



TEN POUND POMS

Episode Four

Written by

Smita Bhide

Yellow Revisions
31/08/22

CAST

Cast

TERRY

ANNIE

PATTIE

RON

INALA

RUTH

PETER

KATE

KYLIE

JJ

SHEILA

STEVIE

IVAN

FOREMAN

MARLENE

ARTY

BILL

AUNTIE MAY

NICK

VERONICA

ELIZABETH

MARGARET

FOREMAN

BOB

MRS WALKER

Guests

MRS CAREY

WORKMAN 1

WORKMAN 2

YOUNG GERMAN SOLDIER

LANA

GRETA

CAROLE

TED

GUS

HARRY

MACKA

JONESY

SISTER MULLIGAN

FRAN ROBINSON

JAMES ROBINSON

N/S

ITALIAN RESIDENTS

GERMAN RESIDENTS

BRITISH RESIDENTS

TEENAGE GIRL

GROUP OF HUSBANDS

KIDS

AUSSIE FELLAS

PARTY GUESTS

GERMAN MEN

LOCATIONS

Interiors

INT. SCHOOL CORRIDORS

INT. CLASSROOM

INT. STORE

INT. CHANGING CUBICLE/CHANGING ROOM

INT. CANTEEN

INT. ANNIE AND TERRY'S HUT

INT. JJ'S OFFICE

INT. SHEILA'S HUT

INT. SHOWER BLOCK

INT. KATE'S HUT

INT. PARTY ROOM. MARLENE'S HOUSE

INT. MARLENE'S HOUSE

INT. MARLENE'S HOUSE. UPPER FLOOR

INT. MARLENE'S HOUSE. GUEST BEDROOM

INT. HOSPITAL ENTRANCE

INT. HOSPITAL. GENERAL WARD

INT. HOSPITAL. UPPER FLOOR

INT. HOSPITAL CORRIDOR

INT. HOSPITAL STAIRS

INT. GROUND FLOOR LOBBY

INT. RON'S TRUCK

INT. TAXI

Exteriors

EXT. TERRY'S WORKSITE
EXT. TOWN HIGH STREET
EXT. SHEILA AND BILL'S HUT
EXT. GALGOWNIE HOSTEL
EXT. HOSTEL/SHEILA'S HUT
EXT. GALGOWNIE HOSTEL/IVAN'S HUT
EXT. MISSION
EXT. HOSPITAL ENTRANCE
EXT. OPEN LANDSCAPE
EXT. SUBURBAN AVENUE
EXT. CAMP
EXT. SUBURBAN AVENUE/MARLENE'S HOUSE
EXT. STREET CORNER
EXT. MARLENE'S HOUSE. GARDEN
EXT. SUBURBAN STREETS
EXT. STREET
EXT. ANNIE AND TERRY'S HUT
EXT. KATE'S HUT
EXT. ROADSIDE
EXT. HOSTEL
EXT. GALGOWNIE HOSTEL. CLOTHES LINE
EXT. SUBURBAN STREET
EXT. HOSPITAL LANDING/STAIRS TO STREET
EXT. STAIRS/STREET
EXT. STREET CORNER/STREET

Interiors & Exteriors

INT/EXT. ANNIE AND TERRY'S HUT
INT/EXT. MARLENE'S HOUSE. PATIO
INT/EXT. SCHOOL

CAST/SCENE LIST

- 1 – ANNIE, PATTIE
- 2 – ANNIE, PATTIE, MRS CAREY
- 2a - ANNIE, PATTIE
- 3 – RON, TERRY, WORKMAN 1, WORKMAN 2, MACKA, JONESEY, FOREMAN
- 4 – SCENE OMITTED
- 5 – ANNIE, PATTIE, MARLENE

- 6 – ANNIE, PATTIE, MARLENE
- 7 – KATE, MICHAEL
- 8 – SHEILA, BILL, MARGARET, ELIZABETH, KATE, ANNIE, PATTIE, PETER
- 9 – TERRY, PATTIE, ANNIE, PETER
- 10 – JJ, MRS WALKER
- 11 – SHEILA
- 12 – SHEILA, ITALIAN RESIDENTS, BRITISH RESIDENTS, GERMAN RESIDENTS, VERONICA, MRS WALKER, JJ, ARTY
- 13 – JJ, SHEILA, RESIDENTS, WOMAN
- 14 – KATE, BOB, SISTER MULLIGAN
- 15 – BILL, IVAN
- 16 – BILL, SHEILA
- 17 – PATTIE, IVAN, STEVIE
- 18 – RON, AUNTIE MAY
- 19 - OMITTED
- 19a - KATE, PATTIE
- 20 - OMITTED
- 20a –KATE, PATTIE, TEENAGE GIRL
- 21 – TERRY, RON, WORKMAN 1, WORKMAN 2
- 22 – ANNIE, KATE
- 23 – NO CAST
- 24 – TERRY, ANNIE, PETER, PATTIE
- 25 – TERRY, RON
- 26 – OMITTED
- 27 – ANNIE, PATTIE, PETER
- 28 – TERRY, RON
- 29 – TERRY, RON
- 29a – ANNIE
- 30 – TERRY
- 31 – PETER, PATTIE
- 32 – ANNIE, TERRY
- 33 – ANNIE, TERRY, MARLENE, GUESTS, LANA, GRETA, CAROLE
- 34 – PATTIE, TED
- 35 – ANNIE, MARLENE, MARLENE’S FRIENDS, GUS, NICK, KATE, LANA, GRETA, CAROLE, HUSBANDS, KIDS
- 36 – RON, AUNTIE MAY, RUTH, INALA
- 37 – PATTIE, TED
- 38 – TERRY, YOUNG GERMAN SOLDIER, HARRY, AUSSIE FELLAS, GUS, ANNIE, NICK
- 39 – MARLENE, ANNIE, TERRY, NICK
- 40 – ANNIE, TERRY
- 41 – ANNIE, GRETA, PARTY FRIENDS, NICK, MARLENE
- 42 – NICK, ANNIE
- 42a – TERRY
- 42b – TERRY, PATTIE, PETER
- 43 – NICK, ANNIE
- 44 – NICK, ANNIE, MARLENE, GUS

- 45 – LANA, GRETA, CAROLE, ANNIE
- 46 – OMITTED
- 46a – SHEILA, ANNIE
- 46b – OMITTED
- 47 – TERRY, PATTIE, ANNIE, PETER
- 48 – ANNIE
- 49 – SHEILA, BILL
- 50 – KATE
- 51 – OMITTED
- 52 – ANNIE, PETER, PATTIE, TERRY
- 53 – KATE, BILL, SHEILA, THE TWINS, ARTY, VERONICA, STEVIE, IVAN, KYLIE, PETER, PATTIE, ANNIE, TERRY
- 54 – KATE, PARENTS, CHILDREN, COLLEAGUES
- 55 – KATE, FAMILIES, KIDS, MICHAEL, FRAN, JAMES
- 56 – KATE, MICHAEL, MICHAEL'S PARENTS, JAMES, SISTER MULLIGAN
- 56a – KATE
- 56b – MICHAEL, MICHAEL'S PARENTS
- 56c - KATE
- 57 – OMITTED
- 58 – OMITTED
- 59 – OMITTED
- 60 – KATE, MICHAEL, FRAN, JAMES, BOB

1 INT. SCHOOL CORRIDORS - MORNING
ANNIE, PATTIE

1

We bang straight in - chasing after Annie and Pattie, as they hurry through the school. Both are on edge.

ANNIE
You're sure she didn't say what
this is about?

PATTIE
I told you. She just said to come
in before school starts.

ANNIE
You better not be in any trouble...

Pattie glances at her mother tensely, not replying. She doesn't know if she is or not... She walks on faster.

2 INT. CLASSROOM - DAY
ANNIE, PATTIE, MRS CAREY

2

Annie and Pattie are shown in by youngish, liberal-minded MRS CAREY, nervous but excited.

MRS CAREY
Morning, Mrs Roberts - hello,
Pattie - thank you both for coming
in early to see me -

ANNIE
Please, just tell us if there's a
problem.

PATTIE
(mortified)
Mum...

MRS CAREY
Oh no, no, not at all, I just
thought it would be nicer to speak
in person, instead of in a letter -

ANNIE
(now she's really alarmed)
A letter?!

MRS CAREY
Please, Mrs Roberts, it's nothing
to worry about, do sit down.

Annie does so, but she's still on high alert. Mrs Carey's bashfulness isn't really making things much better...

MRS CAREY (CONT'D)

Although - I do have a confession,
I, um, took the liberty of
applying, on Pattie's behalf, to a
highly prestigious study camp -
lots of schools compete to get
their pupils accepted and - I know,
I know, I should have asked your
permission but there wasn't time
and I just, well, didn't want to
get your hopes up if - sorry, it
was quite forward of me -

Pattie and Annie exchange a look, none the wiser.

PATTIE

I don't - what are you saying,
Miss?

MRS CAREY

You got in! You got a place!

She thrusts the acceptance letter at Pattie -

PATTIE

W-what?!

She seizes the letter, scans it - then gives it to Annie,
who's almost too in awe to take it in.

PATTIE (CONT'D)

I can't believe it - Mum, I heard
about this camp but I *never* thought
I'd get in - thank you, Miss!

MRS CAREY

I'm delighted, Pattie, you so
deserve this -

ANNIE

(gobsmacked)

This... is wonderful... I... well,
we always knew she was clever...

MRS CAREY

Oh, she's not just clever, Mrs
Roberts, your daughter is already
our star pupil.

And this impacts on both of them. Annie seeing Pattie in a
new light; Pattie, with a wholly different view of herself...

MRS CAREY (CONT'D)

This camp will be such an
opportunity. I really do believe it
could transform her prospects.

Pattie thinks about this, her excitement edged by a flicker of unease. But Annie re-reads the letter, marvelling...

ANNIE

Your dad'll be bowled over.

MRS CAREY

Um, the only tiny thing is, it won't be free, I'm afraid, Mrs Roberts. The school could help out with a small bursary but you and your husband would need to cover half the costs... would that be possible?

Not such good news. But Annie nods bravely. She's determined to have this for Pattie.

ANNIE

Of course, we'd love to. Thank you for all your help, Mrs Carey.

MRS CAREY

My pleasure, I love to see young women succeed. And... well, I like to think we welcome people here. And that this is a country where everyone can thrive. Whether they're born here or not.

Annie turns to Pattie and squeezes her arm.

ANNIE

Exactly what we came here for, isn't it? These opportunities.

Pattie smiles, hiding her inner conflict. She wants this so very much. But...

2A

EXT. / INT. SCHOOL - DAY

2A

ANNIE, PATTIE

Annie and Pattie walk, arm in arm, through the school corridors... and then out of the building.

PATTIE

But... we can't really afford it, can't we?

ANNIE

'Course we can. It's not until the school holidays - and I can take on extra shifts. We'll manage, we've got a couple of months, that's more than enough.

PATTIE
Two months. Okay.

She nods, suppressing her qualms. But her mum is too buoyed up to notice.

ANNIE
Tell you what, why don't we go shopping after school? We can buy you a new dress to take to the camp. And you can stop worrying about the money. We're in Australia, we can afford anything. We can do anything. Especially you. Anything you put your mind too. Star pupil! Eh?

PATTIE
(trying to deflect)
You can do anything too, you know.

ANNIE
(she hasn't thought about it that way but...)
Well. Maybe I can.

3

EXT. TERRY'S WORK SITE - DAY, MEANWHILE
RON, TERRY, FOREMAN, WORKMAN 1, WORKMAN 2, MACKA, JONESY

3

Ron is working at the corner of the site, separated from the white workmen. He's got one eye on Terry, digging with a group of other men.

Terry sees Ron watching him. He smiles and raises his hand in greeting.

Ron hesitates. How can he be friends with Terry after what he knows? He doesn't respond, just continues with his work.

And now the FOREMAN comes out of his office.

FOREMAN
Right, gather round. We're a man down for the next few weeks - Dean Spender's had an accident, he's in hospital. So some of you'll be getting overtime.
(over the groans)
Quit bellyaching, it's a chance to earn some extra dosh. Come on, fellas, let's have a show of hands.

RON
Thanks, boss, I'll have some.

TERRY
Yep, count me in as well.

The Foreman ignores them both and alights on a couple of the others.

FOREMAN

Macka, Jonesy, I owe you one.
Thanks, boys.

He walks away. Terry goes over to Ron.

TERRY

He's a charmer, isn't he?

But Ron just shrugs and gets back to work. Terry's puzzled. What's up with him? As he returns to his digging, he overhears...

WORKMAN 1

(to WORKMAN 2)

That wasn't no accident with Dean.
I heard he got beaten up bad, got
his head kicked in.

The news alarms Terry. He starts to panic, his heart thudding, his breath coming short. He walks away from the others, behind a toolshed - where he stands, trying to calm his breathing.

4	OMITTED	4
5	INT. STORE - DAY ANNIE, PATTIE, MARLENE	5

Annie watches proudly as Marlene shows Pattie a range of frocks. She holds up one against Pattie - the slimline dress has a cinched waist and a pencil skirt.

MARLENE

Now *this* is sophisticated - but I
think she can carry it off.
(winks at Pattie)
You've got quite the figure, I must
say. Very womanly.

PATTIE

(goes red)
No, I haven't.

ANNIE

Go on, love, try it on.

She steers Pattie into the cubicle. In her excitement, she doesn't see her daughter's reticence.

6

INT. CHANGING CUBICLE / CHANGING ROOM - DAY

6

PATTIE, ANNIE, MARLENE

Pattie holds up the figure-hugging dress. She eyes it anxiously - but maybe it will fit... She steps out of her clothes and into the dress. Reaches to do up the zip. It won't pull up. She tugs and squirms. But the dress is too tight across her mid-rift. She starts to sweat.

Meanwhile, she can hear her mum and Marlene chatting outside.

ANNIE

When I think... if we hadn't moved here... goodness, she'd have gone straight out of school into some factory...

MARLENE

Oh, she's gonna go far. She could be a secretary. Or work in a bank. She could even be a teacher.

ANNIE

She'll get all the chances I never had...

Meanwhile, in the cubicle, Pattie gives one final tug on the zip - and it goes all the way. She turns to the mirror - and she's appalled. Just as she feared, the tight dress only emphasises her protruding, pregnant belly.

ANNIE (CONT'D)

Everything alright in there, love?

PATTIE

Yeah, fine!

She struggles to get out of the dress as fast as she can.

MARLENE

There's some fiddly little hooks at the back, she might need some help.

ANNIE

Let's have a look then -

She's about to pull back the curtain - Pattie leaps on it and holds it shut - to Annie's surprise.

PATTIE

Mum! I'm okay!

ANNIE

Alright, love...

(sotto, to Marlene)

She's probably a bit shy.

MARLENE

(loud, to Pattie)

You've only got what we've both
got. Nothing we haven't seen in the
mirror.

She giggles. Annie giggles too - but she's also embarrassed
because Pattie's made a fuss. She gasps - as Pattie abruptly
draws back the curtain. Revealing herself in her own clothes,
her coat back on, buttoned over her belly.

ANNIE

Oh. What was wrong with it?

PATTIE

Sorry, Marlene, it's not my kind of
style. Mum, if you really want to
buy me something, I'd love some new
books. Please?

She plays it up - and it works. Annie smiles, feeling proud
again. Marlene raises her eyebrows, amused.

MARLENE

B for BRRRainy.

ANNIE

(squeezes Pattie's arm)

You have whatever you want, love.
(then, amused)
Aren't you hot in this coat?

PATTIE

I like wearing it.

ANNIE

Suit yourself.

She exchanges a smile with Marlene. Kids.

7

INT. KATE'S HUT - DAY

7

KATE, MICHAEL

Kate sits on the floor of her hut. She's cross-referencing
her lists, her notebook of addresses, various Catholic
newsletters... the whole accumulation of her fruitless
"investigations".

She rubs her face, exhausted. As she glances up, she sees
MICHAEL'S OLD TEDDY tucked behind her pillow.

CUT TO:

Kate, smiling, tucks Michael into the bed with Teddy. He
cuddles his toy - then puts his hand on Kate's face and
touches her nose, her chin, left eye, right eye.

She does the same back to him. Nose, chin, left eye, right eye. It's their game. They smile at each other.

CUT TO:

Kate, lost in thought. The bed is empty. Michael's not really there - and she is alone. Kate sighs, deflated. Then she hears noises from outside the hut. Thwack. Bam...

8

EXT. SHEILA AND BILL'S HUT - DAY

8

SHEILA, BILL, MARGARET, ELIZABETH, KATE, PATTIE, ANNIE, PETER

Thud. Bop. Stones are being pelted at an empty hut... Thrown by the fearsome Anderson twins, MARGARET and ELIZABETH.

Nearby, Sheila is hanging up washing outside their family hut. She's nervous, keeps glancing across at -

Bill, seated at the outdoor table, reading the paper, muttering under his breath. *Jesus, these politicians... Would you look at that... Morons...*

Crash. Sheila whips round. The twins are standing here, facing the window they've just broken.

SHEILA

For Pete's sake, you two...

They don't even look at her. Just carry on throwing stones. Thwack, bang!

SHEILA (CONT'D)

Meg, Liz! I said pack it in.

BILL

(not looking up, as if
he's talking to himself)
"Meg". "Liz". Is that really what I
chose to call my children...

What? Baffled, Sheila pivots back to him.

BILL (CONT'D)

"Margaret" and "Elizabeth" - are
three and four-syllable names. I
think even you could manage that.
(drops his paper)
Right, I'm off.

SHEILA

Where are you going?

He ignores her and strolls away. Sheila stares at him. Then she goes over to the twins, gets out her purse and hands them some cash.

SHEILA (CONT'D)

Go get yourselves some fizzy pop
from the canteen, go on.

They exchange a sly look between themselves - then grab the cash and scoot.

Sheila turns away, relieved - until she sees Kate, who's come to stand in the doorway of her hut.

SHEILA (CONT'D)

I'm so sorry about them. But you
can't keep them indoors all day,
can you?

KATE

Ah, don't worry, they're playing
out in the sun, it's nice. Not like
back home.

SHEILA

I miss the rain.

KATE

(smiles)
I think I miss people's voices.
Everyone sounds... very different
over here.

SHEILA

So do you wish you were back in
England?

KATE

(not really but...)
Well... my mother's quite poorly at
the minute.

SHEILA

(eager)
Oh but then you'll have to go home.

KATE

I'm not sure. Where do you find the
money for the passage? They pay
your way to come here but not to go
back... I can't afford to leave,
not yet.

She pauses. That's not the reason, of course.

SHEILA

It's a trap, this two-year
business. Two years is too long.

Now Annie walks past with Peter on the way to their hut. She waves to Kate and Sheila.

The two women wave back. They both notice Pattie, trailing behind her mum and brother, looking low and distracted.

SHEILA (CONT'D)

So hard at that age, isn't it?
Growing pains, I suppose.

But Kate watches Annie as she puts her arm around Peter.

KATE

They're a lovely family. Annie's
very lucky.

As Pattie passes, she glances up at Kate, who gives her a reassuring smile. Kate watches Annie and her children a moment longer. She sighs, and returns to her hut.

9

INT. ANNIE AND TERRY'S HUT - DAY

9

TERRY, PATTIE, ANNIE, PETER

Terry is pacing. He's in a panic again, and doesn't know why. He can't think what to do with himself. Has no idea what's happening to him.

MAIN ROOM... as a comedy sketch show plays on the radio. Peter laughs along, although at the wrong places, as he pores over his collection of bird skulls.

Pattie sits on the sofa, huddled in her coat, watching uneasily as Annie counts the money she's been saving in an old cocoa tin.

ANNIE

Marlene's been so generous giving
me all those extra shifts. We
should be fine for your camp.

Cut back to: Terry takes slow, deep breaths. He gets a grip on his anxiety.

MAIN ROOM, meanwhile... Pattie's trying to ignore her mum's oblivious prattle.

ANNIE (CONT'D)

It's so exciting, isn't it?
You looking forward to it, love?

PATTIE

Can't wait.

The bedroom door bursts out, startling them both - as Terry struts out, a big grin on his face.

TERRY

What you saying about that camp?
Flamin' genius, our Pattie is. Told
you she'd knock 'em dead over here.

Annie eyes him, a little askance by this jack-in-box appearance of the old Terry...

ANNIE

Did you? Well, she will.

She's about to close the tin -

TERRY

Hold on, hold on, what have I got here? Ah, look at that -

He takes some cash from his pocket and gives it to her. Annie's surprised, but pleased.

ANNIE

Thanks, love. We'll have what we need in no time.

She goes into the bedroom and puts the cocoa tin under their bed. Terry bounces over to Pattie and puts his arm round her.

TERRY

Just don't forget us when you're rich and famous.

PATTIE

(huffs, exasperated)
Dad.

But she can't take any more of their pride and expectations.

PATTIE (CONT'D)

It's too stuffy in here, I need some fresh air.

She hurries out. Annie, returning, calls after her.

ANNIE

Take that bloody coat off then...
Oh, and where are you going now?

Peter's turned off the radio and is wandering to the door.

PETER

Bower-bird...

ANNIE

(as he disappears out)
Be in the canteen for your tea,
Peter, half past five!
(gazes after him, still a
little anxious)
He's settling in though, don't you think? After all that bother at the school.

TERRY

He's a fantastic kid. He'll be fine.

He paces around the tiny hut, full of restless energy. She watches him, bemused.

ANNIE

I haven't seen you this perky for weeks.

TERRY

You told me to pull my socks up, didn't you?
(he lifts his leg and shows her his socks)
That's them, all the way up to my arse-cheeks.

ANNIE

Don't pull them too high then.

They look at each other. She can see how hard he's trying. And... they still have hope. And love.

TERRY

Hey.

He holds out his hand to her. She goes to him, and they hold each other.

TERRY (CONT'D)

That's better, isn't it?

He's better, that is, the man of the house again. She nods against his shoulder, breathing him in. He kisses her, moving towards sex. She laughs.

ANNIE

What are you doing?

TERRY

What do you think? We haven't had the place to ourselves for ages.

They kiss again. And it's good but... she just knows it's not how it was. He isn't with her, not really. She holds his face and looks into his eyes, needing to know that what they had is still there...

Terry can't look at her. If he does, she'll see straight through him. So he pulls her onto the sofa... they fumble with their clothing... he draws up her skirt... she wriggles to make it easier for him... but nope, he can't keep up the pretence. He stops, sits up.

TERRY (CONT'D)

Sorry, love, I'm knackered,

Annie is hurt - and anxious again. But then... she *thinks* she understands what's going on with him. We see her gathering her patience, being the good wife.

ANNIE

It's alright, love. The job won't
always be so hard.

He glances at her. And still can't bring himself to say what's really going on.

TERRY

I know.

ANNIE

You're bound to get something
better. It's only a matter of time.

TERRY

Yeah, you're right.

He turns on the radio again, and fiddles with the turning knob in search of another station.

Annie hesitates, still not sure what to make of him. But she puts aside her doubts. She gives him an encouraging pat - then sees that Peter has left his bird skulls on the sofa. She sighs - and gets on with tidying them away, and tidying the hut. And everything else in her life that's too messy to think about.

Meanwhile, Terry sits with his back to his wife. As the radio voices blur and distort, his despair returns.

10

INT. JJ'S OFFICE - DAY

10

MRS WALKER, JJ

MRS WALKER is at JJ's desk, looking through some files. JJ hovers tensely. She's his mother - and his boss - and she never fails to put him on edge.

MRS WALKER

What are all these letters of
complaint? They're illiterate.

JJ

They're, um, from the Italians.
They're still on about termites.

MRS WALKER

We dealt with that last month.

JJ

Not properly. Most of the floors
need replacing.

MRS WALKER

John Joseph, you said you could
handle this, don't tell me I made
a mistake putting you in charge.

JJ

Mother, I've got this under
control, please don't worry.

MRS WALKER

Bloody Italians, I'll give 'em
termites. If they don't like it
here, they know where they can go.

She puts the letters in the wastepaper bin. JJ suppresses his
frustration.

11 INT. SHEILA'S HUT - DAY

11

SHEILA

A clock ticks in the corner. Sheila stands in her hut. She
stares at the wall. Listens to the tick-tick-tick of her
inescapable existence.

And then... DISTANT SINGING from somewhere on the camp.
Sheila turns her head to listen.

12 EXT. HOSTEL - DAY

12

*ITALIAN RESIDENTS, GERMAN RESIDENTS, BRITISH RESIDENTS, SHEILA, JJ, MRS WALKER, ARTY,
VERONICA*

A group of ITALIAN RESIDENTS, gathered outside their huts
with food and drink, are singing a rousing favourite,
Funiculì, Funiculà / Avanti Popolo.

The song ends - applauded by some GERMANS from nearby huts.
The Germans sing their own favourite, *Lili Marlene*,
accompanied by an accordion. People start dancing. Veronica
is with the Germans.

And now, across from the Germans, a group of BRITS, led by
Arty, break into *We'll Meet Again*.

As they sing, Sheila drifts up to listen. She can't stop
herself joining in...

SHEILA

*So will you please say "Hello" / To
the folks that I know? Tell them I
won't be long...*

Her voice is a miracle, soaring above the others... and, one
by one, the Brit singers fall silent... allowing Sheila to
sing alone.

ANGLE ON: JJ in his office. Hearing the singing, he stops what he's doing and goes to his door. Mrs Walker follows.

MRS WALKER

Who's that?

JJ doesn't reply. He wanders out... through the camp... until he comes to the gathering. JJ stares at Sheila. She is astonishing, as she pours her homesick heart into every note.

Everyone is captivated. Some people are in tears. Arty and Veronica exchange a smile across the "divide".

SHEILA

*... But I know we'll meet again
some sunny day...*

She holds that last note, then brings it to rest. Stunned silence - rapturous APPLAUSE.

Sheila glows, bashful but delighted. And JJ can't take his eyes off her. He is even more smitten than ever.

13

EXT. HOSTEL / SHEILA'S HUT - DAY

13

JJ, SHEILA, RESIDENTS

As JJ walks Sheila back to her hut, Residents flock round to praise her. *You were wonderful, Mrs Anderson!/Marvellous singing/ We could have listened for hours...* And so on.

SHEILA

(to her "fans")

Ah, thank you, thank you... well, I used to be a singer... yes, in a London club... It was quite glamorous, yes...

JJ's still in awe. He's never seen her so happy and animated.

JJ

Bloody hell, Sheila, voice of an angel. So you're not just some talented amateur then.

SHEILA

(beaming)

Ah, I could have had a career. There was this record producer, he was such a flash Harry. Used to come and see me every night, bring me bouquets, trying to get me to sign to his label. Those were the days.

JJ

So why didn't you sign?

SHEILA

(shrugs)

My father died. And I had to help
look after my sisters. And, anyway,
people want singers to be pretty
young things, don't they?

(trying to stay cheery)

But then, you know, Bill came
along, and he swept me off my
feet...

She trails off, unable to keep up the pretence. As they walk
on in silence, JJ glances at her awkwardly. Now's his chance
to find out more...

JJ

Speaking of Bill... you don't
happen to know what he's been up to
with Ivan Cartwright?

SHEILA

Mr Cartwright? No. Why?

JJ

I've been told... he's taken money
off Cartwright.

SHEILA

Who told you that? Bill hates Mr
Cartwright, he'd never take his
money.

JJ

(backtracking, can't
reveal his source)

Well, maybe I got it wrong then.
Doesn't matter. Forget it -

(deflects with)

You know what, we should organise a
proper concert for you, people'd
pay money, you're better than that
old soldier kisser Vera Lynn.

SHEILA

Really?

JJ

For sure.

He means it. She is delighted he feels that way. So... maybe,
at last, she has a chance to get out of her cage??

14

INT. HOSPITAL, GENERAL WARD - DAY
KATE, BOB, SISTER MULLIGAN

14

Kate enters, neat and on time. Bob sidles up.

BOB
The new Ward Sister's here.

He pulls a "watch out" face at WARD SISTER MULLIGAN doing her rounds at the end of the ward.

KATE
As good as that? Okay.

As she makes her way to the Nurse's station to fetch her duties list, Mulligan spots her and beckons her over. Kate complies at once.

MULLIGAN
Nurse Thorne, isn't it?

KATE
Yes, Sister, good morning, Sister.

MULLIGAN
(eyes her with distaste)
You're English.

KATE
For my sins.

MULLIGAN
Well, this is my first day, Nurse.
And you're late.

KATE
I don't think so, I was here on the dot.

MULLIGAN
I expect all my nurses to be on the ward a full fifteen minutes before their shift starts. It's good for discipline.

KATE
I wasn't to know that. But I do now.

She's distracted by Bob, making "Don't, she's a monster" gestures behind Mulligan's back. Mulligan whips round - Bob stops just in time, all innocence. Mulligan turns back to Kate, who's desperately trying to keep a straight face.

MULLIGAN
Not to mention your uniform's a disgrace.

It's not, but Kate obediently straightens her collar.

KATE

Sorry, Sister.

MULLIGAN

You people. You think you can come
over here, take our jobs-
(stops herself going too
far)

Look, dear. I know where you're
from they might have done things
differently. But you're in
Australia now. And we have
standards.

KATE

Yes, Sister, thank you. It won't
happen again.

MULLIGAN

On your way, Nurse.

KATE

Thank you, Sister.

As she walks away, her humble expression changes to a huge
eye-roll smile - Mulligan what a rancid bitch... She's joined
by Bob.

BOB

She only hates you 'cos you're
related to the Queen.

KATE

(laughs)
Daft as a brush you are.

BOB

Ooh. Daft as a brush. Fish and
chips. Talk dirty to me some more,
Your Majesty...

Kate, still laughing, glances back over her shoulder - and is
unnerved to find that Mulligan is still watching her. Could
this be the start of a whole new problem?

15

EXT. GALGOWNIE HOSTEL - EVENING

15

BILL, IVAN

Bill walks through the camp on his way home from work... We
follow him... around a corner... an object flies through the
air and smacks him in the head.

Bill yelps, furious. He looks down to see what hit him - it's
a wad of money. Bill picks it up and looks round for who
threw this - Ivan reveals himself from the shadows.

IVAN

I'm a man of my word.

BILL

You're a git.

But he pockets the money. Ivan leans in to Bill, his voice low and controlled.

IVAN

Don't forget. I know about you.

Bill is stony-faced - but, inwardly, he's chilled. Ivan gives him a knowing smile: he can see right through him. He strolls away, disappearing back into the shadows. Bill watches him, trying to contain his emotions.

16

INT. SHEILA'S HUT - EVENING, MEANWHILE

16

SHEILA, BILL

Sheila's favourite Judy Garland is playing on her portable record player. The Man That Got Away from A Star is Born - that bittersweet, fucked-up ode to impossible love. *The night is bitter/ The stars have lost their glitter/ The winds grow colder/ Suddenly you're older* - sings Judy...

Sheila's got the discs from her meagre but treasured collection, all laid out on the bed as she lovingly sorts through them, admiring their covers. She pauses, losing herself in the song. *The road gets rougher/ It's lonelier and tougher/ With hope you burn up/ Tomorrow he may turn up...*

Bill walks in, still rattled by Ivan. As he fussily takes off his shoes and hangs up his jacket, Sheila watches him, and for the first time wonders about him.

SHEILA

Bill. Mr Walker said to me -

BILL

Who??

SHEILA

JJ.

BILL

Huh. That idiot.

SHEILA

Well, he said you've been talking to Mr Cartwright about money. Is that true?

BILL

(stares at her, seething)

"Mr" Walker? "Mr" Cartwright?

(MORE)

BILL (CONT'D)

You're *my wife*. You don't cow-tow to anyone.

SHEILA

I'm not - I'm just being -

BILL

Not another word. I've had just about enough of today.

He plonks himself on the bed, right on top of Frank Sinatra -

SHEILA

Bill - !

BILL

What!

(feels under himself)

Christ, it's only a bloody record.

He yanks it out of its sleeve to inspect for damage -

SHEILA

No, don't - oh please be careful...

She watches anxiously as he paws the disc.

BILL

You're hysterical. It's not broken.

And then, crack, he deliberately snaps it in half. Sheila gasps, as if he'd hit her.

BILL (CONT'D)

Oops. Now it is.

He tosses the two halves on the bed and walks out again.

Leaving Sheila, shaking. Meanwhile... *Ever since this world began There is nothing sadder than/ A one-man woman looking for/ The man that got away...* Judy reaches her crescendo, regardless of Sheila's pain...

17

EXT. GALGOWNIE HOSTEL / IVAN'S HUT - DAY

17

PATTIE, STEVIE, IVAN

Pattie, still hiding in her coat despite the heat, hurries home from school, a book tucked under her arm. Comes round a corner. And stops.

Outside Ivan's hut, Ivan is having a go at Stevie. Pattie can't hear everything... but she can see Stevie's expression: head down, taking the abuse, hoping he won't get hit. And she's sorry for him at once.

IVAN

... You're useless, you are - just
get on with it and get something
right for once in your life.

He goes into the hut and slams the door. Stevie swings round
angrily - and sees Pattie.

STEVIE

What are you looking at?

Mortified, she ducks away behind the corner. Then she peers
round again. Stevie hasn't moved. She steps out cautiously
towards him.

PATTIE

D'you... know what to do when the
windows in the huts don't open?

STEVIE

What??

PATTIE

We, um, have sticky windows where
we are.

STEVIE

(bemused)

Talk to JJ, he should sort you out.

PATTIE

Good idea. Thanks.

Awkward silence. He sees her fiddling with her book.

STEVIE

What's that book?

PATTIE

Oh. Shakespeare. For school.

STEVIE

Can I see it?

Surprised, she hands him the book. He opens it and turns the
pages carefully, like it's a precious thing. Then he gives it
back, as if it's too good for him.

STEVIE (CONT'D)

Lots of words. You're clever.

Pattie shrugs, noncommittal.

STEVIE (CONT'D)

You are. Everything's turning out
good for you here.

PATTIE

Huh. That's what people think.

He looks at her curiously. She seems troubled by something.
And he wants her to like him.

STEVIE

It's not true. What they're saying
about me.

PATTIE

What're they say- ? Oh. You mean -

STEVIE

I didn't kill anyone. Someone made
that up.

PATTIE

I didn't think you did.

He nods, grateful.

PATTIE (CONT'D)

Were you in prison though?

He looks away.

PATTIE (CONT'D)

Sorry. You don't have to tell me.

STEVIE

Yeah, well, we came here to make a
new start, didn't we?

PATTIE

Yep. We did. We came to make a new
start.

She thinks about what she's just said. And realises - she
can't just do nothing about her situation...

18

EXT. MISSION - DAY

RON, AUNTIE MAY

18

Ron is bent over his truck, fixing the engine. He hears
footsteps crunching on the ground behind him - and freezes.
He knows without turning - it's Auntie May.

AUNTIE MAY

You seen to them whitefullas then?

Ron straightens up and faces her.

RON

Yep. One of 'em's in hospital.
Won't be driving for a while.

She studies him patiently. She can see the pressure he's under.

AUNTIE MAY
And you're taking your time with
the other one, is that it?

RON
(hesitates)
That one's trickier.

She nods. She knows he hasn't really got a choice.

AUNTIE MAY
I trust you, bub. I know you've got
a plan.

RON
Thanks, Aunty.

She turns and walks away. Ron watches her, heart sinking.

19 OMITTED 19

19A EXT. ANNIE AND TERRY'S HUT - DAY 19A
KATE, PATTIE

Kate walks past, carrying her washing basket.

Pattie waits in the doorway, watching Kate. She picks up her own washing basket and follows her to the clothes line.

20 OMITTED 20

20A EXT. GALGOWNIE HOSTEL - CLOTHES LINE - DAY 20A
KATE, PATTIE, TEENAGE GIRL

Kate pegs up her washing. She looks up to see Pattie, on the other side of the line.

KATE
Hello Pattie, how are you?

PATTIE
Quite well, thanks.

She starts to peg up items, whilst keeping an eye on Kate. Kate smiles at her. Wondering what's up.

KATE
So, um, I hear you've been going
great guns at school.

PATTIE
(not this again)
Mum just has to tell everyone.

KATE
She's proud of you.

PATTIE
Yep.
(steels herself)
Kate... you're a nurse...

KATE
Last time I checked.

PATTIE
Well, I've... got this friend. At
school. Who's in trouble.

KATE
What kind of trouble?

PATTIE
Her, um, monthlies have stopped.
(Kate turns and stares,
Pattie holds her ground)
So she wants to know where she can
go. To get them... started again.

KATE
(after a moment)
Goodness. That's a big thing to
ask, Pattie. For your "friend".

She knows there is no friend. It's Pattie.

PATTIE
She's my best friend. And she
really needs help.

KATE
If... she's asking what I think
she's asking, I have to tell you...
it's illegal. People can end up in
prison.

PATTIE
(staying calm, hiding all
her desperation)
So what can she do?

KATE
She needs... to talk to her mother.

PATTIE
Oh, I don't think she can.

Kate looks at her, worried.

KATE

I'm really sorry, Pattie, this isn't something I can ask about at the hospital - I wish I could but... I think I'd lose my job.

(hesitates)

If I were... your friend... I really would... go to my mum. I'm sure she'd know what to do.

Silence. Pattie puts on a smile.

PATTIE

Yeah, I'll tell her that then. Thanks, Kate.

KATE

Pattie, wait...

But Pattie's already walking away. Leaving Kate, deeply troubled.

Behind her, further down the clothes line, a sheet billows up to reveal a TEENAGE GIRL. With a wary look at Kate, the girl turns and hurries away.

21

EXT. TERRY'S WORKSITE - DAY

21

TERRY, WORKMAN 1, WORKMAN 2, RON

Terry carries a load of bricks across the site. He keeps his head down, burying his anxieties in hard work. But... things seem different. Dean's away. The other workers are friendlier. Workman 1 stops him to move a crate out of his way.

TERRY

(surprised)

Thanks, mate.

WORKMAN 1

Anytime, Robbo.

Terry nods warily. And now Workman 2 gives him a thumbs-up. Terry starts to relax. Maybe it will get better then...

Ron walks onto the site, looking for Terry. He spots him and comes straight over.

TERRY

Ron, how are you?

RON

Fine, fine. I got a favour to ask.

TERRY

Ask away.

RON

I got some work to earn a bit of extra cash. But I could do with a mate to help me out. Just some loading and driving.

TERRY

Yeah, happy to. When?

RON

Tomorrow.

TERRY

(genuinely regretful)

Ah, sorry, I'm out with the missus tomorrow. Her boss is having some bloody party. Sorry.

Ron hesitates. He has to go through with this. He wants to.

RON

It's only for a couple of hours.

TERRY

Would if I could.

Ron nods. He turns to walk away. Almost relieved he's off the hook... But Terry looks after him guiltily.

TERRY (CONT'D)

Ron, wait. I'll do it.

Ron pauses. He turns back to him slowly. Ah shit.

TERRY (CONT'D)

If we do it first thing, I can fit it in.

RON

Right. Thanks, mate.

He heads off, his dread growing. But Terry's reassured. They're friends again. He glances round the site. Maybe things are looking up.

22

EXT. ANNIE AND TERRY'S HUT - EVENING

22

KATE, ANNIE

Annie's sitting outside the hut, darning some clothes.

Kate makes her way past her towards her own hut. Then she pauses, anxious. She turns back and goes to join Annie.

KATE

Is that Peter's jumper?

ANNIE

Oh god, what does he do with it?
(holds it up to show the
holes)
It's like he's collided with one of
those hedgehoggy things they have
over here.

KATE

Hedgehoggy?? You mean, a spiny
anteater?

ANNIE

(relishing the words)
Spiny anteater... Isn't that
marvellous?

They laugh. Kate screws up her courage.

KATE

And, um, how's... Pattie? She okay?

ANNIE

She *is* okay. She worries a lot -
like me, of course. But I really do
think she's found her feet.

Kate is about to ask more - but Annie carries on.

ANNIE (CONT'D)

And she's so thrilled about going
away. Not that you'd know it. Cool
as a cucumber, my daughter.

She seems so contented. Kate just can't bring herself to
interfere.

KATE

Well. I'm sure she'd come to you...
if she ever needed anything. You're
a wonderful mother.

Annie looks at her carefully, misreading Kate's discomfort.

ANNIE

Don't give up hope, Kate. You will
find him.

And Kate is instantly thrown back into her own troubles.

KATE

It's just... I feel so stupid... I
came all the way over here,
thousands of miles, with no clues,
no real proof, I had no idea how
crazy it would be. Trying to find
him. It's a needle in a haystack.

ANNIE

Honestly, Kate, what you're going through, I don't know if I'd survive.

KATE

(sighs, shaking her head)
Maybe I just have to face it. I might not find him.

ANNIE

Oh, Kate...

KATE

No, no. If I face it, if I don't give myself false hopes then...
(she can't finish her sentence)
It is thousands of miles. And it is crazy. But I can't leave here, not now. At least if I know I'm in the same country, the same side of the world, then maybe that's... as close as I'll ever get to him. And... I just have to be happy with that.

Moved, Annie puts her hand on Kate's, holds it for a moment.

ANNIE

You can be happy with more. Michael can't be your only reason... you deserve a life out here, everything this place has to offer - why shouldn't you have that too?

KATE

I... I suppose so. I don't know.

ANNIE

Me and Terry, we had nothing when we came here. And now...
(Australian accent)
"The Aussie magic is working, mate."

KATE

(smiles)
Remember when we first got here? There was me thinking I could tell you what was what - oh, she needs to stop fretting about her husband... And now look at you. You're an example to us all.

ANNIE

(trying to be modest)
Oh! No... Well. Maybe.

They share another laugh.

ANGLE ON: In the distance but within site of her family's hut, Pattie is watching her mum talk to Kate. She's ashen, close to tears. What are they talking about?! Did Kate guess? What the hell does she do now?

Someone comes up beside her. It's the Teenage Girl from the Clothes Line. She's a little nervous.

TEENAGE GIRL
I heard you by the clothes line.
Talking to that lady.

PATTIE
(appalled)
That's none of your business.

TEENAGE GIRL
Yeah. But I know where your friend
can get help.

Pattie goes still.

23 EXT. GALGOWNIE HOSTEL - DAWN
NO CAST

23

The rows of huts gleam as the sun comes up. Windows start to open. Someone wakes and turns on their radio. Looks like it's going to be another sweltering day.

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

24

Terry's lying awake in bed, listening to the sounds of the camp stirring outside. Annie's still asleep beside him. He sits up quietly, so as not to wake her.

Terry shuts his eyes. And waits. No intrusive thoughts come to him. He opens his eyes. And breathes. He's clean.

He looks down at Annie beside him... His expression softens. He loves her so much. He leans down, and kisses her gently. She wakes, smiling up into his eyes. In that moment, they're in love again.

TERRY
Know what I think? I think it's
gonna be a good day today.

ANNIE
(sits up sleepily)
Is it? I hope so.

TERRY

I know I've taken my time to get used to this place. But I really think I've got the hang of it now.

ANNIE

(strokes his cheek)

I'm glad.

TERRY

So - Marlene's party today then, eh?

ANNIE

You sure you want to come? You didn't really enjoy the last knees-up.

TERRY

Wouldn't miss it for the world.

ANNIE

Good. We can go together.

TERRY

Uh... maybe I should meet you there. I don't know how long this job with Ron is gonna take.

ANNIE

But you can't come in your work clothes -

TERRY

Eh now, stop worrying. I'll do the job, come back here, get into my glad rags, and then I'll meet up with you. I'll have plenty of time.

ANNIE

(smiles, hopeful)

Good. It'll be nice.

They kiss - and one thing leads to another... only this time, Terry is determined not to bottle it... They're just getting down to it when - they hear raised voices, noises approaching the door - they stop what they're doing, just in time - as the door bursts open to reveal Peter, indignant.

PETER

Mum, she's hidden my magpie skull!

PATTIE (O.S.)

I have not!

25 EXT. GALGOWNIE HOSTEL - DAY 25
RON, TERRY

We see Ron pull up in his truck. Terry, in his work clothes, gets in. Terry relaxes, back against the seat.

TERRY
Beautiful weather.

Ron grunts, doesn't look at him. He's too tense to speak. Terry glances at him. The atmosphere between them tightens. The truck drives off.

26 OMITTED 26

27 INT. ANNIE AND TERRY'S HUT - DAY, MEANWHILE 27
ANNIE, PETER, PATTIE

Annie's at the mirror. She's in her best dress, putting on a necklace. Nervous, but excited, spending ages getting ready.

ANNIE
Is this necklace alright? Or do you think I need a brooch - No. A brooch is too much.

Peter's curled up in corner with his bower-bird trinkets. Pattie's still bundled in her coat. She's impatient, keeps picking things up, putting them down again.

PATTIE
You look nice, Mum, you always do.

ANNIE
But Marlene and her friends are so swanky. Uh, these shoes are old...
(smiles at Pattie in the mirror)
Still. I bet none of them's got a daughter as brilliant as mine.

Pattie turns away, her tension rising. But Annie chatters on oblivious as, in passing, she brushes fluff off Terry's suit, waiting for him on a hanger.

ANNIE (CONT'D)
Now, me and your dad'll be stopping out late. Peter, don't wander off. Pattie, keep an eye on him.

PATTIE
Yeah. 'Cause I haven't got anything better to do, have I?
(MORE)

PATTIE (CONT'D)

Apart from my bloody homework while
you're out having a good time.

ANNIE

(stares at her)

I beg your pardon, young lady!

Pattie is sullen. But, unexpectedly, she rushes to Annie and gives her a hug. Annie's startled by Pattie's odd behaviour... but she ignores it, and holds her close.

28

EXT. OPEN LANDSCAPE - DAY, LATER

28

RON, TERRY

Ron's truck pulls up. Ron gets out. Terry follows. He looks round at this lonely place: flat, covered with vegetation, huge skies. He feels a shiver of foreboding.

TERRY

Is this... where the job is?

RON

Yeah. Just down this track.

There's a path ahead through undergrowth. Ron gestures for Terry to walk ahead of him. Terry's uncertain but... there's no reason not to trust Ron. So he walks. And Ron walks behind him. Maybe a bit too close for comfort.

29

EXT. OPEN LANDSCAPE - DAY

29

RON, TERRY

Terry and Ron walk on through the undergrowth. Terry gazes round, his anxiety growing.

TERRY

This is the middle of nowhere.

RON

Not far to go.

Terry glances round - and jumps a little. Ron is almost treading on his heels.

TERRY

I just can't be late for Annie,
that's all -

RON

Careful there.

And now he grabs Terry - who cries out in alarm - until he sees - at his feet - the path has brought them right to the edge of a high cliff - the drop below is dizzying, all the way down to rocks and a rough sea.

TERRY

Can we move back from here?

Ron is holding him there, right on the edge.

RON

Back in the old days, whitefullas
would bring blackfullas to places
like this. And push them off the
edge.

Terry tries to step back but Ron won't let him.

TERRY

Ron, what are you doing - ?

Ron looks him in the eye, not masking his anger.

RON

You were in that car with Dean.

Terry stares at him. He's not going to deny this...

TERRY

Yeah. I was. And I went to the
police, I tried to report it.

RON

You left a child to die out there.

Still holding Terry tight, Ron gives him a push, as if he
might actually push him over the edge -

TERRY

I swear, Ron, I didn't want to!
Dean was driving, he forced me to
go along with him... I know how
that sounds... but it's the truth.
And it's been killing me -

RON

You pretended to be my friend. You
even brought us medicine.

TERRY

I didn't know what else to do! And
when you told me the boy died -
Jesus. You don't know what that's
been doing to me... I can't
sleep... I can't think... I.. I've
been... remembering things.

RON

What things?

TERRY

Things I saw in the war...

RON

Yeah, we all saw things.

TERRY

You don't know...

(trying not to break
down)

I'm sorry about the boy. I've
messed everything up... He
shouldn't have died. I should have
died.

The boy in the bush? Or the boy from the war? Terry is in
tears.

TERRY (CONT'D)

I'm so... sorry...

Ron looks at him. Angry that he actually feels sympathy for
Terry, despite what he did.

RON

The boy isn't dead.

TERRY

Wh-what?

RON

He's alive. He was hurt. But he
survived.

TERRY

Then why did you say - ?

RON

I had to. Or they'd have taken him.

TERRY

What - who would have taken him?

RON

The government. They take our
children. If they hear a kid is ill
or hurt, they say we're not good
parents. And they take them away
and we never see them again.

TERRY

I... that's horrible.

RON

I was protecting our kids. That's
why I lied.

TERRY

I'm sorry, Ron, I'm really sorry.

Ron says nothing, not ready to accept this. Terry gazes at him, dismayed, realising something else.

TERRY (CONT'D)

Was it you who beat up Dean?

Ron doesn't reply. But Terry stares down at the cliff edge, facing his fate.

TERRY (CONT'D)

Push me if you're going to. Get on with it.

And then he gets a shock - as Ron lets out a frustrated roar and kicks at the cliff edge - rocks go clattering down the sheer cliff face - as Ron jerks Terry back, away from the edge, and shoves him hard to the ground.

RON

That'd be too easy. You've got to live with what you've done.

Terry covers his face with his hands.

RON (CONT'D)

From now on, stay away from me.

Terry nods. Ron turns and walks back the way they came. He's done what he set out to do, got some payback for his people. But it doesn't make him feel better.

CUT TO:

Terry slowly gets to his feet. He's a wreck... but he manages to pull himself together. He gets up and makes his way back through the undergrowth to the road.

29A EXT. SUBURBAN AVENUE / MARLENE'S HOUSE - AFTERNOON 29A
ANNIE

Annie strolls along a LEAFY SUBURBAN AVENUE, looking for MARLENE'S HOUSE. She sees it - and stops, stunned by the big white-and-glass walled villa, a building that oozes cool sophistication.

A little intimidated, she strolls back down the avenue to wait for Terry. She checks her watch - where is he?

30 EXT. ROADSIDE - AFTERNOON, MEANWHILE 30
TERRY

Terry's still walking. The road stretches ahead and doesn't seem to end. It's sweltering hot. He wipes his sweaty face. Stops to look round. Where the hell is he?

CUT TO:

Terry walks on faster, holding out his thumb for a lift. It's a quiet road, hardly any vehicles. A solitary CAR drives straight past him.

He checks his watch - shit, he's so late. Panicking, he sets off running.

31 EXT. / INT. ANNIE AND TERRY'S HUT - AFTERNOON, MEANWHILE 31
PETER, PATTIE, TERRY

Peter's outside, fashioning little figures out of sticks.

Inside the hut, through the open door, Pattie paces tensely, in her buttoned-up coat. She checks the clock. It's time.

She goes into Annie's bedroom and rummages under the bed. She removes the money from the cocoa tin and puts it in her bag. Then she walks out of the hut.

PATTIE
Right. I'm off.

PETER
Mum said you have to keep an eye on me.

PATTIE
(walking off)
Don't tell her then.

Peter doesn't care. He's about to return to his stick figures when he looks up to see - Terry hurrying back.

TERRY
I'm just popping in to change...

He rushes into the hut. Through the open door, we see him grab his suit off a hanger.

32 EXT. SUBURBAN AVENUE / MARLENE'S HOUSE - AFTERNOON 32
TERRY, ANNIE

In his suit, but still sweaty and in a state, Terry hurries around a corner - and stops. He sees Annie ahead of him. She hasn't seen him yet. He tries to tidy his hair. Pastes on a smile. And then sets off towards her. As if he hasn't a care in the world.

ANGLE ON: Annie, fretting impatiently. She looks up -
There's Terry strolling "casually" up. She rushes to meet him.

ANNIE
Where have you been?!

TERRY
Wa-hey, Rita Hayworth, what you
done with my wife?

His forehead is red and sunburnt, he's damp with sweat, his tie is askew. Annie gazes at him, half-dismayed, half-relieved.

ANNIE
I thought you'd never get here...

TERRY
Turned out to be a bigger job than
I thought. Ready for some posh
prancing with your fancy friends?

ANNIE
Stop it. Oh your face, it's a
tomato...
(wipes it with her hankie,
straightens his tie)
There we go. Clark Gable. Almost.

TERRY
(cuddles her sweatily)
Come here.

ANNIE
Terry, my dress!

But she can't help laughing. He laughs too. He's doing a very good job of hiding everything...

TERRY
Right then. Off we trot.

He offers his arm to her. Annie shakes her head.

ANNIE
You're a caution.

She takes his arm. The two of them head towards MARLENE'S HOUSE.

ANNIE (CONT'D)
Big, isn't it? I had no idea she
lived in a place like this.

Terry smiles and squeezes her hand on his arm. Her nervousness makes him feel stronger.

TERRY

Ahh, they got nothing on us Poms.

He and Annie walk into the house together, arm in arm. And with only the merest flicker in Terry's eyes... that he's really not okay as he seems.

33

INT. / EXT. MARLENE'S HOUSE / PATIO - LATE AFTERNOON

33

TERRY, ANNIE, GUESTS, MARLENE, LANA, GRETA, CAROLE

Gracious, spacious, light-filled interiors. Guests overflow from every room on the ground floor: everyone looks modern, affluent, fashionable but they're a liberal, bohemian, welcoming crowd. Annie and Terry walk through, staying close together like Babes in the wood...

As they step through the French windows onto the PATIO...

ANNIE

Oh my sainted aunt...

Before them is a swimming pool. Guests are in bathing suits, in the water, or sipping cocktails on loungers.

MARLENE

Here she is! Annie...

They turn to see Marlene, sweeping towards them. She's transformed into a movie goddess in a kaftan, turban and cigarette holder.

ANNIE

Marlene, sorry we're late... Oh you look fantastic.

MARLENE

You too, darling -
(sees Terry - ouch...)
And Terry... you've caught the sun.
(nudges Annie saucily)
He's still a bit of alright though.
(winks at Terry)
I swear, she skips in every morning
like the cat that got the cream.

Terry's a little gobsmacked by this idea of him as some kind of stud... Annie shoots him an apologetic look: don't mind Marlene - but now the other women from work, all colourful frocks and glossy hair-dos, descend on her with fond cries: *Annie, you look lovely... Come on, we're on the Mai Tais...* Annie is swept away. Marlene swishes after them, beaming.

Terry's left alone, self-conscious. But he's determined to make the most of this bash. He wanders back inside to the...

PARTY ROOM. On a long table, there's an enormous spread, more food than he's seen in a long time. Piles of tropical fruit. Coronation chicken pasta. Barbecued meats. Peach pie.

Terry's impressed! He piles his plate with devilled eggs, jam roly poly - and gets stuck in. He hasn't eaten like this in years, if ever.

Three attractive women surround him. LANA, GRETA, CAROLE, sleek and smiling.

LANA
So you must be Marlene's new
English friend.

TERRY
Well, it's my wife who's her
friend.

GRETA
Good. Then we get you all to
ourselves.

Terry snorts, bemused. Women don't usually smarm over him.

TERRY
If you say so.
(shakes hands)
I'm Terry. And you ladies are...

GRETA
Greta. Lana. Carole.

TERRY
Nice to meet you, Greta, Lana,
Carole.

CAROLE
Now I bet you've had never one of
these before.

She holds out a bowl of lychees.

TERRY
You bet right. What are they?

CAROLE
Lychees. You'll love them.

GRETA
Try one, they're delicious.

LANA
You'd never get these back in
England.

CAROLE

Oh now, we mustn't force him, we're making him nervous.

LANA

Are we? You're not nervous of us, are you, Terry?

GRETA

Course he's not, look at him.

They are bloody sirens, confusing him... But Terry also notes their secret smiles between each other. Senses they're having fun at his expense - and he's not having that.

TERRY

Give us it here then.

He grabs a lychee, shoves it in his mouth, crunches down on the spiky shell, the bitter stone inside - ugh, ffff - ! He spits it back out. The sirens are open-mouthed, not sure whether to be shocked or amused. Terry laughs, to cover his humiliation.

TERRY (CONT'D)

Well then, ladies, in a fight between me and the - lychee, did you call it - who'd d'ya say won? I think I pretty much hammered the little bugger.

They laugh awkwardly. Terry grins, enjoying their discomfort.

GRETA

I know what you're missing.

She hands him an ice-cold beer.

TERRY

Don't mind if I do.

He takes a big slurp. Perfect.

34

EXT. STREET CORNER - AFTERNOON, MEANWHILE

34

PATTIE, TED

A sleepy, empty suburban street in the scorching afternoon heat. Pattie is here alone, waiting. She glances round. Nothing stirs under the pitiless sun. The place seems dead. She waits. And waits. Her fear grows.

A car pulls up alongside her. The Driver (TED) has his hat pulled down to hide his face.

TED

You sure you're alone?

She nods, intimidated.

He jerks his head to indicate she can get in. Pattie scrambles inside, her hands shaking.

TED (CONT'D)

Lie down on the back seat and
pull the blanket over you. Don't
move until I tell you.

CUT TO:

As the car drives away, we stay on Pattie under the blanket. She's petrified. She has no idea where she's being taken... as the car swings round a corner with a sudden sickening jerk... jolts over a rough surface... Pattie shuts her eyes in terror. There is sudden darkness - are they going through a tunnel?? She chokes back a sob.

35

EXT. MARLENE'S HOUSE, GARDEN - AFTERNOON

35

ANNIE, MARLENE, GUS, NICK, TERRY, LANA, GRETA, CAROLE, MARLENE'S FRIENDS, HUSBANDS, KIDS

Annie is beaming, cocktail in hand. Marlene's showing her off to everyone, plying her with food.

MARLENE

Get your chops round that. "Pink
blancmange lattice slice". My
speciality. You'll think you've
died and gone to heaven.

GUS

(approaching)

Isn't she already in heaven? The
divine Annie.

He kisses Annie's hand. She tries not to giggle. Marlene rolls her eyes. They both observe as Gus goes off to work the room, introducing himself to anyone who's interested.

GUS (CONT'D)

Gus McKenzie, good to meet you.
Now. You don't know me. But you
just remember where you heard my
name first. *Gus. McKenzie.* I'm
going to be rather famous.

MARLENE

What do I see in him?

Annie smiles. She can tell Marlene really likes him. She wanders away, with her plate of blancmange pie. She is so, so happy as she nibbles the pie and sips her cocktail - and then... she can't help gawping...

As a man climbs out of the pool and stands there in his trunks, water pouring off him, bathed in sunlight, like a proverbial Greek god. Annie blushes. He *is* Greek. It's Nick.

NICK

Hey, Annie.

His handsome easy smile. She blushes even more.

ANNIE

Hello, Nick.

Still smiling, he takes a towel and dries himself off. Annie looks away. Oh no. She'd forgotten how attractive he is...

CUT TO:

Another part of the garden. Terry's wandering around, beer in hand. He gazes around, at everyone having a great time. Despite his brave front, his anxiety is returning. He drains his beer, feeling more lost than ever.

Annie, standing with Nick amongst a lively group of Marlene's friends. He's put on a Hawaiian shirt over his bare torso; now that he's decent, she's got over her embarrassment. We come to them, mid-conversation...

ANNIE (CONT'D)

... Oh I thought you were born in Australia?

NICK

Nope, I was born in Arcadia. In the Peloponnese. Why, what's funny?

ANNIE

Arcadia - it's so exotic! World away from Stockport. Well, I'd never have guessed. You seem thoroughly Australian.

NICK

(amused)

Thanks, I'll take that as a compliment.

(then, confiding in her)

You know, I grew up here, went to school in Melbourne, I was in the Navy, served in Japan, don't have a trace of a Greek accent... And, wouldn't you know it, I still get called "wog" by the Aussies.

ANNIE

(appalled)

Wog?

NICK
Wogs. Poms. Ities. We're all the
same to them.

ANNIE
(whispers, being naughty)
Krauts?

She wants to impress this sophisticated TV guy, pushing her
boundaries, being bad, for a change...

NICK
(laughs, now it's a game,
and he's showing off too)
Frogs.

ANNIE
Yanks.
(Pause)
Abos. What do you think?

He hesitates.

NICK
Look, that's just how it is. You
come to a new country... and it's
not easy to fit in, and you think -
I've done the wrong thing, I better
run home. And then... when you
least expect it, somehow the sun
comes up... and you have hope
again. You make your own world. You
can leave the past behind.

And Annie's inspired again. That's why she's here.

ANNIE
I'd like to do that.

NICK
You already have done. I look at
you and I see a woman who really
knows what she wants.

He smiles at her. She looks away, self-conscious.

ANNIE
Well. Maybe.

36

EXT. MISSION - DAY, MEANWHILE
RON, AUNTIE MAY, RUTH, INALA

36

Ron's truck pulls up. Ron sits at the wheel, steeling
himself. Then he gets out, and walks over to Auntie May,
seated under a tree with her dog.

RON
It's done, Auntie.

She nods briefly. Then she gestures across to Inala and Ruth, standing by their house at a respectful distance.

AUNTIE MAY
Go to them, bub, they've been waiting for you.

Ron goes to Ruth and Inala (his reward).

37

EXT. SUBURBAN STREETS - AFTERNOON, MEANWHILE

37

PATTIE, TED

CRUNCH. The car has stopped. Pattie peels back the blanket.

TED
Out you get. You'll have to walk the rest of the way. It's not far.

He gets out and opens the back door for her. As Pattie is clumsily clambering out... she gasps and clutches her belly which has suddenly, frighteningly, tightened.

PATTIE
Oh... what's going on, am I having it now...?

Ted reaches in and helps her to her feet.

TED
It's a Braxton Hicks, I reckon.
(looks her up and down)
How far gone are you?

PATTIE
(evasive)
Dunno... not far.

Ted takes off his hat to look at her more closely. His face is weathered but kindly.

TED
Have you felt it kick?

She says nothing. But, from the dismay on her face, he can just tell.

TED (CONT'D)
You have, haven't you?

PATTIE
I, I don't feel anything -

TED

Nah. I've driven hundreds of women.
You're too far gone for this to be
safe.

PATTIE

No, it will be safe, I promise...

TED

You could die. And I've seen that
too. Too many times.

PATTIE

But I *can't* have *this* baby, I don't
want to, please...

He looks at her, unexpectedly sympathetic.

TED

Hey, hey, love.

He gives her his handkerchief. She wipes her eyes.

TED (CONT'D)

Come on, let's have a sit down.

Ted leads her to a wall, and they sit there together.

PATTIE

I don't know what to do.

TED

Me neither. I've got a sister who
keeps having babies...five boys,
all under the age of seven. Her
home's a mad house, she can't look
after them, her husband takes all
her money. I've never seen anyone
so miserable.

PATTIE

(bewildered)

Why are you telling me all this?

TED

I dunno... Maybe I'm just dog-tired
of the way things are. This...
should all be legal and safe, it
should be done in a hospital with
proper doctors. And then girls like
you wouldn't have to risk their
lives.

PATTIE

My parents are gonna kill me.

TED

(sighs)

If you'd come to this earlier, you
probably would have been fine. But
it's too late now. I'm sorry. But I
don't think there's any other way
out of this.

PATTIE

(sobs quietly)

Then I might as well be dead.

He looks at her sadly, feeling as powerless as she is.

TED

Come on, love, I'll take you back.

38

EXT. MARLENE'S HOUSE, GARDEN - AFTERNOON, MEANWHILE
TERRY, YOUNG GERMAN SOLDIER, HARRY, AUSSIE FELLAS, GUS, ANNIE, NICK

38

Terry drains his glass. And now the clamour of laughter and music around gets suddenly LOUDER.

And LOUDER. Merging with the BOMBS EXPLODING. Flash-cut to:
The Young German Soldier. Slowly raising his hands. Terry shouting: Don't Move!

BACK TO:

Terry, clutching his drink, resisting the attack. He's not going to let himself be beaten by this. He turns away, finds a glass of wine, drains it, pours himself another. He's not entirely sure what he intends to do... as he blunders away to the BBQ...

The grill is laden with sausages and chops. For something to do, Terry takes a fork and starts prodding the meat. At which point, a burly Aussie fella, HARRY, strides up and elbows him aside.

HARRY
(joking, almost)
Hands off the barbie, mate.

Other men laugh and shake their heads.

GUS
Walking on thin ice there, my
friend. Messing with a bloke's
barbecue...

*
*
*

He's teasing Harry as much as Terry. Terry smiles tightly. He can't take much more of this left-out feeling. Or of being pushed around. *

TERRY
Yeah but you're burning it.

He swigs more wine. Harry gives him a death look.

HARRY
I'm not burning it.

Terry swigs again. He prongs a sausage and holds it up.

TERRY
Still, it's a brave man who likes a
shrivelled sausage. Eh?

HARRY
Get your mitts. Off. My. Meat.

He brandishes his large BBQ fork in Terry's face. Terry laughs rudely.

TERRY

And fork you too, pal.

He takes a step back to avoid said fork - his foot slips on the edge of the pool - Gus grabs him back by his shirt -

GUS

Woah there, tiger -

He tries to haul Terry back - too late - Terry topples backwards into the pool - SPLASH!!

ANNIE

No...

She's staring, mortified as Terry flounders in the pool. Nick's beside her, watching in amusement.

NICK

Is that your husband?

Which makes her want to die. Annie runs to the pool.

Terry's trying to clamber out but can't quite make it. Annie kneels at the poolside, grabs him angrily. Drags him out.

ANNIE

(under her breath)

You stupid, stupid bastard...

39

EXT. GARDEN - EARLY EVENING, SOME TIME LATER
MARLENE, TERRY, ANNIE, NICK

39

Marlene, trying not to laugh, hands a towel to Terry. She winks at him, then walks away. Terry drunkenly tries to dry himself. He looks round to see Annie, furious, watching him.

TERRY

Livened things up, didn't it?

He reaches for another drink. Annie grabs his arm.

ANNIE

I think you've had enough.

TERRY

Yeah, you're right. I have.

And he walks out. Leaving Annie, gobsmacked. Now what does she do? Eventually, she follows her husband...

From a distance, Nick watches them leave. Even more intrigued by Annie than ever.

40

EXT. SUBURBAN STREET - EVENING
TERRY, ANNIE, MARLENE

40

Terry is striding away. Annie hurries to catch up.

ANNIE
Terry... Terry!

TERRY
What! *What??*
(stops and stares at her)
Just leave me alone, will you?

ANNIE
No! I won't leave you alone - what
the blazes do you think you're
doing - in front of my friends, my
boss -

TERRY
Ah god, that's all you're bothered
about. Your friends. What people
think -

ANNIE
(stung)
That's not true -

He walks away again.

ANNIE (CONT'D)
Terry -

She runs after him and pulls him round. And then she stops.
Seeing his devastated, drunken face. She realises, with a
shock... she can't keep pretending...

ANNIE (CONT'D)
What is going on? This isn't just
about your job, is it?
(he can't look at her)
Terry. Has something happened?

He stares at her. But, eventually -

TERRY
I nearly got pushed off a cliff
today.

ANNIE
What?? What are you talking about?

TERRY
Ron. The black fella from work.
Nearly pushed me off a cliff.

ANNIE
But... that's mad - why?

TERRY

Because... it was Dean... he made me do it.

ANNIE

Wh - ? I thought it was Ron... what's Dean got to do with it?

TERRY

We ran over a kid.

ANNIE

(baffled)

What do you mean?

TERRY

Dean was driving. And I was with him. And it was dark and we ran over... an Aboriginal kid. A boy that Ron knows. And then... Dean made me get in the car and we drove away and left the kid.

He's silent, reliving the horror of everything he's been through: the crash, Dean, Ron. The cops. His memories...

ANNIE

Oh Jesus...

She's lost for words. The shock sinking in.

TERRY

He's not dead. The kid's not dead. Ron knows him. He's not dead.

She stares at him, her anger building.

ANNIE

Oh well that's alright then - if he's not dead. Were you drinking?

TERRY

Yeah. But - 'cos of Dean. It wasn't my fault.

ANNIE

No, of course not. Poor Terry, it's never your fault...

TERRY

What - ?

ANNIE

It's not your fault - but, *somehow*, all these terrible things keep happening to *you*...

He's startled. There's a new tone in her voice he's never heard before. Bitter. Scathing...

TERRY

Don't - talk to me like that...

ANNIE

But, d'you know what, Terry? Things don't happen to *me*. I don't run over a kid. I don't get blind drunk and fall in a pool. I don't get nearly *shoved off a cliff!*

TERRY

No, you just swan about like Lady Muck, ooh lucky Annie, "Australia's so wonderful, I'm doing it all for our family"... All you've ever cared about is yourself.

Her turn to be shocked - and incensed. He's never talked to her like this either.

ANNIE

I could have walked out on you years ago!

TERRY

Well, maybe you should have! Might have spared me your nagging.

ANNIE

You don't know you're bloody born - you just lie and lie to me the whole time and -
(stops, it occurs to her)
So when did this happen?

TERRY

When did what - ?

ANNIE

When you *almost killed a child*.

TERRY

A... few weeks ago.

Only just realising how bad that sounds.

ANNIE

A few weeks ago. You committed a crime *a few weeks ago*. And I'm hearing about this *now*.

TERRY

Yeah, well, it was never the right time to mention it -

ANNIE

So what else aren't you telling me?

He shoots her a look. Frightened now.

ANNIE (CONT'D)

No, go on. Got any other confessions up your sleeve?

TERRY

Look, this is stupid -

He reaches for her - she backs away - and he realises, too late, she is not going to forgive him this time.

ANNIE

I'm stupid, putting up with you - you're a drunk and a liar - *You ran over a child* - I am never, ever going to trust you again -

TERRY

Annie, stop it -

ANNIE

I don't want to be near you, Terry, get out of my sight. GET OUT.

He stares at her. Then he just nods, defeated. He turns and walks away.

Annie gazes after him. She's in shock. Something has changed. For the first time... she does not want to go after him and make it all okay.

MARLENE (O.S.)

Annie? Everything alright?

Annie turns to see Marlene, in her front door, looking out at her curiously.

MARLENE (CONT'D)

Don't just stand out there, darling. Come on back in.

Annie hesitates. This is not the act of a good wife. But she goes, anyway.

41

EXT. MARLENE'S HOUSE, GARDEN - EVENING

41

PARTY GUESTS, GRETA, ANNIE, NICK

The party's mellowed by now. The sun is going down. The music is sultry jazz. The remaining guests are lolling by the pool, getting drunker.

Annie wanders back, ashen. She goes to the drinks table, pours herself a shot. Swallows it.

It's horrible, brings tears to her eyes. She blinks away her tears. Has another drink. But, instead of calming down, her anger deepens.

NICK
(approaching)
Everything alright?

ANNIE
Fine.

NICK
Where's your hus-

ANNIE
I'm not talking about that.

NICK
Right, fair enough.

He sits beside her, sips his own drink. Annie pours herself a third shot and knocks it back. She jumps to her feet.

ANNIE
Let's have a tour of the house.
Come on.

To Nick's surprise, she pulls him up to his feet and leads him to the house.

42 INT. MARLENE'S HOUSE - EVENING, LATER
NICK, ANNIE

42

SITTING ROOM. Nick is showing Annie round the large, luxuriously furnished room. She's quite drunk - and she's being reckless. He's not sure what's going on here, but he fancies her. So he's seeing where this might lead...

The walls are hung with the various curios and souvenirs from all over the world: tribal masks, musical instruments, ritual objects.

NICK
(enjoying showing off)
Marlene's husband made a lot of money in plastics. He did a lot of travelling before he died, and brought all this stuff back. It's junk, but kinda fun. That's Japanese. I think that's from Polynesia.

Annie's a little overwhelmed by all this cosmopolitanism.

ANNIE
I don't even know where that is.

She touches a musical instrument - it makes a loud twang that startles them both.

NICK
(laughing)
Careful.

ANNIE
Let's see what's upstairs.

She takes his arm and leads him up.

42A EXT. GALGOWNIE HOSTEL / ANNIE AND TERRY'S HUT - NIGHT 42A
TERRY

Terry, still drunk, heads home through the hostel towards his hut.

42B INT. ANNIE AND TERRY'S HUT - NIGHT 42B
TERRY, PATTIE, PETER

Terry enters quietly. He's surprised to find Pattie waiting up. Peter's half-awake too.

TERRY
Why aren't you in bed?

He rubs his face, trying to clear his head. Pattie looks at him, dismayed. She's been waiting, screwing up her courage. But now -

PATTIE
Where's Mum?

43 INT. MARLENE'S HOUSE, UPPER FLOOR - EVENING 43
NICK, ANNIE

Upstairs, the landing is low-lit, seductive. Annie and Nick peer into the various bedrooms, into Marlene's chic boudoir.

44 INT. MARLENE'S HOUSE, GUEST BEDROOM - EVENING 44
NICK, ANNIE, GUS, MARLENE

Nick opens the door... but Annie's the one who walks into the room, filled with the last rays of sunset. Nick hesitates, then follows her.

Annie avoids looking at the double bed, and goes straight to the open window. A balmy breeze enters, cooling her face.

Outside, through the trees, she spots Marlene and Gus, canoodling over cocktails. They get up, casually shedding their clothes, before slipping naked into the pool...

Annie watches, conflicted. This is too shocking for her, this bohemian existence... But it's *arousing*. If only... She looks away - her eyes meet Nick's. He smiles, almost daring her. This is his world. He's not fazed by anything here. Is she?

Annie holds his gaze. All she needs to do is reach out for him... until she realises what she's getting herself into.

ANNIE

I'm drunk. I should get home.

Nick nods, amused. Maybe it's for the best then.

NICK

I'll call you a cab.

Annie can't look at him. Feeling more stupid than ever.

44A INT. KATE'S HUT - NIGHT, LATER 44A
KATE

Kate lies awake, with Michael's teddy by her side. Then she sits up, restless. She's got to stop feeling this way. She looks at the teddy... as if it might have the answer.

44B EXT. GALGOWNIE HOSTEL, GATES - NIGHT, MEANWHILE 44B
ANNIE

A cab pulls up at the gates. Annie gets out, despondent. As the cab drives away, she pulls herself together and sets off back to her hut.

45 OMITTED 45

46 OMITTED 46

46A INT. SHEILA AND BILL'S HUT - NIGHT 46A
SHEILA, ANNIE

Sheila stands at her window. She gazes out at the sleeping huts. She is trapped. There is no escape. Then she sees -

Annie, walking past.

46B OMITTED 46B

47 INT. ANNIE AND TERRY'S HUT - NIGHT 47
TERRY, PATTIE, PETER, ANNIE

Entering, Annie stops in her tracks at the sight of her family. She knows, at once, something's wrong.

ANNIE

What is it, what's happened now?

Pattie glances at Terry, steels herself for her mum.

PATTIE

I can't go to the study camp.

ANNIE

What, what you talking about?

TERRY

'Course you can go, we're paying
for you to go -

PATTIE

I can't go because I'm going to
have a baby.

Stunned silence. They all gaze at her. Pattie glares at them, hating everything.

ANNIE

No. No, you're not -

Pattie opens her coat and shows them. Her bump is really sticking out now, very visible.

PATTIE

Believe me now?

Annie can't speak. Pattie looks nervously at her dad for the first time. Terry's shattered, can barely take this in.

TERRY

Who was it... who did this to
you...

ANNIE

(finding her voice)

It was Ralph... wasn't it, the lad
you were courting? Oh god. I should
have seen this -

TERRY

(dazed)

I... I'll kill him...

PATTIE

It's not Ralph.

(quiet)

It's Sam. Sam Da Costa.

Another bombshell. Her parents stare at her.

ANNIE
The coloured lad...

TERRY
Does he know?

PATTIE
No. And he never will.

No one says the obvious. That Pattie's baby is going to be black. Annie stares at her daughter. She tries her best not to explode... tries and fails -

ANNIE
What the hell have you done!

TERRY
Don't yell at her like that -

ANNIE
Stay out of this, you -
(back to Pattie)
I have been working *so hard* to make things good for us... And now it's all going to be ruined -

PETER
Mum...

He's retreated into a corner and is staring at them all. Terry looks at him helplessly.

TERRY
It's alright, love...

Meanwhile, Pattie furiously confronts Annie.

PATTIE
I knew I shouldn't have told you -
Kate said you'd understand -

ANNIE
You told *Kate*?? Kate knows about this??!

She can't believe it, can't contain her rage, is so terrified, so drunk and emotional - she SLAPS Pattie hard across her face. She slams out of the hut and stands outside.

48 EXT. ANNIE AND TERRY'S HUT - NIGHT
ANNIE

48

Annie, struggling to not to break down.

CUT TO:

49 INT. SHEILA'S HUT - NIGHT 49
SHEILA, BILL

Sheila, lying bleakly awake, while Bill snores beside her.

CUT TO:

50 INT. KATE'S HUT - NIGHT 50
KATE

Kate, packing Michael's teddy in the bottom of a trunk. She closes the trunk. Pushes the trunk under her bed. And accepts her likely fate. She is not going to find him.

CUT TO:

51 OMITTED 51

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

Annie - facing cold, hard reality. But she's brave, she doesn't crumble. She pulls herself together, and goes back inside.

Terry's on the sofa, head in hands. Annie ignores him. She goes to Pattie and gently takes her hand.

ANNIE

Pattie, I'm sorry. You're not to worry. I'm going to take care of everything. I promise.

She goes to Peter and puts her arm round him.

ANNIE (CONT'D)

I didn't mean to frighten you, darling. Everything's going to be fine.

She takes him and Pattie with her into the bedroom.

ANNIE (CONT'D)

You two can sleep in my room tonight.

Terry looks up at her pleadingly.

TERRY

Annie -

ANNIE

(cuts him off)

No.

She shuts the door on him. Leaves him alone, in despair.

53

INT. CANTEEN - MORNING [A DAY OR SO LATER]

53

KATE, BILL, SHEILA, THE TWINS, STEVIE, IVAN, ARTY, VERONICA, KYLIE, ANNIE, TERRY, PETER, PATTIE

Kate gets her breakfast. Everyone's here.

Bill, Sheila and the twins.

Stevie and Ivan.

Arty and Veronica.

Kylie, bored, slapping flaccid ham and eggs onto plates.

Kate sees the Roberts family are all silent - especially Annie and Terry, not talking to each other. She's sorry for them... but when she tries to catch Annie's eye, Annie avoids her too. Kate's a little hurt - what did she do wrong? Then she sees the time - and heads off to work.

54

EXT. HOSPITAL ENTRANCE - DAY

54

KATE, PARENTS, CHILDREN, COLLEAGUES

Kate enters, passing groups of parents with children. She nods and smiles at COLLEAGUES as they pass. It's just another normal day at work for her.

55

INT. HOSPITAL, UPPER FLOOR - DAY, LATER

55

FAMILIES, CHILDREN, NURSES, KATE, MICHAEL, MICHAEL'S PARENTS, MULLIGAN

Two wards on the upper floor of the hospital have been turned into a mass vaccination centre. Families (some fathers but mostly mothers and children) queue up for the kids to get their polio jabs.

A line of booths. In each one is a NURSE, performing the vaccinations.

Kate is working hard. She jokes and laughs with the kids. Cuddles a little one who's terrified of the needle. Her needle goes in a kid's arm, comes out. In another arm. And another.

Sister Mulligan patrols, monitoring her nurses. She eyes Kate balefully, before moving on.

Kate mops her hot face. She goes to get a fresh batch of vaccines. As she walks past the line of booths... she pauses. Did she just see...? Kate turns and walks back. She peers into one particular booth.

A Mum and Dad coaxing their Young Son through his vaccination. The son is Michael.

Kate is frozen. He doesn't see her; neither do the Parents. She hasn't a clue what to do. All she can do is watch. He's brave as the needle goes in - although Kate flinches for him, smiles as he smiles... She is so focussed on him, she doesn't see the faces of the Mum and the Dad - we don't see them either.

Michael gets hugs from the Mum - a toy plane from the Dad - he gasps. He loves it!

And all Kate can do is stand there like a dummy and watch two strangers being wonderful parents to her stolen child.

Suddenly, they're leaving. The three of them walking past Kate. Michael's so busy playing with the plane... he doesn't even see her.

She's in a daze. Can't move, can't think. She watches them head towards the exit, Michael walking between those two thieving bastards... holding their hands. A real family.

They disappear through the double doors of the ward - and only then does Kate regain her strength. And RUNS.

56

INT. HOSPITAL, CORRIDOR - DAY
KATE, MICHAEL, MICHAEL'S PARENTS, SISTER MULLIGAN

56

As Michael and his parents head to the Exit...

Kate bursts out of the ward. She's about to run after them -

MULLIGAN (O.S.)
(behind her)
Thorne!!

Kate stops in her tracks, looks round. The rancid bitch is in the doorway behind her.

MULLIGAN (CONT'D)
Where do you think you're going?
You're still on duty.

KATE
Just getting some fresh air.

MULLIGAN
Unless you want to be suspended,
Nurse Thorne, I suggest you return
to your post this minute.

KATE

I can't.

She races along the corridor, away from Mulligan's outrage...

MULLIGAN

Thorne?! Thorne...!!

Kate bursts out of the Exit...

56A EXT. HOSPITAL, LANDING / STAIRS TO STREET - DAY 56A
KATE

... onto a landing... down a set of exterior stairs...

56B EXT. STREET - DAY, MEANWHILE 56B
MICHAEL, MICHAEL'S PARENTS

At the end of the street, Michael and his parents disappear around a corner...

56C EXT. STAIRS / STREET - DAY, MEANWHILE 56C
KATE

Kate hurries down the stairs into the street... she stops, looks round, can't see them anywhere.

She sets off running to the end of the street.

57 OMITTED 57

58 OMITTED 58

59 OMITTED 59

60 EXT. STREET CORNER / STREET - DAY 60
KATE, MICHAEL, MICHAEL'S PARENTS, BOB

Kate stops at the corner, breathing hard. She looks up the street, then down it. She can't see him. He's gone. She's lost him again. She starts shouting, frantic.

KATE

Michael! Michael! Michael!

Turning round and round. Searching in every direction.

CUT TO:

At the far end of the street, Michael is walking with his parents. Oblivious.

CUT TO:

Kate runs to the other side of the street.

KATE (CONT'D)
Michael! Michael!

CUT TO:

Michael thinks he hears his name being called. He cranes round to see but his parents don't stop, and he has to go with them.

CUT TO:

From her new position, Kate sees him! Three tiny figures at the end of the street. She tears after them...

CUT TO:

Michael and his parents are getting into their car.

CUT TO:

Kate runs. Gaining on the car. She's going to reach him - BAM, she collides with Bob, returning from lunch -

KATE (CONT'D)
Bob... oh my god...

BOB
Jesus, Kate, what the -

He stares, astounded, as Kate hurtles away from him. Chasing the car, with Michael in it, as it drives away...

Kate RUNS. Faster than she's ever run in her life.

But the car is driving away... down the street... until it disappears into the distance.

Kate comes to halt. She can hardly breathe. Every emotion in the world is tearing through her now: grief, horror, rage - and HOPE. Because, finally, she knows. He's here.

END OF EPISODE FOUR