seat. Ron passes her most of his dinner.

RON (CONT'D)

Here you go.

(beat)

Also the bag of supplies are by the door.

AUNTIE MAY

Thanks bub. Any problem?

RON

Nah.

AUNTIE MAY

You trust them?

RON

I had to pay a little more but
yeah, I trust them.

Ron knows that Auntie May feels uncomfortable about this.

AUNTIE MAY

Well, if you trust him, then so do I. I'm just looking out for you bub. You know that? You're special. The whitefullas out there trust you... But you also have the mob here who respect you too.

RON

I know.

AUNTIE MAY

Do you? This lot will bring you back to earth faster than any Gub will. They just need to know you have their back over anything else.

RON

I'm here aren't I?

AUNTIE MAY

They need to see you doing more.

RON

I do a lot already. I'm not going anywhere.

AUNTIE MAY

You're a leader here whether you like it or not. Others will try and bring you down because of it.

RON

I can look after myself.

AUNTIE MAY

Let's hope so.

31A INT. CAR -- NIGHT
KATE, ANNIE, HENRY

31A

Kate and Annie snuggled together awkwardly in the car, trying to get some sleep. Kate is awake, staring out into the darkness. We hold on Kate's face as we flashback to

The hotel window. By the docks. She turns back inside and there is HENRY. Jump to: Kate produces a HYPODERMIC NEEDLE and a small bottle of clear liquid.

Back on

Kate's face. As we widen the shot we now realise she is cuddling the small teddy that Annie saw earlier.

32 EXT. HOSTEL - MORNING
PATTIE, KYLIE, PETER

32

Pattie walks through the hostel en-route to school and Kylie jogs to catch up with her.

KYLIE

You going to the party tonight?

PATTIE

What party?

KYLIE

JJ is putting on a night for the launch of television!

PATTIE

We already have television in England. Well, rich people do.

KYLIE

Well, now we're getting it. Save you reading all them books.

She motions to her books.

PATTIE

I like books.

KYLIE

That's because you're a brain box, give me radio any day. Stevie and the other boys are going...

That pricks her interest.

KYLIE (CONT'D)

You know, you can't tell anyone, but another boy said that Stevie was in prison back home. I think that's why they had to move to Australia.

PATTIE

Really?! What did he do?

KYLIE

(dramatic pause)

Killed someone.

Pattie burst out laughing.

PATTIE

No he didn't.

KYLIE

He did. I think it was an accident or something but he did. And now they've sent him here, like the old days...

PATTIE

That's ridiculous. How do you kill someone by accident?

KYLIE

I don't know, but he did.

A beat as they both walk and think about this.

KYLIE (CONT'D)

I'd still put my tongue in his mouth though, killer or not.

She looks at Pattie, they laugh.

ANGLE - in the distance, Peter shooting off in the OPPOSITE DIRECTION. He isn't getting the school bus because he's not going in today...

33 EXT. BUSH - DAY

33

PETER, WILLIE, ABORIGINAL CHILDREN

The camera tracks down through the lush green ferns of the bush. Underneath the tall ferns is Peter. He is laying out all the blue trinkets for the Bowerbird to collect.

Peter sits there watching the bower bird move the blue trinkets into his nest.

PETER

With all these you'll find love in no time. I'm going to stay with you today Barry.

A loud ***whistle*** interrupts Peter. He turns and he sees a group of young Aboriginal kids walking through the bush.

Willie and Peter lock eyes. Peter tries to hide behind a tree.

WILLIE

Hey boy! Boy!

Willie starts to make his way towards Peter.

WILLIE (CONT'D)

You're the worst hider I've ever seen.

Peter finally gives up and stands.

PETER

Hi.

WILLIE

What are you doing down here? You with the other Gubs?

PETER

Um, no?

WILLIE

What's ya name?

PETER

Peter.

WILLIE

Willie.

PETER

Nice to meet you Willie.

WILLIE

You sound funny. Where are you from?

PETER

England.

WILLIE

Where the war was?

PETER

Not really.

WILLIE

Hey, you wanna play?

Peter smiles. He has never been asked to play before.

Willie picks up a stick and makes the gun sounds as he jumps among the ferns.

WILLIE (CONT'D)

Come on soldier, get back into the fight!

Willie throws Peter a stick and Peter joins right in.

33A INT - ARTY'S HUT - DAY
ARTY, TERRY

33A

Arty produces some secret medical supplies from a stash and hands them over to Terry.

ARTY

They don't call me Doctor Arty for nothin'.

TERRY

I thought they called you Party Arty?

ARTY

They do. They also call me Doctor Arty. Sometimes at the same time.

Terry smiles at his friend.

ARTY (CONT'D)

What does your friend need all this for anyway?

TERRY

Oh it's just work stuff for the site. But I told him you were cheaper than the pharmacist and he wanted in on it.

ARTY

Does he need any booze? Tell him Doctor Arty does a very nice line in discount devil juice.

TERRY

I'll tell him.

ARTY

Do. And I've got sixteen boxes of pink camay soap, if you know anyone who's looking.

On Terry, amused by Arty...

TERRY

The mind boggles.

34

OMITTED

34

35

INT. ROBBIE'S CAR - DAY

35

KATE, ANNIE

Kate is at the wheel with Annie beside her as they see the sign indicating the turn off for the orphanage.

ROBBIE'S CAR pulls in at Bridan Mansions. It's an old style building in literally the middle of nowhere.

ANNIE

You ready?

KATE

I guess.

ANNIE

If they ask... do you have any proof that Michael's your son?

KATE

Only my word. But once he sees me,
I'm hoping he'll still know me...

On Kate, it's like a dagger all this. Annie worried.

ANNIE

Kate, I don't think that's going to
be enough.

KATE

Really? Oh god, my heart's going
like the clappers. So, what then?

ANNIE

I don't know. Let me think...

JUMP CUT TO:

36 INT/EXT. ORPHANAGE - DAY

36

KATE, ANNIE, FATHER

Kate and Annie standing at the large doors. They knock.

No reply.

Annie tries the door, it opens. They look at one another.
Decide to enter.

ANNIE

Hello...

More doors inside... off a long eerie corridor... strange...

They move from door to door.

KATE

Hello?

Out of nowhere the Father of the orphanage appears.

FATHER

Hello, can I help you?

KATE

Oh, sorry for just coming in.

FATHER

Yes, yes?

His abruptness throws her.

ANNIE

We are looking to adopt.

The Father just stares at them for a moment. YOU TWO?

ANNIE (CONT'D)

Not us, together, I'm just
accompanying Miss Thorne because
her husband is working today.

FATHER

(somewhat placated)
I see. You English?

They nod.

ANNIE

But living here now.

FATHER

Excellent, from the motherland.
Lovely accents. Follow me.

Kate gives Annie a look as to say 'thank god'. They follow the Father...

37

INT. ORPHANAGE - FATHER'S OFFICE - DAY
KATE, ANNIE, FATHER

37

...as he opens the door and lets them take a seat in his office.

KATE

We both work full time so a boy of school age would be best.

FATHER

Is there a reason you are looking to adopt?

KATE

Well, I understand that a lot of young boys have arrived from England and because I'm from there, I just thought it would be nice to house and care for one. We've recently bought a home and would love to start a family.

FATHER

Good to hear you're after one of the English lads. As I'm sure you're aware, international adoptions aren't possible. So, British children can only go to British parents.

KATE

I'd love him to be five years old.

The Father becomes slightly suspicious of how specific Kate is with her requests.

FATHER

Hmm. Where are you living?

KATE

Corburn.

FATHER

In a house, you say?

She nods.

FATHER (CONT'D)

We do have a few children from overseas, but I'm not sure we have any five year olds from England.

KATE

You sure?

FATHER

(bit pompous now)

Am I sure? I know every boy here by name and age.

ANNIE

Only... We were informed there were some boys moved here from Sydney.

FATHER

Who informed you of that?

Strange moment. Has Annie made him suspicious?

KATE

We just want to find the right boy.

FATHER

So, how long have you been married?

KATE

For two years.

He looks down at her hands, noticing there is no wedding ring on Kate's hand. He then looks over at Annie.

FATHER

I don't think we have the right boy for you.

A bell ***rings*** as Kate looks at the door. Laughter and chatter can be heard from the other side.

The father stands, needing to do something.

FATHER (CONT'D)

Excuse me.

He disappears through a door. WE hold on them. Tense now.

KATE

I need to go in there.

ANNIE

Kate...

KATE

He's not gonna let us in. I have to see if Michael's in there.

ANNIE

He said there were no -

KATE

I need to see Annie.

Bam. She's up, launches out of her seat and through the door where the children can be heard. Annie remains seated, anxious.

38

INT. ORPHANAGE - ROOM - DAY

38

KATE, ANNIE, FATHER, ORPHANAGE CHILDREN

...we follow Kate as she MOVES THROUGH a small sea of children... boys of all ages fill the room...

KATE

Michael? Michael?

Suddenly all the boys look the same, so many heads, so many boys that could be him, dark hair, white skin.

The boys turn to look at this crazy woman.

KATE (CONT'D)

Michael, Michael... Michael...

Kate sees a young boy and rushes over to him. She turns him around... but it isn't him. The child is slightly afraid.

KATE (CONT'D)

Michael?

The Father appears, furious faced.

FATHER

What in God's name do you think you are doing?

Kate stops her search.

KATE

I'm sorry. I was just looking... at the boys...

The father looks at Kate and Annie afresh. He then ushers the boys outside or to another area.

FATHER

Boys. Go, go on...

Then when they are out of ear shot, he says...

FATHER (CONT'D)

God protects these children from
the degradation they have been born
into and we find them good,
Catholic homes. A son of a fallen
woman will have a hard road ahead
of him...

Horrible moment, tension.

ANNIE

Perhaps their mothers just needed
more time, more help.

FATHER

(sickly sanctimonious
smile)

Perhaps. But in my experience, when
the mother's milk is tainted by
their anger and their sin, the
poison must be removed.

He folds his arms, and stares at therm, then motions to the door. Kate deeply emotional, leaves face, tears welling in her eyes. Annie furious.

ANNIE

Man of God.

(to the father)

You should be ashamed of yourself.

38A EXT. MANSIONS -- DAY
KATE, ANNIE

38A

Kate bursts out, hugely emotional. Annie holds her. She cries with all her heart pouring out. Disappointed, insulted, no closer to finding her son.

39 INT. ORPHANAGE - FATHER'S OFFICE - DAY
FATHER

39

Inside, the Father goes back into his office, locks the door and goes to his filing cabinet.

He leafs through MANY FILES until he finds T

He leafs through the T files.

He pulls a file out and places it on the table.

He flicks it open to reveal a photo of Michael with a RED LINE though it.

WE HOLD ON HIS FACE.

He then picks up the phone and dials it.

FATHER

Hello. Yes. I think we have a problem.

40 EXT. TERRY'S WORK SITE - DAY 40
TERRY, RON, DEAN, WORKMATES

Terry and Ron seated on a large pile of dirt eating their lunch. Terry hands Ron a large paper bag full of first aid supplies, Ron peers inside.

TERRY

Some more first aid supplies and a few sweets for the kids.

RON

(touched)

Thanks mate, you're a good man.

This cuts Terry.

Ron suddenly scrunches the bag trying to hide it as Dean walks past with some work mates.

DEAN

Hey, fellows. Look at this. It's the before and after of dog dirt.

Dean points to Ron.

DEAN (CONT'D)

Fresh, brown, dog dirt.

And then to Terry.

DEAN (CONT'D)

Dried out, white, dog dirt.

Terry stands.

TERRY

Sod off, Dean.

DEAN

What are you going to do, Pom?

Ron stands and pulls Terry back.

RON

Don't worry about it mate.

DEAN

Ha! You getting your Abo mates to protect you now?

RON

Leave it.

Terry turns his back and sits back down. Dean and his friends walk off laughing.

TERRY

How can you put up with that?

RON

Dean is embedded in this town like a tick. That's not a fight I'm winning anytime soon.

TERRY

Don't you want to hit him though?

RON

Every day.

Terry laughs.

RON (CONT'D)

You know, sometimes I miss the war.

TERRY

Why?

RON

In war, I was just like everyone else. You're the only whitefella on this work site that has sat and had lunch with me.

TERRY

Oh come on, it's not that bad.

RON

To see this country fight against the persecution of people so far away and not do the same here... Even in wartime I could get a beer at a bar.

TERRY

But the fighting?

RON

Now I fight for every scrap of self-worth in my own country. My whole community does. Injustice breeds rebellion.

Terry takes that all in.

TERRY (SOTO)

So what are you going to do?

RON

They say if someone slaps you on the right cheek, turn to him with the other. I think my people have been slapped enough.

Ron stands and dusts off his clothes.

RON (CONT'D)

It's about time we slap back.

This really unsettles Terry. Ron pulls out the sweets.

RON (CONT'D)

Cola gummy?

40A INT/EXT. ROBBIE'S CAR - NIGHT
KATE, ANNIE, MICHAEL

40A

Kate is rubbing her eyes as the long drive is starting to take its toll. She looks across at Annie who is resting.

Kate turns the radio on quietly.

And as the music plays, we hold on her driving... she looks in the rear view and sees MICHAEL, smiling at her.

We hold on her face as she stares back at the endless road.

Fade to black and fade back up on...

41 EXT. ANNIE AND TERRY'S HUT - NIGHT
TERRY, YOUNG KOORI BOY, ARTY, ANNIE, KATE, PETER, JJ

41

Terry is all dressed up as he waits out the front of the family hut for Annie. He cracks a beer and takes a seat out the front under the hut light. He pads his pockets looking for his cigarettes, pulls one out, places it in his mouth and lights a match.

The sound of the match lighting is exaggerated as the flame lights up Terry's face... but then something catches his eye.

Standing in front of him is the young Koori boy, in a German military uniform. Terry is frozen, staring at him.

KOORI BOY

You got a spare one?

Terry, spooked, drops the match but when he looks back up, the boy is gone.

ARTY

Spiders?

TERRY

What?

ARTY

You're a little jumpy. Thought it
was a spider.

TERRY

Just burnt myself, that's all.

Arty pulls up a seat next to Terry as JJ struggles to push a large television to the mess hall.

JJ (SARCASTICALLY)

All good fellas. I've got it.

They both ignore him.

ARTY

So I hear you slapped Bill in the
canteen last night.

Terry looks at him, nods.

ARTY (CONT'D)

Why?

TERRY

Because he's a pillock.

Arty laughs.

ARTY

That's true. You gonna start
slapping all the pillocks you see?

TERRY

Maybe. If they're as pillocky as
that pillock.

ARTY

Oh he's definitely the most
pillocky pillock around.

(beat)

But there are a lot of pillocks.

Arty chuckles.

ARTY (CONT'D)

I'm a big believer that everyone
needs to be the puncher and punchee
once in their life. Builds empathy.

TERRY

He belittled Peter to his face.
He's not a tough kid, I need to
protect him sometimes.

ARTY

You're a good man. But word to the
wise...

(MORE)

ARTY (CONT'D)

Bill is the type of man that will
call the police and scream attack.
How you going to protect Peter when
you're locked in a cell?

On Terry, the recent terrible fear of that closer than Arty
realises.

ARTY (CONT'D)

Smart men survive longer.

Arty pats Terry's shoulder and uses it to stand up.

Terry sees Annie walking up the driveway, with her bag.

ANGLE - in the rear, Kate heads to her hut.

Terry stands to greet her but...

PETER

(Comes running)

You're back...

ANNIE

(embraces him)

I am, and you know what I am... I'm
the luckiest mummy in the world.

She snuggles herself into him and holds him tight.

Terry pleased to see her.

TERRY

Successful trip?

ANNIE

Not exactly. But I'll tell you
this, our new country is the most
stunning place in the whole wide
world...

Hold their look.

She goes and give Terry a big kiss and a hug. Terry doesn't
know what to say but he really needs this hug right now and
squeezes back a little tighter.

TERRY

I've missed you.

They come out of the hug.

ANNIE

You look very dapper by the way.
Better than Montgomery Clift.

TERRY

Montgomery Clift?

Annie just smiles.

ANNIE

I'd better get ready. Children been okay?

TERRY

Yeah.

ANNIE

See. I knew you would be fine. Give me ten minutes...

She kisses him again and rushes off.

TERRY

Ten minutes...

Terry sits back down and sparks a fag.

TERRY (CONT'D)

(to Peter)

That's lady speak for half an hour.

41A INT. KATE'S HUT - NIGHT
KATE, MICHAEL

41A

Kate sits alone, bereft. From next door she can hear the TWINS fooling around, followed by Bill's reprimanding voice.

We hold on her. She lies back on her bed and looks at her crummy ceiling. Somehow, like magical realism, Michael's face appears up there... he waves at her, but it's not the wave of hello, it's the wave of goodbye.

WE fade back to BLACK.

42 INT. TCN 9 TELEVISION STUDIO - NIGHT
MARLENE, ANNIE, TERRY, STUDIO CREW, STUDIO MANAGER

42

MUSIC KICKS IN, BOLD, EXCITING...

As we sweep through an AMAZING 1950's TV STUDIO, a hive of activity as people gather and prepare for the history making first broadcast of television in Australia.

Cameras on the floor, a studio set, with desk. Lights, sound booms, make up people...

And we weave through to find MARLENE, ANNIE (Annie dressed stunning) and Terry arrive at the studio. Marlene waves the VIP passes at the studio manager and he waves her through.

MARLENE

Thank you.

ANNIE

This is so exciting.

43 OMITTED

43

44 INT/EXT. GALGOWNIE HOSTEL - MESS HALL - NIGHT 44
JJ, ARTY, KYLIE, PATTIE, STEVIE, MARCO, STEVIE'S FRIENDS, IVAN, MARIA

TELEVISION LAUNCH PARTY in the mess hall - loads of the hostel are here. They have made a big effort, huge banner up, drinks table, food table, some streamers.

WE FIND JJ lifting a HUGE TELEVISION on stage with Arty.

They are struggling.

But while the adults all mill around at this, we move through and out the back to where...

Kylie and Pattie have arrived at the "real party", where the kids have hidden their beers from their parents and getting well and truly drunk.

Stevie appears with some pals.

Marco has his eyes on Pattie...

44A INT. TCN 9 TELEVISION STUDIO -- NIGHT 44A
TERRY, ANNIE, MARLENE

Terry, Annie and Marlene are moved towards a small roped off area towards the back. It's not very lavish for VIP but that doesn't kill Annie's vibe... Terry on the other hand...

TERRY

Don't you think we'll miss the television experience by watching it live?

ANNIE

Don't be a party pooper.

MARLENE

It's going to be great. Live music, bright lights. You're going to love it.

44B INT. HOSTEL. MESS HALL -- DAY 44B
BILL, SHEILA, JJ, ARTY, IVAN, MARIA

ANGLE - BILL AND SHEILA enter.

Sheila immediately sees JJ is struggling to get the television started...

he is getting infuriated, banging the side of it... waggling wires, aerial... Arty stands to one side smoking his pipe, half amused.

SHEILA

Looks like JJ might need some help with the television.

BILL

(with contempt)
He'll manage. Let's get ourselves a drink, away from the riff raff...

45 EXT. HOSTEL. PARTY AREA -- NIGHT

45

STEVIE, DUTCH GUY, MARCO, PATTIE, KYLIE

Stevie is having a laugh with a dutch guy. Marco grabs a seat next to Pattie.

MARCO

Hi baby. How's your night?

Pattie knows exactly what's going on here, isn't interested.

PATTIE

Fine. Thank you.

MARCO

I love your politeness, so English.
Want a drink baby girl?

He offers Pattie a swig of his flask.

PATTIE

No thanks. Baby boy.

Unperturbed, he places his hand on Pattie's leg.

MARCO

You - are so beautiful. Have you ever kissed an Italian, we invented kissing, trust me, we kiss like no one else in the world.

PATTIE

(removes his hand)
Well if I were you I'd work on the breath because I think you've been eating onions.

Stevie in the distance, sees this and makes his way over. Kylie doesn't look impressed at his attention of Pattie.

MARCO

Don't play hard to get, everyone know English girls are easy.

That stings.

STEVIE

Hey - Marco -

Marco OSTENTATIOUSLY puts his arm around Pattie.

MARCO

Hey Stevie, how you going?

STEVIE

How'm I going? Leave the girl
alone, that's how I'm going.

MARCO

Pattie like me. Don't you Pattie?

STEVIE

MOVE. Now.

Pattie impressed, despite herself.

MARCO

I'm not moving.

STEVIE

(with a smile)

Okay, you've got until I finish
this drink.

He starts to drink. Marco just laughs. Pattie watches.

Kylie watches, green eyed monster.

Then... Stevie starts to pour the drink onto Marco's suede
shoes. Marco jumps out of the seat. He is about to go for
Stevie but STANDS HIS GROUND.

MARCO

My shoes.

(Stevie gives him a 'what
you gonna do' stare)

Fine. I need to pee anyway.

Pattie looks at Stevie.

PATTIE

I was handling it.

STEVIE

I know. I just wanted to pour drink
on his shoes.

He smiles. And she secretly smiles, quite likes the fact he
came and stood up for her.

Kylie appears with a tray of drinks.

KYLIE

(whispers to Pattie)

See - killer..

But Pattie is smitten. Her and Stevie swap a look.

45A

INT. HOSTEL -- NIGHT

45A

HOSTEL CROWD, JJ, YOUNG KIDS, SHEILA, BILL, IVAN, ARTY, MARIA

The hostel crowd getting frustrated, berating JJ. 'It's almost time', 'why isn't working'. JJ flustered... he tries banging it again HARDER, and in his frustration bangs too hard, it wobbles on it's stand and CRASHES forward, smashing.

Everyone stands, amazed. Some young kids start to giggle, he gets abuse...

JJ marches out.

JJ

Bloody television, it'll never catch on anyway.

Sheila feels for him. And people start to mutter, now what?. It's a disaster... and in the chaos, Bill slips out of the side door...

45B

INT. TCN 9 TELEVISION STUDIO -- NIGHT

45B

TERRY, ANNIE, MARLENE, BRUCE GYNGALL, FRANK SHELDON, TONI LAMOND, SMALL GATHERING OF PEOPLE IN STUDIO, PEOPLE WATCHING TELEVISION IN HOMES AND OUTSIDE SHOPS

GOING LIVE - a red light pops on.

TERRY, Annie and Marlene in their positions as the show begins, the presenter Bruce walks to the middle of the studio floor.

And here is it... the start of television... lights... camera... a fuss of tense activity.

BRUCE GYNGELL

Good evening and welcome to television.

Annie grabs Terry's hand. Watching in awe.

MARLENE

(whispers)

There's my Gus.

Gus waves from the shadows.

ANNIE

Very handsome, Marlene.

They wave back.

BRUCE GYNGELL

Please welcome Frank Sheldon and Toni Lamond.

The small gathering applauds as Frank and Toni start their singing and dance number. The colours of their clothes are bright. Annie can't stop smiling, TERRY CLOCKING HER.

ANNIE
It's like Hollywood.

Annie just can't believe what she is seeing.

CUT TO:

Different shop fronts around the country as people watch on through the shop windows at flickering television sets.

CUT TO:

Some moneyed people who can afford them crowd around the TV in their homes.

45C EXT. HOSTEL -- NIGHT
BILL, STEVIE, PATTIE, KYLIE

45C

INTERCUT these strands

- Tv party in the background, Bill stops out the front of Ivan's hut and contemplates breaking in. When the coast is clear, Bill slinks his way over to the door and jimmies it open with a small knife.
- Stevie is at the other end of the hostel with a beer. He is looking for smokes but his packet is empty.

Bill is now going through Ivan's drawers as fast as he can... still no sign of HIS money.

- Stevie heading this way, back to his hut.

Bill is getting really frustrated as nothing is turning up. He feels it's time to give up.

Back on:

Stevie getting closer closer closer, when... he sees Bill sneaking out of his hut...

STEVIE
Hey. The hell you doing?

BILL
Oh, your father asked me to grab something for him.

Stevie looks at Bill.

STEVIE
No, he didn't. So I'll ask you again, what are you doing in there?

He holds his look.

BILL

Listen, son... me and your dad...

Stevie steps towards him, intimidating.

STEVIE

He finds out you did this you're a dead man. You take anything?

Bill shakes his head. Stevie holds his look.

STEVIE (CONT'D)

You don't know who you are dealing with...

Stevie goes close like he might kill him.

His face tells Bill, this is serious. Stevie motions go and Bill scurries away, scared.

ANGLE - from a distance, Pattie has seen this.

46

INT. TCN 9 TELEVISION STUDIO - NIGHT

46

MARLENE, ANNIE, GUS, TERRY, NICK, GUS' WORK PARTNERS

Laughter and glasses clinking as Marlene and Annie are seated at a large table with Gus and a few of his work partners.

ANNIE

Can I just say that was just amazing to see. People behind the cameras were moving so fast. It was almost like watching a sport.

GUS

A bit more elegant I hope.

TERRY

It felt like going to the play but with people standing in your way.

ANNIE

Terry!

GUS

I guess he is right though.

ANNIE

For me that was part of the show.
Behind the scenes.

GUS

That's all thanks to him.

Gus' work colleague Nick joins the table with a handful of beers.

NICK

What's all thanks to me?

GUS

When the outside broadcast failed
and Bruce had to pick up the slack.

NICK

Don't you start.

ANNIE

No, I was just saying how amazing
it all looked. I just didn't know
what went into it. Everyone looked
so great on the screen.

MARLENE

Televisions are going to be flying
out the door tomorrow.

TERRY

If anyone can afford them.

GUS

(ignores his cynicism)

Here's to television.

47

EXT. GALGOWNIE HOSTEL. MESS HALL - NIGHT

47

KYLIE, PATTIE, STEVIE, OTHER GIRLS

Pattie, Kylie and the other girls are all smoking in a group.
Stevie reappears smoking, he keeps looking over at the girls
from the other side of the camp fire.

KYLIE

Another drink?

PATTIE

Why not.

Kylie hands her one. Pattie sips, strong.

KYLIE

- don't worry, it's just punch.

Stevie makes his way over. Says to Pattie -

STEVIE

Marco's an idiot.

PATTIE

Nothing to do with me.

STEVIE

No, it isn't. But I'm telling you -
that guy is an idiot.

PATTIE

I believe you. But... you don't wanna get locked up again, do you?

STEVIE

Locked up?

PATTIE

I'm hearing you went to prison. In the UK.

Kylie looks away.

STEVIE

And who you hearing that from?

Pattie half glances at Kylie.

PATTIE

No one.

STEVIE

Well, tell no one they need to get their facts right.

Stevie downs his drink and heads away, pushing hard past Kylie. Pattie watches him go.

KYLIE

(sotto to Pattie)

I only said maybe...

47A EXT. TCN 9 TELEVISION STUDIO -- NIGHT 47A
TERRY

Terry smoking alone.

48 INT. TCN 9 TELEVISION STUDIO 48
ANNIE, NICK, MARLENE, TERRY, DANCERS ON THE FLOOR, GUS

Annie and Nick are really hitting it off, laughing and chatting away. Marlene interrupts.

MARLENE

Come on you two, join us.

ANNIE

(realises)

Where's Terry?

MARLENE

Around...

Marlene grabs Nick and Annie's hands and pulls them onto the dance floor. The music is jazzy and everyone is all smiles. Nick and Annie just lose themselves in the dance together.

ANGLE - Terry re-enters... he can't see Annie at first as he doesn't expect her to be dancing... he scans around and then... suddenly the dancers part a little...

And there she is...

He looks at her like... WHO IS THIS WOMAN, she is not someone I recognise...

We hold on him, lost... uncertain... drowning... and we just hold on this for a long time as Annie dances and smiles.

Hard cut to

48A EXT. HOSTEL - NIGHT
PATTIE, STEVIE, KYLIE

48A

Pattie stumbles out of the party, drunk, clearly spiked by Kylie. Stevie sees her, concerned.

STEVIE

Hey -

KYLIE

She'll be fine.

STEVIE

How's she ended up in that state?

KYLIE

No idea, I guess some girls can't handle their liquor. There's another party starting behind the canteen, if you're interested...

Pattie stumbles over drunk. Everyone bursts out laughing. Stevie abandons Kylie and goes to pick up Pattie up.

PATTIE

I'm fine.

KYLIE

(calls over, irritated)
It's a party. Don't worry about her.

PATTIE

I'm good.

STEVIE

Let me help you home.

PATTIE

I said - I'M GOOD.

Pattie stumbles off home on her own. Kylie allows herself a secret smile.

Pattie stumbles away, embarrassed in front of Stevie.

49 EXT. ABORIGINAL MISSION. RON'S HOUSE - NIGHT 49
RON

Ron eats his dinner when he hears some yelling and loud whistles... he knows exactly what this means. He drops everything and rushes towards the noise as fast as he can.

50 EXT. ABORIGINAL MISSION - NIGHT 50
RON, ABORIGINAL CHILDREN, AUNTIE MAY, OFFICER DEMSPEY, RUTH, INALA

Ron sees all the children running out of their houses and into the darkness. A police vehicle rolls up the dusty road and Ron springs into action.

There is a level of panic in everyone's voices.

AUNTIE MAY
Ron?!

RON
Get to Darryl's, Auntie. Let no one in.

Auntie May nods and moves on quickly. There is a whole lot of panic and then... silence.

It feels like an old Western film as Ron stands in the middle of the mission on his own, slowly making his way over to the police car.

OFFICER DEMPSEY
Evening. Ron isn't it?

Ron nods.

RON
Officer. Something wrong?

OFFICER DEMPSEY
Actually I was hoping you'd be able to help me figure that out.

RON
How so?

OFFICER DEMPSEY
I have reports of a hit-and-run on a child.

RON
You come to blame one of us?

OFFICER DEMPSEY
The child was black.

RON

Oh. Well umm, I'm sorry officer. I haven't been informed about a hit-and-run.

OFFICER DEMPSEY

The Pom in town says he and Dean clipped a kid. Not true?

This hits Ron like a ton of bricks. He starts playing the clues through his head... all pointing to Terry.

RON

Our kids are all fit and healthy Officer.

OFFICER DEMPSEY

So nothing?

Ron doesn't answer. He can only think about what Terry did.

OFFICER DEMPSEY (CONT'D)

Mate?

RON

Yeah, sorry. Nothing.

OFFICER DEMPSEY

Okay. Thanks. You have a good night.

Once the Officer drives off, Ron's shoulders drop and he begins to breathe easier. It's all too much.

51

EXT. PUB - NIGHT

DEAN, RON

51

Dean stumbles out drunk from the pub... we follow him on the move... terrible tension as we know something is coming... he fumbles for his keys, far too pissed to drive...

...and makes his way over to his car. He places the keys into the door, when ***whack***.

SOMEONE hits Dean from behind. Kicks, punches and elbows are flying. Dean tries to fight back by reaching out for an empty beer bottle but THE SOMEONE stamps on his hand, cracking the bones beneath. It's violent and each punch is rendering Dean unconscious. Dean cowers on the ground covered in blood as THE SOMEONE turns his back and leaves.

51A

EXT. ROAD/BUSH - NIGHT

51A

The same masked figure returns to his truck and removes his mask - it's RON. Waiting for him is the Yarran, the child's father.

52 EXT/INT. ANNIE AND TERRY'S HUT - NIGHT 52
TERRY, ANNIE, PATTIE, PETER

Terry and Annie walk home, not really saying much and as they approach the hut they find Pattie vomiting next to it.

ANNIE

Pattie, are you okay?

They rush to her.

PATTIE

I think I ate too much party food.

A clear lie.

TERRY

Party food?

PATTIE

Sausage rolls and pies and...

ANNIE

...beer?

PATTIE

No. Bit of punch...

Terry lifts Pattie to her feet and he takes her inside.

TERRY

Come on, sweetheart... still a little girl aren't you...

They lay her in bed next to sleeping Peter.

ANNIE

We'll talk about this in the morning.

Terry kisses her head. Loves that girl. Looks at Annie.

TERRY

We shouldn't have left them so long.

ANNIE

We were having fun.

TERRY

You were. Dancing around in another man's arms.

Annie scoffs.

ANNIE

I was celebrating with them Terry.
Would you have danced with me?

Terry goes quiet.

ANNIE (CONT'D)

Exactly. You just moped around all night. Despite being at the most amazing thing we've ever attended.

TERRY

Wasn't that good.

ANNIE

No, we'd have done that in Stockport, wouldn't we?

Hold their look. She sits and starts to remove her shoes.

ANNIE (CONT'D)

Can't you see what we have in front of us? This country is our chance -

TERRY

Maybe for you. But while you've been off on your wild adventures, Peter got caned at school and now your daughter's in bed drunk.

ANNIE

(news to her)

Well the apple doesn't fall far from the tree does it?

She looks at him.

TERRY

Might be nice if you thought about your own family first.

ANNIE

(throws a shoe across the room)

That's all I've ever done.

She suddenly points outside - to the country.

ANNIE (CONT'D)

You see out there, Terry - that's our future. The future we chose. And I don't regret it for one second. We came to the other side of the world - and we can make a wonderful life here. But we have to embrace it and stop looking back over our / shoulder...

TERRY

(at / he cuts in)

I'm not happy. And I'm scared.
Scared that we've come here and everything's gonna be worse than it was back home.

ANNIE

It won't.

TERRY

How do you know...

He wants to tell her THE TRUTH, but CAN'T. She looks to him. And so he covers with some more generic.

TERRY (CONT'D)

I'm working in a crap job. No respect. I'm one rung below the rats... and no amount of sunshine and fancy nights out is gonna give me what they sold us...

Hold their look. Annie softens. Terry fights back big emotions.

TERRY (CONT'D)

I don't wanna let you down.

He almost cries.

TERRY (CONT'D)

I'm sorry.

ANNIE

No, I'm sorry. Come here...

She rises and moves to him. Embraces him.

ANNIE (CONT'D)

It'll be okay, it will, we'll make it work...

Terry wipes a single tear away but as we look at his face and then hers, we can see they are in VERY DIFFERENT PLACES.

53

INT. GALGOWNIE HOSTEL - KATE'S HUT - NIGHT

53

KATE

Kate is laying in bed holding Michael's photo with tears running down her face. The stress of the last two days has taken its toll on her. She gets up and exits her hut.

54

INT/EXT. GALGOWNIE HOSTEL. JJ'S OFFICE - NIGHT

54

KATE

It's late and the hostel is dead silent. We follow Kate as she makes her way into JJ's office and breaks in.

Inside the office, Kate picks up the phone.

KATE

Hello, operator, hi. I'd like to
get connected to the Nag's Head on
Eddison Row, Manchester, England.

Kate waits as the phone rings. She stares at a folded sheet of paper on JJ's desk. She opens it and sees

Someone has scribbled...

*'JJ, Bill Anderson has visited Ivan Cartwright
a number of times, clearly asking for money. Suspicious.'*

On Kate, what the hell...

The call connects.

KATE (CONT'D)

Hello? Is that you Sandra? Hi, it's
Kate. It's good to hear a friendly
voice. Yes, I am. I was just
checking to see how mum is?

(beat)

Can I give you my contact details
to give to the doctor, then? I'm at
Corburn Local Hospital just outside
of Sydney. If she speaks to an
operator she can call and get in
touch with me there.

(beat)

Yes, Corburn. If you see her tell
her I miss her.

(beat)

Okay. Bye.

Kate hangs up the phone. It is all too much and she breaks down in tears.

55

INT. NAG'S HEAD PUB - DAY

SANDRA, MARGIE, HENRY

55

Sandra hangs up the phone and makes her way over to the bar. Seated at the bar is Henry and Margie. Sandra hands over the piece of paper with Kate's details on them. Henry places it in his pocket and walks out of the pub.

END EPISODE