



TEN POUND POMS

Episode Five

Written by

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Tan Revisions

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Eleven
14-18 Great Titchfield St
London
W1W 8BD

CAST

Cast

TERRY

ANNIE

PATTIE

PETER

KATE

KYLIE

HENRY

JJ

STEVIE

MARLENE

ARTY

VERONICA

ROBBIE

RON

BILL

SHEILA

MARGARET

ELIZABETH

MARIA

MICHAEL

MRS WALKER

WILLIE

FOREMAN

NICK

SISTER MULLIGAN

BOB

Guests

DOCTOR

JUNE

OLD MAN JOE

NUN

N/S

NURSES

SALES GIRLS

HOSTEL MIGRANTS

WORKMEN

SUSPICIOUS WOMAN – SUBURB

CHILDREN – UK TRAIN STATION

FLEEING POW
BOYS – GALGOWNIE HOSTEL
ARRIVALS AT THE DOCKS
KIDS AT THE DOCKS
OFFICER AT THE DOCKS
WOMAN – SUPERVISING ADULT
SECURITY - HOSPITAL
TAXI DRIVER

LOCATIONS

Interiors

INT. UK. HENRY'S HOUSE
INT. THE NURSES STATION
INT. SISTER MULLIGAN'S OFFICE
INT. DOCTOR'S OFFICE
INT. GALGOWNIE HOSTEL CANTEEN
INT. BILL AND SHEILA'S HUT
INT. TERRY AND ANNIE'S HUT
INT. THE SHOP FLOOR
INT. ARTY'S BOATSHED
INT. THE STORE
INT. MICHAEL'S HOUSE
INT. MICHAEL'S BEDROOM
INT. THE BELLFLOWER
INT. JJ'S OFFICE
INT. MICHAEL'S HALLWAY
INT. KATE'S HUT
INT. BILL'S NEW HOUSE
INT. THE DOCKS
INT. JJ'S TRUCK

Exteriors

EXT. UK TRAIN STATION
EXT. HOSPITAL – OUTSIDE
EXT. TERRY'S WORKSITE
EXT. GALGOWNIE HOSTEL CANTEEN
EXT. GALGOWNIE HOSTEL
EXT. BILL AND SHEILA'S HUT
EXT. JJ'S OFFICE
EXT. CANTEEN DOORS
EXT. A NICE SUBURB
EXT. THE BEACH

EXT. THE BUSH
EXT. OLD MAN JOE'S JUNK YARD
EXT. MICHAEL'S HOUSE
EXT. MICHAEL'S GARDEN
EXT. ARTY'S BOATSHED
EXT. BEACH
EXT. BUILDING. TOWN IN EUROPE.
EXT. STREET
EXT. NIGHT TIME MONTAGE
EXT. HOLLOW TREE
EXT. TERRY AND ANNIE'S HUT. OUTSIDE
EXT. SHEILA AND BILL'S HUT/GALGOWNIE HOSTEL
EXT. BILL'S HUT
EXT. OUTSIDE MICHAEL'S HOUSE

Interiors & Exteriors

INT/EXT. TAXI
INT/EXT. BILL AND SHEILA'S HUT

CAST/SCENE LIST

- 1 – KATE, MICHAEL, CHILDREN, SUPERVISING WOMAN, NUN
- 2 – OMITTED
- 3 – KATE, NURSES, SISTER MULLIGAN
- 4 – KATE, SISTER MULLIGAN, BOB, NURSES, SECURITY
- 5 – KATE, BOB
- 6 – ANNIE, PATTIE, DOCTOR
- 7 – OMITTED
- 8 – TERRY, RON, WORKERS
- 9 – TERRY, ANNIE, PATTIE, PETER, KYLIE, MIGRANTS
- 10 – JJ, SHEILA
- 11 – BILL
- 12 – ANNIE, BILL
- 13 – OMITTED
- 14 – OMITTED
- 15 – OMITTED
- 16 – BILL, ELIZABETH, MARGARET
- 17 – BILL, SHEILA, JJ
- 18 – BILL, JJ, MARIA
- 19 – TERRY, ANNIE, PETER, JJ, ARTY, MARIA, VERONICA, CROWD, PATTIE, KATE
- 20 – SHEILA, THE TWINS, BILL

21 - TERRY, ANNIE, PATTIE, STEVIE
22 - ANNIE, MARLENE, SALES GIRLS, JUNE
23 - OMITTED
24 - KATE
25 - TERRY, FOREMAN, RON, WORKERS
26 - TERRY, WORKERS, RON, ARTY
27 - TERRY, ARTY
28 - TERRY, ARTY
29 - TERRY, ARTY
30 - ANNIE, JUNE, MARLENE
31 - ANNIE, NICK, JUNE
32 - OMITTED
33 - PETER, WILLIE
34 - WILLIE, PETER, OLD MAN JOE
35 - PETER
36 - KATE, SUSPCIOUS WOMAN
37 - KATE
38 - KATE
39 - KATE
39A - PATTIE, STEVIE
40 - STEVIE, PATTIE
40A - TERRY, RON
41 - OMITTED
42 - OMITTED
43 - OMITTED
44 - OMITTED
45 - RON, ARTY, TERRY
46 - OMITTED
47 - OMITTED
48 - OMITTED
49 - OMITTED
50 - OMITTED
51 - OMITTED
52 - OMITTED
53 - OMITTED
54 - TERRY, ARTY, RON
54a - TERRY, FLEEING POW, ARTY, RON, FOOTBALL YOUNG MEN
55 - OMITTED
56 - OMITTED
57 - OMITTED
58 - OMITTED
59 - OMITTED
60 - ANNIE, NICK
61 - OMITTED
62 - JJ, SHEILA, MRS WALKER
63 - PATTIE, STEVIE, ANNIE

64 - PETER
65 - JJ, MRS WALKER
66 - BILL, SHEILA, THE TWINS
67 - KATE, MICHAEL, FRAN
68 - KATE
69 - OMITTED
69a - TERRY, ARTY, RON
70 - TERRY, ARTY, ANNIE
71 - TERRY, ANNIE, PATTIE, ARTY, STEVIE, MARIA, HOSTEL RESIDENTS, VERONICA, RON
72 - OMITTED
73 - OMITTED
74 - PETER
75 - TERRY, ANNIE, RON, OLD MAN JOE
76 - PETER
77 - TERRY, ANNIE
78 - PETER
79 - TERRY, ANNIE
80 - PETER
81 - OMITTED
81A - BILL, SHEILA, THE TWINS
82 - TERRY, ANNIE
83 - TERRY, ANNIE, PETER
84 - OMITTED
85 - OMITTED
86 - SHEILA
87 - TERRY, ANNIE, PETER, PATTIE, KATE, SHEILA, ARTY, VERONICA, ROBBIE, KYLIE
88 - KATE, ROBBIE
89 - PATTIE, STEVIE, TERRY
90 - OMITTED
90A - SHEILA, BILL, THE TWINS
91 - SHEILA, BILL, THE TWINS, TAXI DRIVER
92 - SHEILA, BILL, THE TWINS
93 - KATE, ROBBIE
94 - HENRY, OFFICER, ARRIVALS

EXT. UK TRAIN STATION. DAY - FLASHBACK
KATE, MICHAEL, CHILDREN, SUPERVISING ADULT, NUN

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

KATE
Michael!... Michael!...

And in amongst them, we see MICHAEL. He turns confused...

KATE (CONT'D)
Michael! ...no no no wait!...

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

KATE (CONT'D)
Please! Wait please! No! Where's that train going!?

She's ignored, the whistle goes, the train is moving

KATE (CONT'D)
Where's - where's it going!?
Please! Michael! Michael!

The platform is emptied but a NUN rushes forward to the gate and talks to Kate quickly and quietly, eyes down.

NUN
They take them to Southampton and then on to Australia, first ship in the morning. I don't know what good it'll do you knowing, but you should know.

It feels like the ground is giving way under Kate's feet - Australia!?

3

INT. THE NURSES STATION - PRESENT DAY - EVENING
KATE, NURSES, SISTER MULLIGAN

3

Kate's face, more tanned, here in Australia, as she keeps her eyes low. Nurses bustle past. Kate grabs the tannoy and speaks in to it.

KATE

Sister Mulligan to Pediatrics
please, Sister Mulligan to
Pediatrics.

Kate busies herself, head down, as the formidable SISTER MULLIGAN trudges past, muttering irritated.

As soon as she's gone, Kate slips out from behind the nurses station and heads towards the Sister's office.

She looks back, checks no one's watching, then slips inside, shutting the door behind her...

4

INT. SISTER MULLIGAN'S OFFICE - CONTINUOUS

KATE, SISTER MULLIGAN, BOB, NURSES, SECURITY

4

Urgent action now, jump cuts - as -

Kate delves through the *filing cabinet*: V: Vaccinations & Immunisations She knows what she's looking for: Michael's file. she rifles through, hurried and focused...

Dozens of *Michaels* get wrenched out of the drawer and dropped to the floor. She scans the date of birth - no, next one - no, next one - no, next one - file after file after file - furious jump cuts, urgency as she keeps glancing over her shoulder, listening for any sign of Mulligan's return.

Terrible tension. And then...

Yes! She finds his file and opens it hungrily, eyes scanning, until...

Sister Mulligan's voice rings out... Kate panics, tears the page out and stuffs the files back in to the drawer just as Sister Mulligan bursts back in -

SISTER MULLIGAN
Thorne?!? What are you doing in my office...

SISTER MULLIGAN (CONT'D)
(suspiciously)
What's that in your hand?

Kate, mind whirring.

KATE
That's erm, it's...

SISTER MULLIGAN
Whatever is in your hand give it to me right now

KATE
Sister, let me explai-

Sister Mulligan goes to snatch the paper from Kate's hands, Kate swerves out of her grasp and out in to the corridor.

KATE (CONT'D)
No!

SISTER MULLIGAN
Have you lost your mind woman!?

Kate darts for the door, can't risk having that paper taken off her. Mulligan follows.

SISTER MULLIGAN (CONT'D)
(calling out to nurses
station)
Bob! Call the Wardsman -

KATE
No, don't! Please!

Kate stops, realising she is getting into deep water.

SISTER MULLIGAN
(holds out her hand)
Paper.

KATE
I just need an address, that's all.

Mulligan's face resolute, hand held out. Mulligan approaches her. And surprises her as she gets close by grabbing Kate's arm and twisting it up her back.

SISTER MULLIGAN
- Come with me now -

KATE
(wrenching her arm back)
- I'm not coming anywhere -

They tussle, much to the surprise of other nurses... Kate gets the better of her and Mulligan yelps in pain as Kate pushes her away and she hits the wall. The nurses gasp. Security rush in, Kate shakes her head, shocked, she didn't mean it...

KATE (CONT'D)
I'm sorry...

But Security drag her away.

As nurses dash into aid Mulligan. Bob watches Kate go, concerned and then notices THAT SHEET OF PAPER abandoned on the floor.

Kate has been escorted out, she stands outside, wretched with both failure and despair - almost certainly fired and didn't

even get the information she needed...

She could cry... when, suddenly...

BOB

Kate...

She turns around, Bob has her coat and bag.

KATE

Bob, I didn't mean to -

BOB

I don't want to know. But you're a good woman, so you obviously have your reasons.

She takes the coat and bag.

BOB (CONT'D)

Good luck, your majesty.

He goes to shake her hand, weirdly formal, but as they shake, he slips her the folded up paper. And winks.

Touched, she winks back. He turns and goes.

Kate starts to walk away and unfolds the paper.

She scans down and hones in on the address: 111 Vista Avenue, North Langford. SHE'S GOT IT.

6

INT. DOCTOR'S OFFICE - MORNING

6

ANNIE, PATTIE, DOCTOR

DOCTOR peering between open legs. The indignity.

Pattie winces, legs open, as a doctor takes a good long look. She grips the side of the couch, clenching her teeth, willing herself to get through the humiliation and discomfort...

TIME CUT TO:

Annie is sat next to Pattie - now dressed - opposite the doctor as he writes notes.

(N.B There is a classic 1950s health poster on the wall: DON'T SPIT, spitting spreads tuberculosis)

DOCTOR

We'll check the urine but I don't see any symptoms of venereal disease, which is lucky considering the circumstances.

(condescending to Pattie)

Isn't it young lady?

Pattie nods and clenches her jaw, Annie smiles nervously.

ANNIE

She's a good girl, really. Aren't
you -

PATTIE

Yes.

DOCTOR

Well, the evidence says different,
doesn't it. However... we can't
turn back the clock... you're into
your third trimester, and although
the baby is small, all seems
fine... the main thing now is to
prepare for after birth....

With a glance at Pattie he hands Annie a leaflet "*Adoption is another word for love*". Annie stares at it.

DOCTOR (CONT'D)

(to Pattie)

They'll take the child away the day
it's born. No one will know you've
ever had one.

But we stay with Pattie, who zones out, digging her hands in
to her knees, hurting herself. As she stares at the poster
that adorn the doctor's office wall..

7

OMITTED

7

8

EXT. TERRY'S WORKSITE - LATE AFTERNOON

8

TERRY, RON, WORKERS

Terry digs in the heat, sweltering. He rests for a moment,
distracted by thoughts of Pattie - then keeps at it.

The bell finally goes and the workers down tools, Terry
stands, catching his breath in the sun. The other men chat as
they head out, friendly banter, Terry walks alone, head down,
he looks over at Ron - also alone - who walks ahead...
another day in this hell...

9

INT. GALGOWNIE HOSTEL CANTEEN - EVENING

9

TERRY, ANNIE, PATTIE, PETER, KYLIE, MIGRANTS

ANGLE - Kylie slops food on to outstretched trays. Migrants
jostle and push to the front.

KYLIE

Back off now, or I'll give all of
this to the Italians.

The Roberts Family eat in silence, Terry looks across at
Annie and Pattie, he clenches and twists his fork.

TERRY
 (low voice)
 How was today then?

ANNIE
 (not looking at him)
 Fine. All sorted, isn't it?

Pattie nods, not making eye contact. Silence as they eat.

TERRY
 What about school?

PETER
 I want to find a Cane Toad.
 Apparently their urine can tell if
 a lady is pregnant -

Pattie elbows Peter hard in the ribs and looks around.

PATTIE
 Shut your silly face!

TERRY
 Hey!

PETER
 It's science! And I can't test the
 theory on anybody else!

ANNIE
 Peter, eat your tea.

Peter swallows his protest, they continue to eat in silence.

ANGLE - KYLIE slams more food on the serving bay. She wrestles with an empty food tray, it sticks, she pulls again and again until she wrenches it out to reveal a huge wriggling cockroach nest!

KYLIE
 Holy -

She screams. Screams and chaos as other people see and run from the cockroaches. Grateful for any excuse to leave the table, Annie gets up.

ANNIE
 What's going on!?

KYLIE
 Cockroaches!!!!

People dart away from the serving bay.

They pull at each others clothes...

11 EXT. GALGOWNIE HOSTEL - CONTINUOUS
BILL

11

...Bill walks towards the hostel, swinging his briefcase...

12 EXT. JJ'S OFFICE - DAY
ANNIE, BILL

12

Annies heads to JJ's office... no sign...

ANNIE

JJ?

She heads out, and sees Bill arriving back.

ANNIE (CONT'D)

Bill, help me find JJ - there's
cockroaches all over the canteen -

BILL

Great - I got the early bus for
cockroaches.

He sighs, hates this hostel...

13 OMITTED

13

14 OMITTED

14

15 OMITTED

15

16 EXT. HOSTEL - SAME TIME
BILL, ELIZABETH, MARGARET

16

...Bill is meters away from the hut now - gets briefly
diverted as ELIZABETH and MARGARET rush past playing...

BILL

Slow down! Where's mummy?

The twins ignore him. Bill rolls his eyes, shakes his head in
irritation and walks right in to his hut... he hears sex
sounds and moves to see...

17 INT. SHEILA AND BILL'S HUT - CONTINUOUS
SHEILA, JJ, BILL

17

Sheila and JJ are having sex.

Bill watches as Sheila fucks JJ in their bed. He can't believe what he's seeing.

We hold on his watching face for quite some time.

They are immersed and unaware of his presence. Until...

Sheila opens her eyes and sees Bill over JJ'S shoulder. She gasps in shock and pushes JJ away, trying to cover herself.

SHEILA
(panicked whisper)
Bill!

Sheila and JJ scramble, half falling off the bed. They both struggle to get dressed, Bill watching.

JJ
Listen, mate -

SHEILA
Get out, JJ, GO!

JJ
No, Sheila, because if this is gonna -

BILL
(cuts in)
Leave my hut, now.

Sheila urges JJ with her face and he reluctantly goes out of the hut and slams the door.

Holding the clothes he now needs to hastily drag on.

Sheila turns to face Bill, the silence deafening.

Eventually...

SHEILA
It's nothing.

Bill doesn't say anything. Sheila steps forward, desperate.

SHEILA (CONT'D)
Bill - please, I just -

Bill slaps her across the face with such force she's knocked off her feet, she crumples on the floor. He stares at her in disgust and then leaves his hut.

Sheila slumps down, what has she done?

Bill exits his hut as JJ is still pulling on his clothes, the two men look at one another.

JJ
Listen... mate...

Bill goes really close to him, almost face to face and simply says -

BILL
Don't.

Bill walks away. We hold on JJ. And then, last thing he needs... Maria appears, all guns blazing -

MARIA
You're turning people into animals.
I told you about the bugs! Look!

She holds DEAD COCKROACHES in her hands...

MARIA (CONT'D)
They're all over canteen.

JJ
RIGHT!

He marches towards the canteen in a furious mood.

CUT TO:

19 EXT. CANTEEN DOORS - CONTINUOUS
TERRY, ANNIE, PETER, JJ, ARTY, MARIA, VERONICA, CROWD, PATTIE, KATE

19

JJ locks up the doors of the canteen. A crowd around him. They are furious with the food situation. Veronica and Maria amongst them. Annie fights through to get to him.

VERONICA
You have to do something, JJ.

JJ
If you'll let me out, I'll deal with it.

MARIA
Oh, like how you 'dealt with' my hut window or the C block showers?
My son hasn't had wash in weeks.

JJ
He's a 19 year old boy Maria,
Dingoes are more hygienic.

VERONICA
He doesn't care.

JJ
I'm being ganged up on by a German and Italian, it's like the axis all over again.

ANNIE

(barges in)

Cockroaches!? Really? How long are you planning on keeping THIS closed?

JJ

Oh y'know, a couple of years. You can forage for food...

MARIA

Ohhh he's a funny guy now?

ANNIE

It's your responsibility to provide food. We pay rent and what for? So we can eat bug infested -

JJ

Stop!!! Just.... STOP. Okay...

He looks angry, displacement anger. Terry appears.

As JJ walks off towards his office but Annie follows him, reinvigorated. She's not having this shit.

ANNIE

This is not funny, I want to speak to the boss, now.

JJ

Be my guest - she lives over in Farnbrook.

He slams his office door in her face. Annie turns around, embarrassed. Terry, Pattie and Peter are waiting for her.

TERRY

Annie...

ANNIE

Thanks for the support, Terry, as usual.

She storms off, Terry clenches his jaw, he can't win. Arty chuckles and claps him on the back.

ARTY

Looks like you're digging holes even when you're not at work bud.

TERRY

Something like that, yeah.

(noticing)

Oi Peter! No!

He knocks a cockroach Peter is holding out of his hand. Peter scowls and Terry looks back to watch the back of Annie's head get further away.

We stay with Annie as she trudges away, irritated she rounds the corner and in to a hurried Kate, changed, about to leave.

KATE

Oh! Sorry Annie!

Annie shoots her a look, keeps walking

KATE (CONT'D)

Hey! - hey what's wrong?

Annie keeps walking, Kate follows her

KATE (CONT'D)

Annie? Annie have I -

Annie wheels round on her, already bubbling with emotion.

Kate stops in her tracks.

ANNIE

I'm her mother Kate. I'm her bloody mother and she told you.

It sinks in - *Pattie*.

KATE

(tentative)

Annie, I...I don't know what's been said but I told Pattie to tell her friend to speak to her Mum.

ANNIE

Oh...why didn't she tell me first?

KATE

Sometimes it's hard to tell the people you love the truth. Hard to see the disappointment in their faces.

(beat)

She'll be okay. I promise.

(beat)

Annie, look. I'm sorry but I really have to go.

Annie pulls herself together -

ANNIE

Is it Michael? Good news?

Kate nods and Annie hugs Kate tight, fear and excitement flood her face.

ANNIE (CONT'D)

Go. Don't worry about me, go.

20

INT. BILL AND SHEILA'S HUT - MORNING

BILL, SHEILA, THE TWINS

20

Day light shines through. Twins sleep.

Sheila sleeps, a bruise on her cheek. She opens her eyes and starts - Bill is sat by the bed watching her.

BILL

(finger to his lips)

Don't wake the children.

She sits up against the headboard.

SHEILA

You didn't come bac-

BILL

(cuts in -)

You don't get to speak.

She sits up, pushing her body against the headboard. He looks down at his hands, flexes them. Sheila watches him, nervous.

BILL (CONT'D)

I have decided that, I will give you permission: you can leave. If that's what you want. If that's what you need.

(looking at his hands)

(MORE)

I know I have been cold and that
perhaps in my want for success, I
have failed you.

He leans forward towards her, she flinches but he only
strokes her hair.

BILL (CONT'D)

But you have failed me too, Sheila.
You knew who you were marrying. And
I would rather be a lonely bachelor
than a betrayed husband. So you can
go and at least I know if you leave
me you'll be leaving him. At least
I'll know that I did not lose and
he did not win.

He stares at her and she stares back stunned. Then he kisses
her, it's not gentle, it's forceful and intense.

We pan across to Sheila's insect jar, inside are trapped,
dead insects...

21 INT. THE ROBERTS HUT - MORNING
TERRY, ANNIE, PATTIE, STEVIE

21

Terry watches Annie get dressed, she gathers up her things
and heads for the door.

TERRY

You not gonna talk to me today
either then?

Annie doesn't say anything, she continues getting dressed.

TERRY (CONT'D)
Annie. For Pete's sake -

ANNIE

What d'you want me to say Terry?
You wanna talk, fine talk.

He doesn't say anything, just stares at her. She laughs in
disbelief and shakes her head.

ANNIE (CONT'D)
I've got to get to work, I can't be
late.

She goes to leave and then stops at the door, can't help it.
She doesn't look at him but she stares at the door handle.

ANNIE (CONT'D)
I don't know why you even bothered
getting on the boat with us, Terry.

Annie walks out of the bedroom, past Pattie who is sat on her
bed - Pattie watches her Mum stride out, clearly upset. Annie
opens the front door and Stevie is there.

STEVIE

Morning, Mrs Roberts. Pattie in?

ANNIE

She's in and she's staying in,
sorry Stevie.

TERRY

(to Pattie)

Hell does he want?

PATTIE

Just friends, that's all.

She looks away. Terry clocking her deceit.

We stay with Pattie as Annie pulls the front door shut - leaving Terry and Pattie alone together in the hut, not looking at each other.

22

INT. STORE - MORNING

ANNIE, MARLENE, JUNE, SALES GIRLS

22

Annie carries a *Madame Buxom Wig* box through the shop floor and Marlene and the other sales girls crowd around as she opens it, they're excited. As Marlene pulls them out, Annie stands apart, watching the women coo over the wigs - she's lost in her own thoughts...

CUT TO: HALF AN
HOUR LATER

Annie organizes the wigs on to a display as Marlene tries on a blonde wig and stares at herself in the mirror...

MARLENE

(full of self admiration)

Honestly, a white dress and a subway grate and I'd be Marilyn. Can you imagine if I'd been born in America, this in Hollywood? I should've been letting Frank Sinatra light my cigarette right now.

(to Annie)

So go on then. What's happened with Terry?

Annie continues to pop the wigs on the shelf.

ANNIE

We're not really speaking.

MARLENE

Well I do find that improves my relationships with a lot of the men in my life.

(to JUNE)

June!

(MORE)

Absolutely not, if your fiancé sees
you in that he'd take the ring
right back. Get it off.

JUNE rolls her eyes and gives Marlene a wig back.

MARLENE (CONT'D)

(to JUNE)

I don't know why you're pulling
that face at me I didn't give you
that complexion.

(MORE)

(back to Annie)
So he's still sulking is that it?
Not that he should be after the
scene he made at mine.

Silence. Annie doesn't say anything, just keeps arranging the wigs. Marlene sighs.

MARLENE (CONT'D)

Look I know it's very British not to talk about your marriage but unless you're a royal it just seems like you're a prude.

ANNIE

No it's - it's fine. I'm fine.

MARLENE

"I'm fine". The mantra for sad housewives everywhere. I'm fine means I'm disappointed, everybody knows that. *He forgot my birthday but I'm fine. 3 children and no sex but I'm fine.* I couldn't imagine anything worse. Honestly you Brits, A life of "I'm Fine" I think I'd break out in hives if I even said it once -

ANNIE

(snapping)

Well some of us have to be just fine don't we Marlene!?

(spitting)

And I'm sorry if that's too boring or too pathetic or too bloody British for you but not all of us have the luxury of being so bleeding happy every minute of every day!

BEAT. Everybody is looking - Marlene is staring in shock. Annie gets a hold of herself, shifts her weight and leaves.

Marlene watches her stalk off before *shooing* the other girls back to work - a concerned look after Annie.

24

EXT. A NICE SUBURB - MORNING

24

KATE

Deep suburbia.

Kate still walking, her feet are now rubbed, she's clutching the file. She keeps going, adrenaline darting through her body, she counts the houses as she walks 65, 67, 69...

She walks on, eventually passing number 89. The houses are getting even nicer now. When FINALLY she's at 111 Vista Avenue. She stops and stares at it.

It's beautiful. A huge house, with a perfect lawn and picket fence. Kate swallows and checks the address, she thought it'd be smaller. She stares at it, drinking it in. The sweat from the sun has made her hair stick to her neck. Dirty.

It's like she's being pulled forwards and she walks through the gate, up the path and up the stairs of the porch. Her breathing fast, her hands shaking. She goes to knock but then takes a moment to steady herself against the front door, trying to calm her breathing. Then, finally, after all this time, she knocks on Michael's door.

Nothing.

She knocks again. She looks through the window, around at the empty street. Nothing. She knocks again. Frustration trickles up her spine this isn't how it was meant to go, he's meant to answer now. She tries again.

Still no answer.

She looks around, the street is completely quiet. She walks to the porch steps and sits down, smoothing her skirt down. It's okay, she looks at the teddy, she's waited too long for this moment... she'll wait...

25

EXT. TERRY'S WORK SITE - AFTERNOON

25

TERRY, RON, FOREMAN, WORKERS

Terry digs, sweating and straining in the sun. The noise of his shovel in to gravel spits memory back through his mind dig - flash, dig - flash, dig - flash.

He stops digging, lets his shovel drop. He pulls a packet of cigarettes from his pocket and with shaking hands lights one. The Foreman approaches, but Terry doesn't notice.

FOREMAN

Get back to work you lazy Pom.
It's not smoko.

Terry looks at him, still caught in a different time.

The Foreman glances across and catches Ron's eye, who is watching nearby.

FOREMAN (CONT'D)

What are you looking at?

Ron holds the Foreman's eye for a second too long.

FOREMAN (CONT'D)
Right, I'm docking your pay.

It jolts Terry back into the present.

TERRY
What? It's got nothing to do with
him.

The Foreman turns on him.

FOREMAN
I say who it's to do with. I'm
docking yours too.

RON
That's not fair.

FOREMAN
You want the job or not. There's
plenty more hungry for work.

He looks from Terry to Ron - until they're forced to look away - submit.

FOREMAN (CONT'D)
Now get on with it. It's not
flamin' bush week.

The foreman marches off, leaving Ron and Terry in silence. They glance at each other before turning back to their work.

JUMP CUT TO:

26 EXT. TERRY'S WORK SITE - LATER
TERRY, RON, ARTY, WORKERS

26

The bell goes and everyone puts down their tools.

Terry watches as Ron walks off and gets in his truck. He shuts his eyes and lets the sun hit his face - *another shit day.*

ARTY'S VOICE
Oi! Leading Man!

Terry opens his eyes and looks, Arty is in JJ's truck waving at him. Terry reluctantly goes over.

TERRY
Arty, what you doing here?

ARTY
Got something to show you, jump
in. C'mon, won't take long.

Terry looks at him, he should really get back.

ARTY (CONT'D)

Dog house'll still be there when
you get back, pal.

Terry's face breaks in to a reluctant chuckle.

27 INT. JJ'S TRUCK - LATE AFTERNOON
TERRY, ARTY

27

Arty drives along a sandy road towards the beach.

ARTY

(laughing)
...She didn't talk to you for
eighteen days?

TERRY

Pretty much. We were in our
teens.

ARTY

How did you get your hands on
fireworks?

TERRY

My dad got them, for Fawkes night.
I was in the street outside her
house. Thought she'd love it, what
girl wouldn't want fireworks in
their own street? Private show. I
set the first one off, bam, no
problem. But the second - well I
wasn't as steady as I should've
been and as I lit it, it fell and
went straight through her bedroom
window.

Shocked, Arty bursts out laughing. It makes Terry laugh too.

ARTY

Through her window!?

TERRY

(chuckling)
Her dad chased me down three
streets. Annie's hair smelt like
smoke for a week.

ARTY

Why does she put up with you eh?

Terry's heart sinks a bit but deflects with -

TERRY

Why do any of them? How's it going
with your German piece?

ARTY

Veronica? 4 winks and a nod mate.

TERRY

Y-what?

ARTY

4 winks and a nod. The winks from
me, the nod from her.

TERRY

You've winked at her 4 times?

ARTY

I've spread them out. Every time
I've seen her, I've winked. Two in
the showers, one in the canteen and
one when she was helping an old
woman move out. They love all that,
like the movies.

Terry stares at him in disbelief. Then suddenly realises -

TERRY

Where the hell are we going?

ARTY

I've finally put my money where
my mouth is. Nearly there...

They pull up at the beach.

28 EXT. THE BEACH - LATE AFTERNOON

28

TERRY, ARTY

Terry stares in disbelief at what Arty is showing him.

ARTY

Ta-da!

It's a disused BOATSHED. Terry stares at Arty, then at the
shed, then at Arty. *What is this!?*

29 INT. ARTY'S BOATSHED - CONTINUOUS

29

TERRY, ARTY

Terry takes it in, IT IS DERELICT concrete that needs taking
down, puddles of water on the floor... generally an
unappealing mess.

ARTY

That wall needs taking down, but
then we're gonna have tables all
round here. Counter will run along
here... this is where we'll serve
the fish and chips, proper batter,
wrapped in newspaper...

(MORE)

then, over here, for the kiddies, I
might have an ice cream stall. Get
some fun flavours, like
whatsitcalled... rum raisin.

TERRY

Rum raisin, for the kids...

ARTY

Pink cherry pineapple then.
(excited pause)
So go on then. What d'you think?

TERRY

It's a boatshed Arty. A boatshed in
very bad shape.

ARTY

It's an opportunity. The girl said
all the pipes are perfect so we
have water, 'N once we've given her
a bit of a spruce up -

TERRY

Sorry! "We?"

ARTY

Well, WE. Me and thee. Terence,
please, step in to my office.

Arty dusts off a seat and gestures for him to sit.

ARTY (CONT'D)

I need your help with this place.
I'll pay you. You could be my
contractor, we could be business
partners.

TERRY

How'd you figure that one out?

ARTY

I've got a vision but can't build
it. You're good with your hands but
haven't got any vision. We're a
perfect team. Like Romeo and
Juliet.

TERRY

Arty, Romeo and Juliet kill each
other.

(sighing)

And I've already got a job.

ARTY

Oh yeah and you looked top of the
world walking out of it this
afternoon. Terry it's 1956. A new
world, one we fought for. You
telling me you wanna stay on those
sites?

(MORE)

You come all this way for a new
life only to fill it with the same
rainy days you had back home?
(beat)

Might help with Annie, make her
proud. Our very own fish and chip
shop, on a beach, it's like
England, only better.

He winks. Terry looks around at the state of the place, could
he do it? He looks back at Arty, he's got an idea.

TERRY

I couldn't do it on my own. I'd
need an extra pair of hands.

ARTY

Okay. Know anyone that can help?

Hold on Terry.

30 INT. THE STORE - LATE AFTERNOON
ANNIE, MARLENE, JUNE

30

Annie helps June work the till. June hands over the receipt
and change then looks at Annie for approval...

ANNIE

Yeah, good. Just remember to
smile alright? They're buying
from us, not stealing...

June nods. Marlene walks past and makes a point of not
looking at Annie. Annie sighs and follows after her...

ANNIE (CONT'D)

Marlene. Look, I'm sorry about
this morning alright? It's been a
tough couple of days at home.

Marlene weighs her up and then turns to face her properly.

MARLENE

Well I'm not saying it was a gas
but you're not the first friend
to snap like a band at me. It's
fine.

ANNIE

Oh 'it's fine' is it?

Marlene smiles at Annie being playful. Annie smiles, feels
good to smile.

ANNIE (CONT'D)

Just been tough, with the kids
and..with, with Terry.

MARLENE

Well I can't imagine those huts
are easy to raise a family in.

ANNIE

And yet it were my idea to move us
all the way out here in the first
place. Shows what a daft cow I am.

Annie is trying to laugh it off but Marlene knows.

MARLENE

It's not daft to want more Annie.

ANNIE

More what though? More problems?
More silences? More rows in front
of strangers - 'cos that's all I've
had so far.

MARLENE

Oh, doll.

ANNIE

This place is the only thing I
haven't messed up at the moment.

MARLENE

That's not true.

ANNIE

Oh it is.

MARLENE

Annie you think you're the only
woman here with troubles at home?
Joan's husband was hanging around
the shop floor so often last week,
I almost gave him a shift.

Annie laughs a watery chuckle and nods.

MARLENE (CONT'D)

This is your work. Yours. Here you
get to be Annie Roberts, not their
mum or his wife, just you. I'm not
saying it isn't hard at home - but
it doesn't have to be hard here.

Hold on Annie's face as she hears this and nods.

31

INT. THE STORE - LATER

ANNIE, NICK, JUNE

31

Annie is working when Nick suddenly walks in, she perks up.
God he's so good looking. She straightens herself up.

ANNIE

(mutters to June)

I'll take this one.

(to Nick)

Hello...

Nick playfully leans over the cashier desk, she leans in.

NICK

Is this the place where I can
purchase a *Madam Buxom* wig?

ANNIE

Ha! How did you know?

NICK

The sales girls are talking about
it at such a pitch I heard it
from outside, I thought James
Dean was in the building.

ANNIE

Unfortunately not.

NICK

Ah well, good news for me. Less
competition.

He gives her his best smile. Which she likes but deflects
with -

ANNIE

So what are you doing here?

He leans forward so that only she can hear him.

NICK

I'm going to be at the Bellflower
tonight. Perhaps I could buy you a
drink. They've got a new cocktail
that's supposed to send you to the
moon.

ANNIE

Well, erm...

NICK

(touches her arm, making
it clear there is more to
this than 'chat')

We'll have fun, seven o' clock?

He smiles, Annie finds herself nodding and he nods - great, then turns and leaves.

Annie stares after him and then looks at the flower.

32 OMITTED

32

33 EXT. THE BUSH - LATE AFTERNOON
PETER, WILLIE

33

Willie and Peter are still traipsing through the Bush looking for cane toads.

WILLIE

Give up. There ain't no cane toads round here.

PETER

Or no ones found them yet.

Willie keeps walking, Peter stops. He spots a flash of something through the trees...a scrap yard.

PETER (CONT'D)

Look! What's that?

WILLIE

That's Old Man Joe's Junkyard. No one goes in there. EVER.

PETER

Well maybe that's where all the cane toads are! And the reason you've never seen them is because you've never been in there!

Willie stares at him and squints his eyes - *maybe* - and he motions for them to make their way towards it.

34 EXT. OLD MAN JOE'S JUNK YARD - CONTINUOUS
PETER, WILLIE, OLD MAN JOE

34

Peter and Willie laugh as they jump from junk pile to junk pile, clambering over stuff. Willie makes a big jump off of a disused car on to a tyre pile - he turns to face Peter

WILLIE

Go on!

Peter hesitates, scared to jump, all that sharp rusted metal.

WILLIE (CONT'D)

Peter - just jump!

Peter takes a big breath and... jumps! He lands on the tyre pile! Yes! He did it!

Peter laughs triumphantly and jumps on to a big pile of tires, clambering to the top when **BANG!**

A bullet goes whooshing above Peter's head and he tumbles backwards off the tire pile!!

Terrified he scrambles to his feet as another bullet **BANGS** against an old fridge next to him! Peter ducks and runs... right in to OLD MAN JOE who grabs him by the scruff.

OLD MAN JOE

Think you can kick about another man's property d'you!? Come here!

Peter and Willie scramble and run as OLD MAN JOE shoots more bullets over their heads, they both sprint for their lives back in to the bush...

35 EXT. BUSH - CONTINUOUS
PETER

35

...Peter is still running for his life when he finally slows down and stops. He keels over, panting and when he stands up and looks around, Willie has gone. Peter looks around.

PETER
Willie?...
(concern sinks in)
WILLIE!? Willie!!!!

Nothing. Just the bush, Peter looks around and realises, he's **completely alone...**

36 EXT. MICHAEL'S HOUSE - LATE AFTERNOON
KATE, SUSPICIOUS WOMAN

36

Kate is still sat waiting on the front step. She turns and looks around, it's been hours in this heat. She stands up and looks around, unsure of what to. She goes back up to the windows and peers inside - across the street a woman watches her for a moment, suspicious.

Kate knows she has to move. She looks around and then spots a side gate. She sees it and walks towards it, she unlocks the gate and slips inside...

37 EXT. MICHAEL'S GARDEN - CONTINUOUS
KATE

37

Kate walks through the large garden, lots of toys. She glides through in a daze. Somewhere next door a radio is playing music...

She goes up to the back door and peers through the glass, tries the handle but nothing. She tries a plant pot - no key. She walks back out in the garden to face the house and that's when she spots it. A window is slightly open. Tempting her.

HARD CUT TO:

38 INT. MICHAEL'S HOUSE - CONTINUOUS
KATE

38

Kate standing in a pristine master bedroom, Kate holds her breath, waiting for someone to come in and spot her but it's silent. She looks around, beautiful bedding, ornaments, clothes in a wardrobe, pillows, carpet.

KATE
(testing, just in case)
Hello...?

Silence.

Kate pads out of the bedroom and across the hall, she sees another door... and is drawn to it...

39 INT. MICHAEL'S BEDROOM - CONTINUOUS
KATE

39

Kate pushes the door open, almost afraid to go in.

Her eyes roam over Michael's bedroom, the blue walls, the sailor wallpaper, the toys and the pictures and the books.

She walks in as if in a daze.

She looks at it all. She runs her hands over toys. Her hands over his paintings. She opens his wardrobe and touches his clothes. Pulls them out. Smells them.

It's overwhelming...

And we flash to

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

KATE
Michael... Michael...

And in amongst them, we see MICHAEL. He turns confused, upset...

KATE (CONT'D)
Michael...

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

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

Back on:

Kate looks at Michael's bed. She gets on to the floor and smells the covers, at first slowly and then hungrily and she snatches a pillow and smells it, anything to be close to him, it's like he's here, he's so close.

Kate slides her SHOES OFF and lies down on Michael's bed. Stays there for a while. We hold, and hold and hold... she is where her son lies, and she wants to stay here forever...

39A INT. THE ROBERTS HUT - LATE AFTERNOON
PATTIE, STEVIE

39A

Pattie is lying on her bed, feeling her tummy. A knock at the door. She opens the door and it's Stevie.

STEVIE

Ta-da.

He has a massive smile on his face as he holds up -

PATTIE

Two wooden circles?

He holds up two bamboo hula hoops.

40 EXT. THE HOSTEL - LATE AFTERNOON
PATTIE, STEVIE

40

Stevie is trying to hula hoop - round his waist. He isn't bad actually. Pattie is laughing.

PATTIE

How do you even do this?

STEVIE

It's all in the hips. You have to kind of... keep it moving by rotating your belly...

PATTIE

I'm not doing it...

STEVIE

Come on try.

PATTIE

Where did you even get these?

STEVIE

Look at this... I've got it... it's
all in the hips...

PATTIE

That's amazing!!!

STEVIE

How long can he go...

It falls... she laughs.

STEVIE (CONT'D)

Here - I'll help you. Start with it
about here... then here -

(he touches her torso)

- twist in the opposite direction
you want the hoop to go... okay...
you ready?

His hands on her hips feel electric. Pattie nods... She
looks at him, they both felt it - that spark...

40A

EXT. UNKNOWN LOCATION - LATE AFTERNOON

TERRY, RON

40A

Ron working on his truck on a dirt track, when he sees a pair
of legs appear... he rolls out and looks up... Terry.

RON

What do you want?

TERRY

I've come to offer you a job.

On Ron. WTF.

TERRY (CONT'D)

I know it isn't going to make up
for anything and I'm not doing it
out of... because of what
happened...

Ron just looks at him.

TERRY (CONT'D)

You're a good worker, and a good
man and I just... wanna try offer a
thingy... branch.

RON

(with a half smile)
Olive branch?

TERRY

Exactly. Be extra money. Bit of a
business we could be part of...

On Ron, he stops and looks at Terry.

RON

If I say yes. This doesn't make us
pals. Not that easy.

He looks at Ron, desperately wanting to say something.

TERRY

Ron, I did wrong, that night, but
you scared me half to death on that
cliff...

Ron looks at his face, it's genuine. He slowly nods. Puts a
hand on his shoulder. Terry is relieved.

41	OMITTED	41
42	OMITTED	42
43	OMITTED	43
44	OMITTED	44

45 INT. ARTY'S BOATSHED - AFTERNOON 45
TERRY, RON, ARTY

Ron looks around the disused boatshed. He whistles - big job.

RON
It's a lot of work.

ARTY
But it's got potential right?

RON
Well you live in hope. How much?

ARTY
I'll pay you both a pound a day.

RON
Including today?

ARTY
Including today. And if you're both on board I'll let you into a little secret... fish and chips is the front for my back room contraband...

He winks.

TERRY
Contraband?

Arty motions 'drinky'. They all smile.

Ron looks around again, looks at the door. He has to know before he agrees to work for this man.

RON
Okay but... If I'm coming through that door to work I'll be coming through it to drink. And no going to the back of the line...

Arty looks at the door and then back at Ron. Understanding.

ARTY
Absolutely.

46 OMITTED

46

47 OMITTED

47

48	OMITTED	48
49	OMITTED	49
50	OMITTED	50
51	OMITTED	51
52	OMITTED	52
53	OMITTED	53
54	INT. ARTY'S BOATSHED - LATE AFTERNOON <i>TERRY, ARTY, RON</i>	54

Terry hammers away at the wall, his face furrowed in concentration. Dust swirls around, in the B/G Arty and Ron swap stories of the war...

RON (B/G)
All three of them, at the same time?

ARTY
...at the same time...

Terry pulls some plaster away from the wall. The noises heightened.

RON (B/G)
German?

ARTY (B/G)
They weren't English that's all I cared about. I didn't even look back to see if I hit 'em.

Terry picks up a sledgehammer and begins to whack in to the boatshed.

Ron and Arty continue to work laughing "*put your back in to it*".

Terry is oblivious, the sound of the wall being smashed is ringing through his body through his brain and we intercut with: *Him holding his rifle, walking through smoke and then we're back to*: Terry is losing his grip, losing his mind.

ARTY (CONT'D)
You'll have to bring Annie here Terry! If she lets you.

Terry doesn't hear him, with each smash of the hammer the flashback rings through his brain, he can't breathe...

He drops his tool and steps away, he needs to get out, it's threatening to overwhelm him and he bolts from the room

CUT TO:

Terry stumbling along rifle in hand

CUT TO:

Terry stumbling out on to the beach.

As he walks out on to the beach gasping for air it feels like with every other heartbeat he's back there and the flashback searing through his mind *flash - beat - flash - beat - flash - beat* and the young man's face comes *flooding in to his mind!* *Terry reaches out, he doesn't want to do it and then -*

We're with Terry, as we finally see what's been plaguing Terry's memory for so long.

54A	EXT. DRESDEN STREETS - FLASHBACK <i>TERRY, FLEEING POW, ARTY, RON, FOOTBALL YOUNG MEN</i>	54A	*
	<i>Terry gets to his feet amidst the smoke and debris. The streets are in chaos: strewn with rubble, bodies and fire.</i>		*
	<i>Shots ring out in the street. A FLEEING POW takes a bullet and falls to the ground. The others panic and scatter.</i>		*
	<i>The shooter, a GERMAN RIFLEMAN takes aim at his next target. Suddenly a streak of flame descends from above and bursts over him, igniting the Rifleman like a human torch.</i>		*
	<i>Terry ducks for cover and looks up to see an incredible sight - phosphorous falling down all around him like incandescent rain. It's as if the whole sky is on fire. The flaming German Rifleman hits the ground writhing - phosphorous clinging to him. Terry can't bear it. Can't look.</i>		*
	<i>The burning Rifleman lies dead. Terry pushes himself forward. He reaches down and takes the dead Rifleman's RIFLE.</i>		*
	<i>More phosphorous lands nearby, bursting and smouldering on the cobbles. Terry needs to find cover. He runs towards an ARCHWAY for shelter.</i>		*
	<i>Through falling fire and smoke, Terry reaches the arch and sees a YOUNG GERMAN SOLDIER, also scrambling for shelter at the archway's far end - unarmed and terrified. He turns, sees Terry - sees Terry's rifle.</i>		*
	<i>A strange moment of stand off. Fear in Terry's eyes. Fear in the eyes of the Young German.</i>		*
	<i>The Young German makes a movement - raises his hands in surrender.</i>		*

Panic and instinct take over. Terry pulls his trigger and
shoots the Young German dead.

*
*
*

We hold on Terry's face while he looks at the young boy he
has just killed. The boy that will haunt him for the rest of
his life.

*
*
*

CUT TO: *

Terry is on the beach - it's present day - Arty trying to get him out of the hell inside his head.

ARTY

Terry! Terry!? Come back! Come
back! Listen to me! Hey!?

Terry's face is being slapped by Arty. Ron is there, both of them have a look of knowing concern on their faces. He's not back there, he's here on the beach. Terry tries to calm his breathing, he's safe.

JUMP TO:

Terry kneeling on the sand, weak. Ron hands him a bottle of pop.

RON

The sugar will help. Trust me.

Terry drains the pop. Arty and Ron sit either side of him. They watch some young men - too young for the war - play football and then Arty turns to look at a broken Terry.

ARTY

Is it what you saw or what you did?

Terry looks at him and realizes he's staring at the same pain he's been feeling all this time - they understand.

TERRY

What I did.
(breaking down)
It's what I did.

So Arty does what men then seldom did and embraces his friend. The three men all close together, touching.

None say anything more, as they all stare out to sea, lost in their own thoughts. But here for each other.

The young men carry on playing football, oblivious.

55	OMITTED	55
56	OMITTED	56
57	OMITTED	57

58	OMITTED	58
59	OMITTED	59
60	INT. THE BELLFLOWER - EARLY EVENING <i>ANNIE, NICK</i>	60

Annie walks in to the lobby of the Bellflower and sees Nick waiting for her at the bar, his back towards her.

Annie walks towards him and he stands up to greet her..

NICK
I'm so glad you came.

ANNIE
Well, I thought I could school you on the actual benefits of a Madam Buxom wig.

NICK
Drink?

He pulls a chair out for her and picks up a menu.

CUT TO:

Drinks arrive and they cheers.

CUT TO:

Nick pays the bill and they stand up to leave, Annie is tipsy and she sways but he's got his hand on the small of her back.

CUT TO:

They're walking up the stairs of the hotel...

CUT TO:

They're opening the door and walking in to the hotel room and then he's kissing her and she's kissing him back and it's wonderful and she wants this, it's PASSIONATE - she wants to be wanted and he pushes her up against the wall and she pulls him in to her and it's amazing, it's everything she needs and then...

CUT TO:

And then a noise yanks Annie out of her fantasy. She's stood in the hotel lobby. Nick waits at the bar and checks his watch, looks around impatiently.

She watches him for a second longer, as if it'll make it easier and then *finally* tears herself away and walks off...

61 OMITTED

61

62 INT. JJ'S OFFICE - CONTINUOUS 62
JJ, SHEILA, MRS WALKER

JJ walks in to his office, Sheila is stood against his desk, waiting for him. JJ freezes when he sees her.

SHEILA
Shut the door.

He does. Silence. He stares at her, the tension between them. Then JJ gives in to it and walks across the room and kisses her, he hugs her. She lets him.

He pulls away and sees her face, the bruise from Bill.

JJ
I'll kill him -

SHEILA
Wouldn't you - if you saw what he saw...!?

JJ

No, I wouldn't. Strike a woman,
never!

SHEILA

It doesn't matter! It doesn't
matter, because... he's said I
could leave! Go home -

JJ stares at her in shock, trying to process it.

JJ

No. You can't...what about us?

SHEILA

It's what I need, JJ.

JJ

No, Sheila - what you need is
someone that cares for you, someone
prepared to give you affection and -

SHEILA

(stops him -)

I'm booking mine and the girls'
tickets tomorrow.

JJ

(reaching out to her)

Tomorrow? But... I'm... we're...

SHEILA

No, we're not.

(more emphasis)

We're not and I'm going. I can't
stay here.

Hold their look.

JJ

Then I'll come with you.

SHEILA

To England? JJ you knew from the
beginning what this was.

JJ stares at her and then his face hardens, really hurt.

JJ

No, I didn't... because stupid old
me, I thought -

MRS WALKER bursts in, breaking the atmosphere.

MRS WALKER

John Joseph - we have a meeting.

SHEILA

I was just leaving.

She eyes JJ, then swiftly leaves.

JJ

Sheila...

But Sheila doesn't stop. Mrs Walker watches her leave and then turns back to a crestfallen JJ.

MRS WALKER

Well, shall we?

63 EXT. HOSTEL - EARLY EVENING
PATTIE, STEVIE, ANNIE

63

Pattie and Stevie are walking along drinking from bottle of milk - sharing it.

PATTIE

No. We got beaten by Uruguay last time Stevie. Uruguay!

STEVIE

I'm not saying it'll be easy! I'm saying it'll be possible. '58 is our year. We've got the Busby babes, we've got Winterbottom..

PATTIE

Got Duncan Edwards..

STEVIE

Oh you lot and Duncan Edwards...

PATTIE

Who's you lot!?

STEVIE

You lot! Girls! 'cos he's good looking and you all fancy him.

PATTIE

I don't fancy him!

STEVIE

He's not as good as Charlton. You just like him 'cos he's 19.

PATTIE

Take more than being 19 for me to fancy someone Stevie.

STEVIE

Alright what does it take then!?

BEAT. Stevie didn't even mean to ask it out loud.

PATTIE

What?

STEVIE

Nothing. I mean -

PATTIE

Why do you care who I fancy?

STEVIE

I *don't*.

They both stand there in silence, averting eye contact.

PATTIE

Not everyone knows me y'know. No
one knows what I want more than me.

He forces himself to find the courage from somewhere.

STEVIE

So... what do you want?

She looks at him, surprised. The milk moustache on her lip.

PATTIE

I... dunno...

They've stopped walking, staring at each other. Something is
happening in the air between them. Her heart hammering, he
leans forward and then...

ANNIE

Pattie!!!!

They spring apart as Annie - heading back into the hostel - comes towards them, still reeling from her non Nick encounter.

ANNIE (CONT'D)

What are you doing!?

PATTIE

Mum! Nothing we were just -

ANNIE

Inside now. And you - I told you - she was staying inside...

STEVIE

Sorry -

ANNIE

Good night Stevie. Say good night!

PATTIE

Good night.

Annie frogmarches Pattie away from Stevie, he watches her go - *has he missed his chance?*

Annie - we sense taking some frustration out on Pattie -

ANNIE

You have a baby inside you Pattie, in case you'd forgotten.

PATTIE

We were just talking. We're friends!

ANNIE

Well there's a word for girls who hang out with their "friends" too much. However nice it is, these things have consequences...

She walks Pattie in to their hut and slams the door behind them... inside she looks around...

ANNIE (CONT'D)

Where's Peter?

PETER

Peter is lost, terrified in the Bush. The light is falling fast, his school uniform is muddied and sweaty, his legs bleeding from fighting through bush.

PETER

WILLIE!?... WILLIE!?

Still nothing, he carries on, fighting tears, surely he'll find his way out soon...

65 INT. JJ'S OFFICE - EARLY EVENING
JJ, MRS WALKER

65

Mrs Walker going through papers, JJ stares at his hands.

JJ
I, need money.

MRS WALKER
Came the endless request... what is it this time?

JJ
We've got another infestation, this time it's worse. I've had to shut the canteen, people haven't eaten, food's rotting. I need to get a professional out.

MRS WALKER
We raised your budget last month.

JJ
Most of that has gone -

MRS WALKER
That's your poor management -

JJ
(irritated)
Mother, I just -

MRS WALKER
They don't respect you, you know that? Look at the state of this place. I bet they run rings around you. You're a push over, John, always have been. Especially that one in here just now, soft on her are you, she wouldn't be the first would she John, showing their legs and trying to get a month's free -

JJ
IT isn't LIKE THAT!

Mrs Walker sits, unshaken. Contemptuous.

JJ (CONT'D)
I want to do right by these people,
I want to fix the things that need to be fixed -

Mrs Walker takes her time now and then speaks to him like he is still a little child.

MRS WALKER
Oh John, you're still that little sneak of a boy you've always been.
(MORE)

Y'know, every time I come down
here, I always hope I'll find the
man I thought you'd be.
(beat)
And I never do.

She stands.

MRS WALKER (CONT'D)
We will resume this conversation
when you are in a fit state to have
it. Pull yourself together.

She leaves and JJ sinks down further in to a chair and puts
his head in his hands, a broken man.

66 INT. BILL AND SHEILA'S HUT - EVENING
BILL, SHEILA, THE TWINS

66

Sheila puts some supper on the table, Bill reads a newspaper.

SHEILA
I should call the girls for supper.

Bill glances over his newspaper.

BILL
You let those children run wild.

SHEILA
Let them enjoy it, it'll soon be
English rain when we're back.

BILL
When you're back. Sorry did I not
make that clear? You can leave but
the girls stay with me. If you go -
You go alone.

On Sheila as her face fills with horror - *what!?*

67 INT. MICHAEL'S BEDROOM - EVENING
KATE, MICHAEL, FRAN

67

Kate jolts awake in Michael's bed. She's holding his pyjama
top. But then she realises the reason she has woken...
NOISE... downstairs... VOICES.

Shit. She panics, sits upright... she scuttles bare foot to
the landing and stands stock still as she listens...

It's a woman's voice and a child's voice. Chatting about their day...

Oh my god, it's him... IT'S HIM. But she is a rabbit in headlights... doesn't know what to do...

She can't go down... she doubles back to where she entered... the master bedroom, she is heading for the window when she suddenly remembers...

Her shoes. She's barefoot...

She can't leave her shoes. She doubles back and enters Michael's bedroom... grabs her shoes... but it's too late... she hears footsteps in the hallway...

Someone is coming. She is trapped. This is hell. She is going to be caught... like a petty burglar. This can't be how she meets her son again...

Angle - Michael trotting towards her, holding a new toy. He heads obviously into his bedroom.

As he enters he sees... NOTHING... she isn't there... he starts almost chatting to himself as he introduces his new toy to other toys or teddies...

And from behind his bedroom KATE watches through the crack... she is so close to her son but she is SO FAR APART. A voyeur on his life... a hidden intruder... it kills her...

Terrible tension now as Michael - showing his new toy his room - turns... it's like he senses her... he looks IN THIS DIRECTION. Almost like he is looking directly at the crack, at her hidden spot.

Kate could come out... HOLD HIM. But he would scream. Cry. So she closes her eyes, curls up as best she can to remain hidden... and we play the tension as he moves closer to where she is... terrible tension... and then...

MICHAEL
(suddenly calls out)
Mummy...

We hear a voice from downstairs... 'yes?'

MICHAEL (CONT'D)
Bun bun likes my room.

'Wonderful'... a beat... 'come down now, I've made drinks'.

Michael does so, he turns and dashes away.

We hold on Kate... relief... but heart broken... she slowly peels herself from her concealed position and like the intruder she is, grabs her shoes and goes to make her escape.

Kate stealthily heads for the front door and she departs she spots... a family portrait of Michael with his new parents, her eyes swell with tears and she dashes out of the house.

69 OMITTED

69

69A EXT. THE BEACH - EVENING
TERRY, ARTY, RON

69A

Arty and Terry and Ron walk, covered in dust, towards their trucks.

Arty gets out an envelope - he hands money to both Terry and Ron. Ron shoots Terry a look - *is he okay?* Terry nods at him and begins to walk away, sheepish and embarrassed.

TERRY

Well good night then.

He begins to walk away, Arty watches, then steps after him.

ARTY

Terry.

(Terry turns)

...when I got back... I spent the first nine months sleeping outside, in case the roof caved in from a bomb.

Terry stares at him and Ron joins in by offering...

RON

I used to piss myself. Loud noises, cars, fights in the street... anything and everything..

Ron nods his shared agreement. Art looks away, it cost him a lot to say that. Terry nods.

RON (CONT'D)

Not on your own, pal. You're not on your own.

This means more than Terry can put in to words and he nods at both of them. Relief and gratitude as they head towards their trucks.

70 EXT. HOSTEL - EVENING.
TERRY, ARTY, ANNIE

70

Terry and Arty get out of the truck and head towards the hostel. Spirits ever so slightly lifted by an inch.

ANNIE

Terry!?

Terry looks up, she's coming towards him, face concerned.

ANNIE (CONT'D)

We can't find Peter.

We stay close on Terry's face as the fear sinks in.

71 EXT. HOSTEL - EVENING

71

TERRY, ANNIE, PATTIE, ARTY, STEVIE, MARIA, VERONICA, HOSTEL RESIDENTS, RON

Terry and the other men at the hostel gather around. Annie stands by the hut, surrounded by Maria, Veronica and other women all nervously whispering. Annie breaks apart as Pattie and Stevie race towards her...

ANNIE

Anything?

PATTIE

The boys said he wasn't in class today. That he's barely been in!

ANNIE

What!?

MARIA

When did you last see him?

ANNIE

Erm...this morning...before school..but he rushed out...oh god...

She stares at Terry in disbelief and shock, at a loss.

TERRY

It's alright. It'll be alright.

STEVIE

I'll help you look.

TERRY

(realises it's the lad from earlier)

Thanks.

RON (O.S.)

Terry!

Terry's face drops - Ron is walking towards him, what now?

TERRY

Ron!?

On Terry's face - confused, thinking something even worse but Ron makes a calming gesture with his hand.

RON

No it's alright - just want to check your boy's back. Our Willie reckons he was with him today but they got split up.

Terry shakes his head. Ron's face drops.

TERRY

He's not come home. D'you know where they went?

On Ron - he does...

72 OMITTED

72

73 OMITTED

73

74 EXT. THE BUSH - LATER
PETER

74

It's DARKER now and Peter is TERRIFIED. He stumbles as he walks, yells *Help!?* *Help!!!!*. He goes one way and then thinks he's already tried it and turns another way, he begins to run...

75 EXT. OLD MAN JOE'S JUNKYARD - NIGHTFALL
TERRY, ANNIE, RON, OLD MAN JOE

75

Terry hops out of the truck and races across the junkyard as Old Man Joe comes out...Ron watches...

TERRY
Hey! You own this place?

OLD MAN JOE
That's right. Who are you!?

Terry is still crossing the junkyard towards him.

TERRY
Apparently my boy was here this afternoon, did you see him?

OLD MAN JOE
Might've done. Who are you?

TERRY
You shoot at him?

OLD MAN JOE
I said - who are you?

TERRY
The boy's father.

OLD MAN JOE
Your boy was running around on private property, *Pom* -

Terry grabs him by the scruff of his neck.

TERRY
You shoot at my boy again and I'll kill you, understand. I will come here and I will kill you. Which way did he go? Which way!?

OLD MAN JOE
 ...that direction...

Old Man Joe's points towards the Bush.

76 EXT. THE BUSH - EVENING
PETER

76

...something is rustling in the Bush. Peter backs up against a tree. He is so scared that he feels something warm between his legs, he's wet himself, shaking...

77 EXT. THE BUSH - NIGHT
TERRY, ANNIE

77

Terry and Annie rush through the bush, desperate for any sign of their son. They both yell *Peter!?* *Peter!?*

78 EXT. THE BUSH - NIGHT
PETER

78

Peter is pressed up against the tree still shaking. He feels alongside it and realises it's hollow.

He sneaks inside and presses his eyes tight, crossing his fingers.

79 EXT. THE BUSH - NIGHT
TERRY, ANNIE

79

Panic is rising between Annie and Terry as they plough on deeper in to the bush.

ANNIE
 What if he's fallen? Or got
 bitten by something -

TERRY
 He's a smart lad, he knows about
 all the dangers -

ANNIE
 He's a boy! My baby! I should've
 been at home, I should've -

TERRY
 Hey, hey, hey - we can't do that...
 We'll find him!

ANNIE
 And what if we don't!?

They search.

TERRY
 Where were you anyway?

ANNIE
 ...still in town.
 (deflects with)
 Where were you?

TERRY
 Helping Arty.

They shoot each other a look.

ANNIE
 Helping Arty do what? Empty a
 bottle...

TERRY
 No - I was working.

ANNIE
 Like you were working the night you
 knocked over a child.

TERRY
 Annie please -

ANNIE
 Right as rain you were, out
 'working' with the lads, god you
 must've thought I was stupid for
 falling for it -

TERRY
 You didn't need to know.

ANNIE
 'Didn't need to know', bloody theme
 of this family that isn't it!? Her
 pregnancy, him skipping school -
you're where they get it from!
 They've watched you, you and your
 drinking and your lying and -

TERRY
 (more passionate than we
 have ever seen him)
 I wasn't drinking!!! I WASN'T
 BLOODY DRINKING ALRIGHT!? For God's
 sake Annie - it doesn't MATTER
 where any of us were, Peter's
 missing. And all that matters is
us finding him.

Annie goes to speak but he can't hear it again. Not now.

TERRY (CONT'D)
 You brought us here, you did the
 right thing - but I just struggle
 to get my head straight. It's since
 the war and I, I...
 (almost breaks down, composes
 himself)

(MORE)

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TERRY (CONT'D)

47A

- we brought our problems with us
but I am sorry.

And with that, Terry turns and starts walking again, searching.

TERRY (CONT'D)
I'll find him - I'll find him or
I'll die trying. He's my boy.

Annie is moved by his words. He carries on.

ANNIE
Terry -

Terry turns. Annie catches up to him, takes his hand.

80 EXT. THE BUSH - NIGHT
PETER

80

Peter is inside the hollow tree, he's sweating now and weak. In the moonlight he looks clammy and terrified.

He closes his eyes. A shadow passes the crack in the tree.

81 OMITTED

81

81A INT/EXT. BILL AND SHEILA'S HUT - NIGHT
SHEILA, BILL, THE TWINS

81A

As the night sky fills with stars and a bright moon, we find Sheila. Lying beside a sleeping, snoring, husband, as she contemplates a life at home minus her children. She rises and goes to look at her twins... gently touches their sleeping faces...

Bill appears in the room, looking at Sheila, as she sits with her children...

BILL
Well...

SHEILA
I still have the marks on my body,
from when they came out. I've
sacrificed so much since they were
born, to try and be the best mother
I could possibly be.

He just stares at her.

SHEILA (CONT'D)
But they don't need me... the way
they used to need me.

BILL
You're their mother.

SHEILA
Am I? I don't feel like it. I don't
feel anything anymore...

Hold their look. We move to the window and tilt up to the night time sky... that moon and those stars and we fade thru to... Emerging daylight...

82 EXT. THE BUSH - DAWN.
TERRY, ANNIE

82

As we tilt back down on...

Hours later, Terry stumbles along, dirty, exhausted - still searching. Annie a few paces behind.

TERRY
(voice hoarse)
PETER!?

Annie looks at Terry, his words make sense but... he shakes his head, just keeps going...

83 EXT. HOLLOW TREE - DAWN
TERRY, ANNIE, PETER

83

Terry and Annie keep searching, stumbling through the bush.

Terry whips around, he yells his son's name again - surely he's here, surely?

Angle - Peter, motionless, dehydrated, eyes closed, weary...

Terry keeps walking, stumbling away, he's walking away, calling Peter's name...

Peter stirs, he can hear his father's voice, faintly in the distance but he's dehydrated and scared.

Terry starts to MOVE AWAY from his son...

If Peter doesn't get to him now, he might lose his family again.

It's a heroic effort but he tries to rise to his feet.

TERRY moving a fair distance away, almost out of view.

Peter stumbles out of the tree and yells 'Dad'!

Terry doesn't hear it at first, so Peter tries again - but then he does hear... and he doubles back... starts a sprint towards Peter, Annie follows...

TERRY
Peter... Peter...

Terry sees him and darts towards him, scoops him up and holds him tight.

Annie brings up the rear. It's a massive moment and we play it on the faces of all three of them - finally reunited.

PETER
I'm sorry...

TERRY

*It's okay, it's okay, son... we've
got you... we've got you...*

On Annie, deeply moved. She dashes in and joins their
embrace...

84 OMITTED

84

85 OMITTED

85

86 INT. BILL AND SHEILA'S HUT - MORNING
SHEILA

86

Sheila scrapes all the money she has saved from her tin and puts it in her purse

CUT TO:

87 EXT. BILL AND SHEILA'S HUT/GALGOWNIE HOSTEL - CONTINUOUS 87
TERRY, ANNIE, PETER, PATTIE, KATE, SHEILA, ROBBIE, KYLIE, ARTY, VERONICA

Sheila leaves the hut, her gloves on, as she heads out of the hostel.

She passes the Roberts' outside their hut.

Angle - Kylie hanging a sign outside the canteen. OPEN FOR BUSINESS. Then in smaller letters, cold food only.

She squashes a stray cockroach under foot and kicks it away as she enters, rolling her eyes.

ANGLE - Arty, hand in hand with Veronica passes, seeing what Kylie did, he smiles.

ARTY
Tomorrow's dinner.

Veronica smiles and he kisses her.

ANGLE - Robbie passes this as he approaches Kate's hut... he knocks on her door...

Kate, looking pretty terrible, hasn't slept much, hungover, in yesterday's clothes, answers the door to Robbie.

KATE
Thanks for coming.

Looks at the state of her. He spots an open bottle of fortified wine on the table.

CUT TO:

88 INT. KATE'S HUT - DAY
KATE, ROBBIE

88

Kate is upset, tears come but she brushes them away.

KATE
Y'know I've spent this whole time thinking, that he was waiting for me, that he'd need saving... and then I saw that house. I got in there and... there were no pieces missing y'know? He had everything. He's got everything he needs.

She puts her head in her hands on the table, Robbie puts a hand on her arm.

KATE (CONT'D)
I just don't know who I am if I'm not his mother.

She breaks down now, finally. He moves around to her.

ROBBIE

Hey, hey, hey... you'll always be
his mother... look at me. Kate -

She looks at him.

ROBBIE (CONT'D)

You'll always be his mother.

89 EXT. OUTSIDE THE HUT - DAY
PATTIE, STEVIE, TERRY

89

Pattie heads towards the showers, when... Stevie steps out and grabs her... she half screams - he laughs...

PATTIE

Stevie...

STEVIE

Just stop talking, brainbox...

And... he kisses her, a real proper Hollywood kiss and she kisses him back.

ANGLE - across the site, Terry heard his daughter's scream laugh as she disappeared from view... he watches from his hut door... curious...

But we go back to:

Stevie's hands in Pattie's hair. Then they move down and as they kiss more intensely his hands stroke her stomach, through her thin nightie and he breaks away suddenly, she looks at him - can he feel her bump?

90 OMITTED

90

90A INT. BILL AND SHEILA'S HUT - DAY
SHEILA, BILL, THE TWINS

90A

Sheila sits staring at her newly bought ticket, it's real, it's happening. The noise of the twins and the door opening and she stuffs it in her bag.

SHEILA

Hello! Oh what's so exciting girls?

BILL

We have got something to show you.
We'll be needing a taxi.

91 EXT. TAXI/BILL'S NEW HOUSE - DAY
SHEILA, BILL, THE TWINS, TAXI DRIVER

91

A taxi pulls up to a coastal suburb. They're outside a newly built house. Everyone climbs out as Bill pays.

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54A

Sheila looks the big new house. Bill beams a huge smile...

BILL
What do you think...

He proudly walks up the path towards the front door, a man that has really ACHIEVED something...

BILL (CONT'D)
Come on.

He pulls out keys and enters... the twins skip towards him... Sheila follows, with dread...

92 INT. BILL'S NEW HOUSE - CONTINUOUS 92
SHEILA, BILL, THE TWINS

A large empty hallway, the walls half finished, building tools around...

Bill leads the way into an empty room, buoyant.

He looks at Sheila expectantly, beaming with pride and satisfaction.

Sheila gazes at the room, no joy, just a blank mask of despair.

Margaret and Elizabeth jig around.

SHEILA
What's this? What's going on?

Bill's face falls. The joy extinguished, replaced by something dark.

BILL
Why don't you go and show Mummy your new rooms? Unless she doesn't want to see them? Because I don't know if Mummy wants to live with us anymore. I don't know if she loves us anymore.

SHEILA
(whispers horrified)
Bill... No.

BILL
I think Mummy wants to leave us here and go back to England.

The twins stare at Sheila.

SHEILA

(hates Bill for this)
Your father's only joking
sweethearts... Why don't you go
exploring hmmm? Show me which room
you're going to have?

They bolt off. She turns to face Bill, but before she can defend herself...

BILL

So, you'd really abandon your
children in another country? What
were you planning to do, leave them
a note?

SHEILA

I'd have dealt with it, at the
right time, in the right way.

Beat.

BILL

The thing is Sheila, you can't be
trusted with your own mind.

He turns and walks from the room. She moves to follow...

SHEILA

Bill...?

JUMP CUT TO:

Outside in the back yard, Bill arrives at a 44 gallon drum used as an incinerator, smoke rising from it. Sheila catches up to him.

SHEILA (CONT'D)

Bill, please...

She touches his arm but he shrugs it off.

BILL

I tried to be fair and give you a
choice but you picked the wrong
one. It's what you do isn't it...
like whoring with that man... bad
choices... from a bad mind... but
don't worry, I know what's best for
you...

He reaches inside his jacket and brings their passports out.

BILL (CONT'D)

I have to give you no other option.

Sheila watches in horror as he THROWS THE PASSPORTS into the incinerator. Flames flare up as they are consumed by fire.

He smiles and watches her watch them burn...

We hold on Sheila.

93 INT. KATE'S HUT - DAY
KATE, ROBBIE

93

Kate lies on the bed with Robbie, comforting her.

She stares at the ceiling numb. *How can she do this every single day, knowing he's there?*

94 INT. THE DOCKS - DAY
HENRY, OFFICER, ARRIVALS

94

People arriving off the boat, people yelling, kids screaming.

An OFFICER stamps passports and motions for the next person

OFFICER

Next!

From behind we follow a man pick up his suitcase and move towards THE OFFICER's booth and slide his passport across.

OFFICER (CONT'D)
(stamping it, bored)
Know what bus you're looking for?

We see the man's face: It's HENRY, Kate's fiancé. He smiles takes his passport back and picks up his suitcase and walks out in to the sunshine - ready to find her.

END OF EPISODE FIVE