



TEN POUND POMS

Episode Six

Written by

Danny Brocklehurst

Yellow Revisions
26/08/22

CAST

Cast

TERRY
ANNIE
PATTIE
MARCO
PETER
KATE
KYLIE
HENRY
JJ
SHEILA
STEVIE
IVAN
MARLENE
ARTY
VERONICA
ROBBIE
RON
TWINS
MARIA
BILL
MICHAEL
MRS WALKER

Guests

NARRATOR
HOSTEL MEMBERS
SUBURBAN DAD
MICHAEL'S FRIENDS
FRAN ROBINSON
LITTLE JOE
POLICEMAN ONE
POLICEMAN TWO
SHEILA'S FEMALE NEIGHBOUR
NURSE
WORKMAN #1
DRIVER
TRUMPETER
MINISTER
DOCTOR

N/S

SPECTATORS - BOXING FIGHT

CROWD - 'RIOTS'

POLICEMEN 1 & 2

HOSTEL MIGRANTS

WORKMEN

HOSPITAL RECEPTION

PATTIE'S BABY

NEW HOSTEL MIGRANTS - SIX FAMILIES

NURSES

DOCTORS

LOCATIONS

Interiors

INT. VERONICA'S HUT

INT. CHURCH

INT. TERRY AND ANNIE'S HUT

INT. POLICE VAN

INT. POLICE STATION

INT. HOSPITAL

INT. STORE

INT. CINEMA

INT. KATE'S HUT

Exteriors

EXT. STREET

EXT. ARTY'S HUT

EXT. GALGOWNIE HOSTEL

EXT. CHURCH

EXT. AUSTRALIAN HOUSE

EXT. NICE AREA - STREETS

EXT. PARK

EXT. STREETS

EXT. MICHAEL'S HOUSE

EXT. SCRUBLAND

EXT. KATE'S HUT

EXT. OPEN SEA

EXT. OPEN ROAD

EXT. BILL AND SHEILA'S NEW HOUSE

EXT. CANTEEN

EXT. CAMPER VAN

EXT. SCHOOL

Interiors & Exteriors

INT/EXT. BILL'S NEW HOUSE

EXT/INT. KATE'S HUT

INT/EXT. ARTY'S HUT

INT/EXT. JJ'S OFFICE

CAST/SCENE LIST

- 1 – NARRATOR, ARTY, VERONICA
- 2 – ARTY, VERONICA
- 3 – ARTY, VERONICA
- 4 – ARTY
- 5 – ARTY
- 6 – TRUMPETER, TERRY, ANNIE, PATTIE, PETER, KATE, ROBBIE, BILL, SHEILA, THE TWINS, MARIA, KYLIE, STEVIE, RON, IVAN, VERONICA
- 7 – TERRY, MARIA, ANNIE, SHEILA, JJ, VERONICA, MINISTER, BILL
- 8 – HOSTEL MIGRANTS, MARCO, STEVIE, PATTIE, BILL, KATE, ROBBIE, ANNIE, TERRY, SHEILA, THE TWINS, MARIA, VERONICA, PETER, KYLIE
- 8a - SHEILA, JJ
- 8b - MARCO, STEVIE, PATTIE, BILL, KATE, ROBBIE, TERRY, ANNIE, JJ, THE TWINS, MARIA, VERONICA, PETER, KYLIE, HOSTEL MIGRANTS
- 9 – OMITTED
- 10 – SUBURBAN DAD, HENRY
- 11 - MICHAEL, MICHAEL'S FRIENDS, KATE
- 12 – KATE, MICHAEL, FRAN, MICHAEL'S FRIENDS
- 13 – KATE, FRAN, MICHAEL, LITTLE JOE
- 14 – KATE
- 15 – STEVIE, PATTIE, SPECTATORS, MARCO, KYLIE
- 16 – BILL, SHEILA
- 17 – OMITTED
- 18 – KATE, HENRY
- 19 – KATE, HENRY
- 20 – TERRY, WORKMEN, KEITH BUDDIN ANNIE, MARIA, MRS WALKER, JJ
- 20A - TERRY, ANNIE, JJ, MRS WALKER, MARIA
- 21 – TERRY, ANNIE, MARIA, RESIDENTS, KATE, HENRY, IVAN, STEVIE, CROWD, KEITH BUDDIN, WORKMEN MRS WALKER, JJ, KYLIE
- 22 – PATTIE
- 23 – CROWD, ANNIE, PETER, MARIA, POLICE, MRS WALKER, TERRY, STEVIE, IVAN, POLICEMAN 1, POLICEMAN 2, PATTIE, KATE, HENRY, KYLIE, MARIA
- 24 – OMITTED

25 – ANNIE
26 – OMITTED
27 – ANNIE, POLICE
27a - PATTIE, STEVIE, KATE
28 – OMITTED
29 – PATTIE, KATE, NURSES, STEVIE
30 – SHEILA
31 – MARLENE
32 – OMITTED
33 – TERRY, STEVIE, PETER, KATE, HENRY
34 – MARLENE, OFFICER
35 – SHEILA
36 – JJ
37 – TERRY, STEVIE, PETER, HENRY
38 – KATE, NURSE
39 – SHEILA
40 – JJ
41 – KATE, NURSE, DOCTORS, BABY
42 – JJ, FEMALE NEIGHBOUR
43 – KATE, TERRY, STEVIE, PETER, ANNIE, KATE
44 – KATE, HENRY
45 – JJ
46 – KATE
47 – KATE, CHILDREN, MICHAEL
48 – DOCTOR, TERRY, ANNIE, PETER, STEVIE, PATTIE, BABY
49 – JJ
50 – MICHAEL, MICHAEL'S FRIENDS, KATE
51 – JJ, SHEILA
52 – MICHAEL, MICHAEL'S FRIENDS, KATE
53 – TERRY, ANNIE, DRIVER, NEW MIGRANTS ON COACH, MRS WALKER
54 – NEW MIGRANTS, MRS WALKER

1

NEWSREEL FOOTAGE
NARRATOR, ARTY, VERONICA

1

On a grainy screen we see the words SUEZ CRISIS - 'British and French rush warships to area'. We see ships on screen.

NARRATOR

At the Portsmouth Naval base
Britain prepares for the worst in
the Suez crisis... part of our
mothball fleet, idle since World
War Two is hastily made ready for
action... President Nasar continues
to defy the Western powers with his
seizure of the canal and seeks the
support of Russia and the Arab
league countries... the aircraft
carrier Theseus is the first to
leave for the Mediterranean.
Preparations are also made to carry
twenty thousand reservists to the
area if necessary.

WIDE - We find Arty and Veronica in the cinema watching.

2

EXT. STREET - NIGHT
ARTY, VERONICA

2

Daylight fading, they exit the cinema, the film they went to
see was The Man Who Knew Too Much.

ARTY

Well that was good, wasn't it.
Although all things considered he'd
have been better carrying on with
his holiday. What now, milkshake?

She looks at him. He's not himself. Pause.

VERONICA

Arty... it won't happen again.

ARTY

(he knows full well what
she means but says)
What won't?

VERONICA

The war.

He looks away, fighting big emotions.

ARTY

(looks back at her)
They said that last time.

She embraces him.

VERONICA

After all we went through, the
world won't go to war again.

He DESPERATELY wants to believe her.

VERONICA (CONT'D)

And if they do - me and you - will
be here, in Australia, and we will
find a deserted beach and we will
hide until it's all over.

They pull out of the embrace and look at one another. She
smiles and kisses his face. He smiles.

ARTY

What did I do to deserve you hey?

VERONICA

Come, you can buy me waffle.

3

INT. VERONICA'S HUT - DAY

3

ARTY, VERONICA

Morning. Arty lies in bed with Veronica, after sex and sleep.
She dozes and he looks at her. She becomes aware of his gaze
and opens her eyes more fully...

VERONICA

What are you doing?

ARTY

Looking at you.
(she smiles)
You're perfect. Your face. It...
makes me happy.

She smiles again, bashful.

ARTY (CONT'D)

Time was I thought I'd never be
happy again. Funny old life isn't
it...

They kiss. Then, he's suddenly a man of action.

ARTY (CONT'D)

In my hut, and ssshhh - no one
knows about this - top secret - I
keep a stove burner...

Veronica amused.

ARTY (CONT'D)

I also have eggs, bacon and tomato.
Packed in ice, fresh as can be.
(MORE)

ARTY (CONT'D)

We are going to have ourselves a
Great British fry up...

He kisses her, grabs his shirt and dashes away.

4 EXT. GALGOWNIE HOSTEL - DAY

4

ARTY

Arty dashes across the just-waking-up-hostel. He feels great, whistles or sings to himself... lets onto a few people.

5 EXT. ARTY'S HUT - DAY

5

ARTY

He reaches his own hut and unlocks the door. As he heads inside, the door slams closed behind him. There's the sound of a loud crash. And then silence.

The door to the hut creaks open to reveal...

Inside the hut, a part fo the roof has collapsed, there's debris, bits of mental, wood and dust everywhere. A shaft of light streams through a hole in the roof.

Arty lies under the debris, blood seeping from his abdomen and chest, impaled by a split piece of wood. **He is clearly dead.**

We hold on him and bring in the sound of

The Last Post played on a trumpet. We fade to black and slowly fade up on...

6 EXT. CHURCH - DAY

6

TRUMPETER, TERRY, ANNIE, PATTIE, PETER, KATE, ROBBIE, BILL, SHEILA, THE TWINS, MARIA, KYLIE, STEVIE, RON, JJ, IVAN, VERONICA

COFFIN. Outside a small nearby church. A TRUMPETER plays The Last Post. And we face check the mourners. Many people here, from our hostel, we find Terry, Annie, Pattie, Peter, Kate, Robbie, Bill and Sheila and The Twins, Maria, Kylie, Stevie, Ron, Ivan, and to the rear somewhere, keeping a low profile, JJ. Veronica heartbroken.

The Last Post ends and Terry, Bill, Ivan and Stevie step forward to be the pallbearers.

With dignity, they carry the coffin on their shoulders towards the tiny rural church.

7 INT. CHURCH - DAY

7

TERRY, ANNIE, MARIA, JJ, BILL, SHEILA, ANNIE, VERONICA, MINISTER

Ten Pound Poms - Ep 106 by D. Brocklehurst 26.08.22 3A

Minister present. Terry stands at the front, on the raised section. He has some scribbled notes, not a man accustomed to giving speeches.

TERRY

I can't pretend I knew Arty well,
we weren't life long friends...
we'd only got to know one another
quite recently... but I know he was
a good man and I know that... he
was determined to put the past
behind him and embrace the freedom
we're all now enjoying...

Terry falters.

TERRY (CONT'D)

(continues reading)

They called him Party Arty and he
was... he was... he...

He sets the notes down and looks up, tears in his eyes...
Annie feels for him.

TERRY (CONT'D)

(an internal anger now)

He survived everything the Nazi's
threw at him. He fought - not only
for his own country - but for a
safe world. And he got through
those horrors - and they were
horrors - only to die... in... such
a... *pointless*...

He can't continue. He's going to cry, so he removes
himself... turns away and covers his face.

MARIA

(yells up)

And we know who's to blame -

A few others join in. JJ tries to be invisible. Bill
enjoying watching JJ squirm. Sheila feels for him.

Annie quickly takes the place of Terry on the raised section.

ANNIE

(speaks outwards)

Hold on, hold on, HOLD ON...

Everyone quietens.

ANNIE (CONT'D)

This service is about Arty - he
wouldn't want us squabbling and
fighting - now please - everyone -
open your hymn books to page seven
and lets sing -

We face check Terry, Bill, Sheila, JJ, Veronica. As they all
turn to page seven...

And as one the church starts to sing -

ALL
And did those feet in ancient time
Walk upon England's mountain green?
And was the holy Lamb of God
On England's pleasant pastures
seen? And did the countenance
divine. Shine forth upon our
clouded hills? And was Jerusalem
builded here among those dark
satanic mills?

We carry this hymn over into...

8

EXT. GALGOWNIE HOSTEL - NIGHT

8

MARCO, STEVIE, PATTIE, BILL, KATE, ROBBIE, TERRY, ANNIE, BILL, SHEILA, THE TWINS,
MARIA, VERONICA, PETER, KYLIE, HOSTEL MIGRANTS

HIGH ANGLE - the hostel, Arty's hut has been cordoned off
with some kind of rope or tape.

But nearby there is a WAKE taking place. Lots of hostel
members here. They have raided his stash of booze and -
freely flouting the rules - are drinking and eating.

The atmosphere is lighter now... people are chatting and
perhaps even some music is playing somehow.

Marco, the Italian, appears, he sees Stevie sitting on a
chair, but rocking casually as he chats to Pattie.

The devil gets on Marco's shoulder and he sidles past and
kicks the leg of the chair, unbalancing Stevie and making him
CRASH BACKWARDS to the floor.

STEVIE
(jumps up, startled)
What the...

PATTIE
Are you okay? Marco!

MARCO
(can't contain his mirth)
Sorry, clumsy me.

STEVIE
Yeah, clumsy?

Stevie goes to him and starts pushing him.

STEVIE (CONT'D)
Whoops - clumsy, CLUMSY ME.

PUSHES HIM HARD - twice. MARCO pushes back... Stevie pushes
him again. A petty pushing match, a fight nearly breaks out.

PATTIE
Stevie - STEVIE...

She doesn't want to intervene because of the baby.

KYLIE
(excited, seeing this)
Fight, fight...(turns to Pattie)Men
fighting, it's so sexy.

*
*

Terry and Annie clock this from across the way. But...

BILL
(quickly intervenes)
Whoa, whoa, whoa. You want to
fight like animals - do it
elsewhere. Show some respect.

Stevie and Marco eye each other. Bill motions - away.
Stevie feels the need to reinstate his masculinity.

STEVIE
Tomorrow, Aye-ti - me and you.

MARCO
Any time you like, England.

PATTIE
Stevie - just leave it.

But Stevie isn't for backing down.

STEVIE
Twelve o'clock, riverbed.

Stevie motions fists.

Kate and Robbie are here, sharing drinks, watching this,
smiling at youthful vigor.

*

ROBBIE

Youth - I used to be like that,
then I got into a fight with Finn
The Chin... speciality, chin biting
- look you can still see the marks.

KATE

(laughing)
Are you making this up?

ROBBIE

No, he's an accountant now, up in
Mossy Nipple.

KATE

(howling)
You're *definitely* making this up.

ANGLE - Terry and Annie to one side. She rubs his arm.

ANNIE

Are you alright?

He nods. Stoic.

TERRY

He was my friend. Soon as we
arrived he ushered me into his hut.
Offered me a drink.

They smile. Terry wants to tell her...

TERRY (CONT'D)

When I was helping sort his
things... we found his wallet. And
inside... I'll show you...

TERRY pulls out his own wallet, and from a small pocket
section, he pulls out a folded slip of paper.

He hands it to Annie. She unfolds and reads, in beautiful
handwriting, the words...

ANNIE

Life is brief... enjoy it.

They look at one another.

TERRY

He was right.

Hold their look. He looks sad about Arty's death.

She folds him into an embrace. Loving, tight. And we hold on
his face, then hers. They pull from the embrace -

ANNIE
(hands the slip of paper
back)
Put that in your wallet, and we
need to *both* live by it.

They smile.

Terry looks across at Stevie chatting to Pattie, but sweeping
across is Sheila as she peels away from Bill and twins.

SHEILA
Just going to the lavatory.

We follow her... as she heads towards the toilet block, but
when she is suitably out of view, she DOUBLES back and
sneakily, heads for JJ's office.

8A INT/EXT. JJ'S OFFICE - CONTINUOUS
SHEILA, JJ

8A

Sheila enters to find JJ staring into the middle distance.

JJ
Sheila -

SHEILA
I've only got a moment, but I
wanted to speak with you -

JJ
Come to tell me I'm to blame.

He's feeling sorry for himself.

SHEILA
No one thinks that.
(he just scoffs)
JJ -

JJ
Save your breath. I know your
going.

SHEILA
I am, and I want to thank you - for
the lovely times we've had, but I'm
a married woman, a mother.

JJ
And deeply unhappy.

She looks at him, bit 'Stepford' now, a closed down look to
her face, emotions locked tight.

SHEILA

I have come to realise... there is
no option but to.... accept my
situation.

JJ

NO - that's exactly what you don't
have to do.

He looks at her, seeing that 'closure'.

JJ (CONT'D)

We could be happy. You know that -

Her face doesn't show anything.

JJ (CONT'D)

I know you know that.

He suddenly bounces up from his seat and HEADS PAST HER.

8B

EXT. GALGOWNIE HOSTEL - CONTINUOUS

8B

MARCO, STEVIE, PATTIE, BILL, KATE, ROBBIE, TERRY, ANNIE, JJ, THE TWINS, MARIA,
VERONICA, PETER, KYLIE, HOSTEL MIGRANTS

JJ walks out of his office and walks right towards the wake.
He claps his hands together. Over and over and over...

It's a strange thing to do. Sheila reappears and clocks him,
Bill sees her returning... **Silence falls.**

JJ

Okay, so... *here I am...* and I'm
gonna stand here while you say what
you've got to say -

No one speaks.

JJ (CONT'D)

COME ON! Maria... you've usually
got a lot to say for yourself.

MARIA

You know my feelings.

JJ

Yes - I do. But I wanna hear it -

He's being masochistic.

JJ (CONT'D)

Say it to my face - I've heard you
bitching behind my back - well here
I am - so come on, one of you - say
it to my face -

BILL
You killed him.

Everyone is shocked. Sheila appalled.

KATE
Bill...

JJ
No, let him speak.

BILL
That's what they're saying. With
your neglect. Letting this place go
to rack and ruin. Nothing ever
being fixed. Nothing ever
replaced. We were promised the
dream of a wonderful life. And
instead we got... this -

He motions theatrically to the hostel.

BILL (CONT'D)
(stands, smug)
But clever me, I've bought my
family a beautiful new home...

And with that he motions to the TWINS and to SHEILA to head
away, back to their hut.

All eyes on JJ, as he watches Bill about to leave -

JJ
Good riddance to bad rubbish.
You've been here long enough, Billy
boy. With your pole up your ass.

Bill stiffens, turns.

JJ (CONT'D)
I think some of you misunderstand
the purpose of this hostel. We
bring you here and ask little in
return - other than to work hard
and integrate, to become an
AUSTRALIAN, with a job and a home,
but all you do - especially you
Brits - is sit around and moan like
the whinging Poms you are. Well,
here's a thought - get a job, earn
some money and MOVE OUT.

Bill shakes his head and walks away.

JJ (CONT'D)
In three days time, new arrivals
are coming, six new families...
(MORE)

with a look of hope in their
eyes...

(a beat)

I think you should all take a look
at them, it's the look you all had
when you came here.

And with that he *turns on his heel* and heads away, a man on
the edge. Sheila watches him go, saddened.

We play everyone's reactions... Veronica cries.

9 OMITTED 9

10 EXT. AUSTRALIAN HOUSE - DAY 10
SUBURBAN DAD, HENRY

New day. Outside a suburban house, we see a SUBURBAN DAD
giving his spiel about a CAMPERVAN.

SUBURBAN DAD
(all smiles and teeth)
This is a true beauty, mate. It's
like a home on wheels - trust me,
this little lady spells freedom and
romance. The wind in your hair and
the sand on your feet -

He looks to the person he is speaking to and it is HENRY.

HENRY
So why you selling it?

SUBURBAN DAD
Three kids and an Airedale Terrier,
need the cash, mate.

11 EXT. NICE AREA, STREETS - DAY 11
MICHAEL, MICHAEL'S FRIENDS, KATE

Michael and some friends exit JUNIOR SCHOOL and start to walk hand in hand away down the street. It's not like now with parents pick up, they just walk the few blocks home.

We find Kate, in a concealed position, watching. She follows them at a discreet distance.

12 EXT. PARK - DAY 12
MICHAEL, FRAN, KATE, MICHAEL'S FRIENDS

Michael meets his mother in the local park and she gives him a kiss and hug. Each kiss is a dagger to Kate's heart. She wants to kiss and hug him.

He peels off from his friends and goes with his mother, now hand in hand with *her*. Kate watching, thoughtful.

13 EXT. STREET - DAY 13
KATE, MICHAEL, FRAN, NEIGHBOURS KID - LITTLE JOE

KATE reticent as she enters the gate to what we might recognise as *Michael's new house*, she is holding a newly bought pad/folder. She goes to the door and rings the bell. She waits. Hold on her face. Knowing this is madness. Eventually, the door opens and she comes face to face with his new mother. Kate thrusts out her hospital pass.

KATE
Hello, I'm Kathryn.

She whips her pass away before it is scrutinised.

KATE (CONT'D)

I'm from the adoption welfare unit.
This is a routine visit to ask a
few questions about your progress.

The woman is bamboozled.

FRAN

Right...

KATE

Do you have ten minutes...

FRAN

(anxiety floods her)

Nobody told us about a review -

KATE

We find spontaneous visits get a
better picture of the natural home
life, otherwise people tidy up, or
put their children in their best
clothes, we like to see the family
as normal as possible...

FRAN

(nervous)

Right, right, well, I hope you find
it... acceptable.

She motions Kate inside, reluctantly.

KATE

(looking around, although
she knows it well!)

You have a lovely home.

FRAN

Thank you. Can I get you
anything... a cold drink?

KATE

That'd be lovely.

FRAN

Lemonade.

Kate nods. They settle into the kitchen and Fran starts
fixing drinks. The radio plays a news report about Suez, but
she switches it off.

Kate can now see Michael at the far end of the back garden.

He is playing with the neighbour's kid... some sort of
marbles game... she glances out there, her heart pounding.

KATE

Is your husband still at work?

FRAN

Yes, he works in Yollander.

KATE

(consults her folder,
which now has some fake
scribbled notes on it)
Right... remind me what his
occupation is...

FRAN

He's a finance officer, for the
Chrysler company.

KATE

Great.

FRAN

Yeah, it's a good job. He earns a
good living, which is helpful, for
looking after a child...

She smiles.

KATE

So, I can see...

Kate looks down into the big back garden.

KATE (CONT'D)

And that's Michael is it... down
there... with a friend.

FRAN

That's Little Joe, from next door.
They call him Little Joe because
his dad's called Joe, not because
he's little. I never understand
these fathers calling their
children their own name. But
then... what do I know... we were
given Michael's name, so...

KATE

It's a good name, Michael.

FRAN

Yeah, I guess. Not what I'd have
chosen, but...

She shrugs, like *whatever*...

KATE

I think it's a good name.

FRAN

Well, you're English, like he was
so...

(MORE)

FRAN (CONT'D)

I think it's more common over there... from what I can gather half of the UK is called Michael. I'd have gone for something stronger: Greg, Gary, Glenn...

KATE

(hiding her irritation)
Right. Something G based.

FRAN

Sorry, I don't want you to think I'm ungrateful. We love him and he could be called Susan and we wouldn't care.

KATE

I understand.

She hands Kate her drink. Fran has one already on the go, that may or may not be a G&T. Kate eyes it.

KATE (CONT'D)

So... how is Michael settling in?

FRAN

Yeah, he's great, he's such a super little kid. He's happy and relaxed... which is an achievement on our part I think because the little blighter has been through some rough times.

On Kate.

KATE

I know.

FRAN

His birth mother didn't want him and apparently tossed him into care, then he got shipped over here and wound up in some horrendous orphanage. Can you imagine, a child that age... stuck on a boat and sent to the other side of the world on his own, he must have been terrified... which is why my husband and I chose him...

'Chose him'. Kate looks at her.

KATE

Do you mind me asking how you managed to adopt a British child?

Fran, rabbit in headlights - shit, this is what she was dreading... she panics, will she have him taken away?

FRAN

Oh it's all agreed and legal, we have the paperwork...

KATE

I'm sure, but...

FRAN

It was a loophole really, but from a place of kindness. My husband knows a man, from er... his lodge, and... and... my husband offered a large donation to the orphanage - which will help with the care of so many other children... And in return they...

KATE

Bent the rules?

Fran nods. Then shakes her head...

FRAN

They're allowed to, in 'special circumstances', it was agreed.

Fran is terrified this isn't the case. Justifies -

FRAN (CONT'D)

When he came to us he was... inside himself... kind of withdrawn... he used to pick at his own skin...

Kate is struggling badly during this to keep up her pretence of a professional person.

FRAN (CONT'D)

But we've plied him with love and affection, we've told him that whatever happened in the past is gone and from now on... his future is -

She motions to the house and garden.

FRAN (CONT'D)

Safety, security, and love.

KATE

(can barely speak)
...right...

FRAN

And every night I climb into his little bed and I tell him, 'mummy's here', and that nothing bad is EVER gonna happen...

KATE fights tears, looks at her 'notes' so the woman doesn't see her face...

KATE
Great, and... does he ever... talk
about his old home... his mother?

FRAN
Not sure how much he recalls... he
just knows she didn't want him.

KATE
(she's about to break
down)
I'm so sorry, may I...

She motions vaguely behind her...

FRAN
Bathroom? Bottom of the stairs, the
light sticks so you have to tug it.

Kate nods and dashes to the toilet. She slams inside and
tugs the light on then lets the TEARS burst forth.

She has to control her breathing, her emotions... she slaps
some water on her face... steadies herself...

And we FLASH TO

UK, MICHAEL being dragged away at the train station, the
flashback from episode one. Last time she saw him in UK.

Back on:

Kate a wreck but as she collects herself she hears VOICES,
young voices, from the kitchen... she should go... but - she
can't - she drawn back in there...

She unlocks the door and...

Starts to walk back towards those two children's voices.

She falters... considers bolting... but doesn't...

Fran is fixing them snack and drinks and they look through a
book or annual together.

The Kids don't look at her, they are absorbed in their drinks
and book, but Kate's eyes are fixed on Michael.

FRAN (CONT'D)
Well, I hope I managed to reassure
you that everything is good...

KATE
Yes, thank you...

She can't take her eyes off her child.

KATE (CONT'D)

You have a wonderful home and you seem to be doing a wonderful job.

FRAN

Thank you.

KATE

I should go.

Kate finishes her drink - eyes still on him. She sets the glass down and turns to leave.

FRAN

I'll show you out.

But as Kate turns to leave, she suddenly stops. Fran waits, thinking she has a question... but then Kate does something bizarre. She re-enters and simply says -

KATE

Michael... MICHAEL...

Michael looks at her. MASSIVE MOMENT. Does he remember her... *tension, tension*...

No immediate recognition. Kate moves closer.

KATE (CONT'D)

Michael... I'm Kate...

MICHAEL

Hello.

She moves really close now. So he can see her face.

KATE

Hello, Michael...

MICHAEL

Hello Kate.

Kate's heart breaking that he doesn't recognise her or if he does, he doesn't show it...

Fran watches, slightly confused.

And her looking at him goes on longer than is normal. Everyone sort of awkward but no one calling it out.

KATE

Are you happy here, Michael...?

He looks at his mother and nods.

KATE (CONT'D)
Good, good, I'm glad... I'm very
glad... you're a good boy. And this
is your home now...

Michael nods.

And then Kate moves in and GIVES HIM A HUG. Fran watches.
Kate doesn't want to let him go. Fran coughs.

KATE (CONT'D)
(comes out of the embrace)
Michael, I'm going to come and see
you again soon okay -

MICHAEL
Okay.

KATE
Great...

And with that she rises to her feet and smiles at Fran as if
what's just happened is the most normal thing in the world.
She makes to leave and as she does so, she turns and gives
Michael a smile and a wave.

We hold on his face.

Fran is about to exit with her but Kate says.

KATE (CONT'D)
I'll show myself out.

14 EXT. MICHAEL'S HOUSE - DAY

14

KATE

Kate walks from the house and it is clear from her face and
her demeanour that SOMETHING HAS JUST CLOSED DOWN.

Hope, evaporated.

She is shaking and in a sort of trauma.

15 EXT. SCRUB LAND -- DAY

15

STEVIE, MARCO, KYLIE, PATTIE, SPECTATORS

BOXING MATCH in full flow now, Stevie and Marco going at it
in a marked out 'boxing ring' - scraped square in dusty earth
- it's getting quite vicious as the two boys punch hell out
of each other. Kylie in her element.

Pattie can barely watch. Spectators yell and cheer on their
man. KYLIE rings a bell or blows a whistle for the end of the
round and the two lads retire to their 'corner'.

Pattie anxious, goes to him...

PATTIE
You're cut, please Stevie, just
stop this.

STEVIE
If I pull out, he wins.

PATTIE
Who CARES.

STEVIE
I care.

PATTIE
(finds it hard to say)
I don't want you getting hurt.

STEVIE
(with a smile)
The only thing that will hurt is
losing to that braggart.

PATTIE
Oh, this is madness... fine, get
yourself killed, just don't expect
me to watch...

She stomps away.

STEVIE
Pattie, Pattie...

Marco sees this. Goads Stevie...

MARCO
Can't face seeing you lose.

He laughs. Stevie is rattled... the bell or whistle goes
and they have to stand and fight again...

Pattie stomps away to a distant spot, in protest. She slams
herself to the floor and covers her eyes.

We hold on her as we hear the crowd react... something has
happened... she opens her eyes and dares a peek...

Angle - Stevie is having his *hand raised* in the air, and
Marco lies on the ground, flat out, one amazing punch from
Stevie, fuelled by his anger at the goading.

Stevie sees her looking and blows her a kiss.

Pattie can't help but smile. He pulls free of the others
and comes running to her... she runs to him...

They embrace... It feels like a moment of YOUTHFUL TRIUMPH.
He swings her round. Then stops, looks at her.

STEVIE
I did it for you.

PATTIE
Well *don't* in future.

STEVIE
'In future' -

He touches her belly. He knows. Nothing is said, but Pattie knows he knows... she reacts.

STEVIE (CONT'D)
I like the sound of that Pattie Roberts... me and you...

He goes to kiss her.

PATTIE
There's blood on your face.

STEVIE
It's winner's blood.

He laughs, kisses her anyway and she goes with it.

16 INT/EXT. BILL'S NEW HOUSE - DAY
BILL, SHEILA

16

Bill and Sheila - dressed in scruff clothes - are painting the outside of THEIR NEW HOUSE. They are both immersed in the hard task of making this place home.

SHEILA
I'm famished, shall we eat, I brought us some food.

Jump to

Bill and Sheila on a picnic blanket on their lawn, with a spread of food before them... they eat and drink and Sheila keeps glancing across at next door.

SHEILA (CONT'D)
I want to make a good fist of this. You were right - my behaviour has been appalling. But, I've been so damn miserable at that hostel.

BILL
I know. But you have to listen to your husband, sometimes tough love is what's needed...

She nods...

SHEILA

I want to be a good wife, Bill.
Good mother. And to try and be
happy here, in this new life.

He nods, likes that.

SHEILA (CONT'D)

I think... I was resisting.
Thinking return was an option, now
I know it isn't... I must...

BILL

Embrace it.

SHEILA

Exactly.

She looks across again.

SHEILA (CONT'D)

What a beautiful boat they have.

BILL

Isn't it.

We see a small outboard engine motorboat.

SHEILA

Do you think we could get a boat
like that one day... I'd love to
spend time on the water...

BILL

Within a year. I guarantee it.

She smiles. He raises his glass. She raises hers.

BILL (CONT'D)

It's good to see you smile.

They drink.

BILL (CONT'D)

You're still the most beautiful
woman I've ever laid eyes on, you
know that.

(his face darkens)

And when I saw you... with that
man...

He then slowly reaches out and strokes her hand. Hold on
Sheila, inscrutable.

18

EXT/INT. KATE'S HUT - NIGHT

18

KATE, HENRY

Kate walks back to her hut, utterly dejected, her world has fallen apart... we follow her long trek... past Arty's hut with a small memorial outside it... and all the way to her own hut... CLOSE on her face... her misery... and as she reaches her hut, she swings the door opens and immediately sees... HENRY.

HENRY

Hello Kate...

She freaks and instinctively SLAMS THE DOOR. And RUNS.

Henry is out of the hut and in pursuit.

Kate dodges around other huts and towards the FIELDS at the rear... Henry giving chase.

HENRY (CONT'D)

Kate, Kate, stop running... are you crazy, KATE!!!

Kate hurdles the fence and makes it to the fields... but the ground is uneven and it slows her down. Henry hurdles the fence and gains on her. In an undignified move, he puts in a kick and down she goes. Slap, into the grass. He tries to restrain her arms, she fights him but he is a big guy, strong and has superior strength. He yells at her -

HENRY (CONT'D)

I'm not the bad guy here.

She sags, spent.

19

INT. KATE'S HUT - NIGHT

19

KATE, HENRY

Calm now. Henry sits on the floor of her hut and she hands him a drink. She then slumps on the floor too and they kind of look at one another. Long moment as they look at each other's face.

(N.B HENRY is ex Military, a big guy, handsome)

HENRY

You look different, healthy.

KATE

It's the sunshine.

HENRY

You look good.

KATE

Thank you.

A long and awkward beat.

HENRY

...imagine my surprise at waking up
in a Southampton hotel room - alone
- having missed the boat...

KATE

I'm sorry.

HENRY

Are you?

She looks away. Long pause.

HENRY (CONT'D)

Why, Kate?

Another long pause, she can't tell him.

HENRY (CONT'D)

The child...

She looks at him now.

HENRY (CONT'D)

I've had a long time to think, ask
questions...

KATE

He's not 'THE CHILD', he's MY
child, my son.

HENRY

So... have you *found him*?

KATE chooses not to answer.

HENRY (CONT'D)

(which he interprets as)
Thought not.

KATE

What do you care?

HENRY

What do *I* care? Kate, you have my
ring on your finger, or you did, I
wanted us to come here *together*.

(a slight anger rises)

Was this your plan all along? Sign
us up as a couple - easier for
couples to get accepted - then
leave me at the dock...

KATE

No.

HENRY
Then why leave me?

KATE
Because, whenever I tried talking
about Michael it was always -
'what's done is done'.

HENRY
(placatory)
Kate...

KATE
Don't 'Kate' me, HENRY - he's my
son, and he was taken from me and I
want him back... and if you've come
all this way to tell me I'm wrong,
you might as well get back on the
boat and sail home.

Hold their look. He is taken aback, she is tougher than he
remembers her, her experience out here has hardened her.

HENRY
I was broken, Kate. I'm not ashamed
to admit it. When the dawning of
what you'd done hit me... I was...
angry yes, but mostly broken.

He tails off. He's a tough man's man, but we can see that
what she has done has had a deep lasting effect on him.

KATE
I'm sorry but... you wanted
everything the way you wanted it
and... there was no changing your
mind...

She looks at him, there is a controlling nature to Henry, a
possessiveness. He's a good man in many ways, but...

HENRY
I can't help being the man I am
Kate. I'm a pragmatist, a realist.
That's what the army does to you. I
know how the world works. Not how
we want it be or how we'd like it
to be, and your boy is... someone
else's boy now. We can't undo that.

Hold on Kate. She slightly shakes her head.

KATE
So just *give up*?

HENRY

Yes. Because if you keep chasing the impossible it'll only cause you pain. Kate, you couldn't look after him, you were a single mother, *young* mother, and in the child's best interests -

KATE

(cuts in)

'Best interests' - What about my best interests.

HENRY

You couldn't offer him a loving home... so wheels were set in motion...

KATE

Wheels I didn't agree to. I thought it was temporary... 'til I got myself in a better place...

HENRY

I think you knew - when you let him go - you knew there was a chance you'd never -

KATE

I DIDN'T.

SHE IS ANGRY. We go close on Kate now, *intense*.

KATE (CONT'D)

I *grew* him, Henry. Gave him life... and now I can't get him back - and, he haunts my thoughts...

She looks away.

KATE (CONT'D)

I can feel him, *smell* him... but he's not... in my arms...

Hold their look. Long uncomfortable pause. His face contorts every so slightly.

HENRY

Is that why you've taken the companionship of another man.

She looks at him, a bitterness to that comment.

KATE

Have you been watching me?

She's horrified.

HENRY
Only one day.

KATE
He's a friend.

HENRY
He looks more.

KATE
I thought I'd never see you again.

HENRY
Have you slept with him?

She gives him a face.

HENRY (CONT'D)
Good looking man. Do you love him?

KATE
No.

HENRY
Is he an obstacle...

Kate can't or won't answer. He edges towards her.

HENRY (CONT'D)
Kate, I love you. I won't lie, I
wasn't sure how I'd feel when I saw
you again but now I sit here, I
honestly want you more than ever -
(he moves slightly closer)
I came all this way... six weeks on
a bloody boat - wouldn't you say
that shows my commitment?

A beat. He reaches for her bare hand.

HENRY (CONT'D)
Where's my ring?

KATE
In the drawer.

HENRY
If I ask you, would you wear it?

She gently pulls her hand away.

KATE
I made my choice Henry... my choice
was to come and look for Michael.

Henry lets that settle and then simply says -

HENRY

I've a job lined up - in Cairns.
Good money... military training.
They're not expecting me for a
month. But that's where I'm
going... and I want you to come
with me. You can get hospital work
up there. I've bought a van - she's
a beauty - we could drive up the
coast - little holiday together -
and remember what we loved about
each other...

He smiles. Hold their look.

KATE

And if I don't?

His face clouds, he rises... what's he going to do?

He goes across to the drawer that Kate motioned to... he
opens it and finds a small jewellery box.

Kate watches as he opens it and delves inside to find...

The engagement ring. He turns back to her - holding it -

HENRY

I swear to God, Kate, I'll make you
the happiest woman in the world.
We'll have our own child. Make a
life for ourselves, out here in the
sunshine. And when we're old and we
look back on our lives... all of
this... *madness*... will just be
something that once happened...

Hold their look. We hold on Kate... she looks at that ring.

20

EXT. GALGOWNIE HOSTEL - DAY

20

TERRY,, ANNIE, MARIA, MRS WALKER, JJ , KEITH BUDDIN, WORKMEN

*

Bright new day. People waking up.

Terry steps out of his hut and sees... WORKMEN heading in and
out of Arty's hut... there is a fire burning on the ground in
front and they are BURNING his possessions and the furniture
from inside the hut. Tramping their big muddy boots near his
small candle 'memorial' as they go.

TERRY

Hey, HEY - *mate* -

One of the workmen, KEITH, turns as he calls -

KEITH

Yes, mate...

TERRY
What's going on?

KEITH
Renovating the hut - for the new
arrivals.

TERRY
- what?

KEITH
You deaf?

Annie emerges from the hut.

*

ANNIE
Whatever's the matter?

*

TERRY
They're burning Arty's things,
fixing his hut. It's a disgrace. No
one should be in that hut.

*

Beat.

*

ANNIE
Right -

And with that Annie marches off in the direction of JJ's
office. Annie sees Maria exiting the washroom.

ANNIE (CONT'D)
Maria.

She motions her over.

MARIA
What is wrong?

ANNIE
Come with me.

We stay with Terry a moment, as he yells at the workmen.

TERRY
Someone died in there. My friend -
DIED in that hut.

KEITH
I know - that's why we're fixing
it.

TERRY
You're burning his things! His
memorial is still there. And you're
burning his life away. He's barely
fresh in the ground.

KEITH
Not me, mate - not my decision. I
just do as I'm told.

Angle - Annie and Maria head to JJ's office and march
straight in.

20A INT. JJ'S OFFICE - CONTINUOUS
TERRY, ANNIE, JJ, MRS WALKER, MARIA

20A

ANNIE and MARIA are surprised to see MRS WALKER with her son,
going through papers.

MRS WALKER
Yes?

ANNIE
(to JJ)
You're burning Arty's things.

MRS WALKER
Excuse me, we're in a meeting.

ANNIE
I don't care. And I'm talking to
him.

MRS WALKER
Are you?

JJ

Please, let me introduce you - this
is my mother Mrs Walker - she makes
the decisions around here...

They are suddenly looking at this woman differently.

JJ (CONT'D)

Mother, this is Terry, Annie and
Maria. Maria has been an endless
thorn in my side - saying the
hostel's not fit for dogs.

MRS WALKER

(formidable, folds her
arms)

Really?

MARIA

That's right. It is dump. And you
should be ashamed of yourself.

MRS WALKER

And yet you're still here.

ANNIE

The point is - a man died in one of
your huts... DIED.

MRS WALKER

I'm aware of that. But Mister
Farthingdon had never reported any
problems to us, which is possibly
due to him running an illegal
alcohol business, in contravention
of hostel rules. A service many
hostel residents availed themselves
of.

ANNIE

That hut cannot be patched up and
have other people thrown in there.

MRS WALKER

What would you like us to do - keep
it as a shrine, Mrs...?

ANNIE

Roberts.

Terry arrives into the scene, behind.

TERRY

Why are you burning his things?

MRS WALKER

Because... Mister Farthingdon's illegal endeavours - his storage methods and his keeping of perishables most likely led to an infestation - of white ants. So everything gets destroyed.

Suddenly they get it.

ANNIE

This is lies.

JJ's face as good as tells them so.

MRS WALKER

I resent that, now please...

ANNIE

Maria has been telling JJ for MONTHS - about the problems in these huts - termites, dry rot...

MRS WALKER

And every reported case has been dealt with -

MARIA

Not true.

JJ

I've passed your concerns upwards on every occasion.

MRS WALKER

And they have been dealt with. The death on this hostel WAS NOT caused by our neglect but by the nefarious activities of your deceased friend. I'm sorry if that's tough to hear but sometimes the truth is unpala -

ANNIE

(cuts in)

Liar!!!

MRS WALKER

If you call me a liar again I'll have no option but to ask you to collect your belongings and exit this facility. And if you want to know the truth your friend Arthur Farthingdon - he was in OUR PAY.

That gets everyone's attention. JJ recoils, wishes she hadn't revealed that.

TERRY

- what?

MRS WALKER

He was our informer.

TERRY

Never.

MRS WALKER

(does smug 'I'm afraid so'
face)

Oh yes, and good on him, he kept it
quiet. Telling us when people had
jobs they weren't declaring... so
it was very much in our interests
that he stayed alive...

ANNIE

You're a liar.

MRS WALKER

I've warned you.

ANNIE

(to Terry and Maria)

Gather everyone you can... knock on
doors, wake them up...

She leaves the office. They follow.

TERRY

Annie...

ANNIE

We're not standing for it - get
everyone outside Arty's...

MARIA

(delighted)

Yee-ha!

And off she goes, finally they are DOING SOMETHING.

Angle - back inside the hut doorway, Mrs Walker is watching
them fan out and start to gather people.

MRS WALKER

JJ - call the police.

JJ

You want the police - YOU call the
police.

And he hands her the phone, on its long wire.

21

EXT. GALGOWNIE HOSTEL - DAY

21

TERRY, ANNIE, MARIA, RESIDENTS, KATE, HENRY, IVAN, STEVIE, CROWD, KEITH, WORKMEN, MRS WALKER, JJ, KYLIE

Fast montage, of Terry, Annie and Maria knocking on doors or calling to people - 'hostel meeting, go to Arty's'. 'Go to Arty's'. 'Urgent - go to Arty's'. Etc.

People ask why, people appear bleary eyed from their huts or half dressed or in pyjamas.

We see Kate and Henry, Ivan and Stevie. (no Bill and Sheila), Kylie...

There is a sense of urgency now, but also a shared sense of camaraderie.

And we jump cut to

RESIDENTS come flooding, urged by Annie, Maria and Terry. They arrive outside Arty's hut. Ivan and Stevie are here (Stevie scanning for Pattie, she isn't there).

And Annie starts to urge them to -

ANNIE

Form a circle. Form a circle.

The workmen look through the window, quizzical.

ANNIE (CONT'D)

(to the assembling crowd)

We need better conditions - we need the management to take responsibility. We know this hostel's falling apart and we can't stand by and let another family move into his death trap.

Annie is amazing, she would never have done this six months ago. She is empowered by her Australia experience.

KEITH

(comes outside)

's going on here then?

ANNIE

We want you out. Tools down.

KEITH

No can do. We're on job and finish so -

ANNIE

(starts to lead the crowd in a chant of -)

Out, out, out...

She urges the others to join her.

CROWD
Out, out, out...

The crowd stamp their feet and yell OUT over and over.

CROWD (CONT'D)
Out, out, out...

The workmen swap looks, they are relenting. But then, Ivan picks up a brick and throws it through the hut window.

KEITH
You bloody lunatic.

STEVIE
Dad!

Terry shakes his head, but...

IVAN
(starts chant of -)
OUT, OUT, OUT.

The workmen temporarily stand their ground, so OTHER RESIDENTS, start to grab objects and throw them at the hut.

ANNIE
No - stop - we don't do this -

Ivan grabs a piece of broken bed wood and sets it alight from the burning fire...

ANNIE (CONT'D)
Ivan, no...

He dashes towards the hut and throws the lit 'torch' inside.. The workmen scatter...

ANGLE - Mrs Walker watching with JJ.

MRS WALKER
They're animals.

JJ
Treat people like animals they
start behaving like animals. You
caused this.

And with that he walks away. Towards his van, leaving. As he goes he grabs Terry's arm.

JJ (CONT'D)
Arty's law - only dob on the
morons. He was a good man.

And with that - he's away.

Ten Pound Poms - Ep 106 by D. Brocklehurst 26.08.22 35A

Fire start to lick inside Arty's hut. This isn't what Annie wanted. She urges them to stop.

ANNIE
Please - everyone, this is a
peaceful protest...

22 INT. TERRY AND ANNIE'S HUT - DAY 22
PATTIE

Inside her hut, Pattie rises, sleepy: she hears the noise and kerfuffle from outside, drags on a coat and -

23 EXT. GALGOWNIE HOSTEL - DAY 23
CROWD, ANNIE, PETER, MARIA, POLICE, MRS WALKER, TERRY, STEVIE, IVAN, POLICEMAN 1,
POLICEMAN 2, PATTIE, KATE, HENRY, KYLIE, MARIA

She goes outside to see... Arty's hut in FLAMES now...

CROWD
Burn, burn, burn...

Kylie passes.

PATTIE
What's going on?

KYLIE
The worm has finally turned.

And Kylie dashes off to join in the chants.

When suddenly we hear SIRENS... the police arriving.
Residents turn to look... unsure whether to bolt...

ANGLE - we see more destruction. It's ugly now, months and years of frustration and dissatisfaction bubbling up and over, finally given an outlet...

Mrs Walker and the police come surging over.

MRS WALKER
(points to ANNIE)
She's the ringleader. Annie
Roberts. Arrest her.

Which the police duly do. Pattie alarmed, starts to cross.

POLICE
You - hands out, no fuss.

ANNIE
I'm trying to *stop* them.

POLICE
I said no fuss.

ANNIE
You've got it wrong, this started
as a peaceful protest.

POLICE
Well it isn't now!!!

MRS WALKER
She's LYING. She's the leader.

And with that he grabs her arm and twists it around her back,
the other cop cuffs her. Annie protesting.

TERRY
Annie, ANNIE...

He chases towards the cops, but one of the cops turns and
PUSHES HIM HARD. He falls backwards, slamming to the ground.

They lead Annie to the van and slam the doors.

Mrs Walker watches as Annie is slammed inside, their eyes
lock and *she regards her with contempt*.

But as the cops turn they are surprised to see -

PATTIE
No! You can't -

Pattie tries to pull open the van doors.

PATTIE (CONT'D)
She's my mum, she hasn't done
anything -

The cop stops her and there is an untidy scuffle -

KYLIE
Pattie, leave it...

Kylie appears and pulls her friend away. Pattie unhappy.

PATTIE
She hasn't DONE ANYTHING!!

She starts hammering on the van.

PATTIE (CONT'D)
Mum, MUM...

The cop slams into the van and starts the engine, pulls away... Pattie chases after it... banging hard on the side trying to get them to stop...

PATTIE (CONT'D)
Stop, you can't take her, she
hasn't DONE ANYTHING...

PATTIE is now running alongside the van as fast as she can trying to get it to stop, banging on the side.

PATTIE (CONT'D)
Mum, MUM...

She runs and runs and runs as the van goes faster and faster... along the dusty road... until...

She loses her balance and CRASHES TO THE FLOOR with the momentum...

She is hurt. She looks up, face covered in filth and sees... the van pulling into the distance...

Pain hits her hard as she tries to rise. And we see

BLOOD seeping through her clothes, around her lower half. She looks down in horror... starts to shake, her legs weaken...

She collapses.

Back on:

The hostel.

Peter rushing to his father...

PETER
I can't find Pattie. Where is she?

Terry looks to where she ran... can't see her...

TERRY
I don't know...

Back on:

Pattie lying on the road in pain, blood everywhere now... clearly the baby is in trouble. She is in agony, kind of curls into herself...

Back on:

Terry, Peter and Kylie come dashing this way.

KYLIE
Pattie...

TERRY
Pattie!!!

PETER
Pattie...

They have eyes everywhere and suddenly they see...

PETER (CONT'D)
She's there.

TERRY
Pattie!!!

He surges ahead and is SHOCKED AND SCARED when he sees...

The BLOOD. AND his daughter clutching her stomach...

PATTIE
The baby...

TERRY
Help. Kylie... get help...
It's the baby, she needs hospital.

Pattie is shaking, in shock.

PETER
I'll get help...

Peter turns and runs as fast as his legs will carry him.

Terry and Kylie try and help a wretched Pattie.

PATTIE
I'm losing it!!!

Back on

Peter shakes with fear as he enters the camp, and sees... Kate and Henry.

PETER
Kate, help, it's Pattie... the
baby...

KATE
(urgent)
What's happened -

PETER
The baby's, she's hurt. There's
blood -

Peter points and Kate and Henry dash to where he says - as
Peter turns he sees... Stevie heading away from the
trouble...

PETER (CONT'D)
Stevie...

Stevie looks.

PETER (CONT'D)
We need your dad's van!

Stevie shocked, what's going on...

Back on:

Kate and Henry run to reach Terry, Kylie and Pattie.

TERRY
Quick, help....

Kate immediately sees Pattie is in A BAD WAY. Kate springs
into medical action as Terry tries to sit his daughter up.

KATE
Terry, stop, we need to lie her
flat...

TERRY
She needs to go to hospital.

PATTIE
I'm in so much pain.

KATE
Pattie - you need to stay calm, the
baby's coming, but I know what to
do.

Pattie is shaking, she is terrified.

PATTIE
I'm losing it.

Kate slaps her face.

KATE
Calm down, the blood doesn't mean
you're losing it - we can save
it...

They then hear... Stevie, in Ivan's van, come speeding this
way, with Peter in the passenger seat.

They are beeping the horn.

KYLIE
It's Stevie...

TERRY
We won't get her in that, we need
an ambulance.

KATE
We have to, I'll go with her.
Henry, bring the others in the
campervan.

Stevie screeches in.

STEVIE
Is she okay? Pattie, Pattie...

Terry clocks how much this kid is concerned.

PATTIE
Stevie...

Stevie dashes to her and grabs her hand... Kate immediately
starts opening the back on the van as Terry asks...

TERRY
(sotto)
Whatever happens save Pattie...
save my little girl.

He is a wreck.

24 OMITTED 24

25 INT. POLICE VAN - DAY 25
ANNIE

Annie rattles along in the back of a police van like a common
criminal... her face knowing this is bad...

26 OMITTED 26

27 INT. POLICE STATION - DAY 27
ANNIE, POLICE

Annie is roughly led into a holding cell by the police.

POLICE
Inciting a riot, you could get
deported for this - POM.

ANNIE
I was trying to STOP the riot.

He SLAMS THE DOOR CLOSED.

ANNIE (CONT'D)
(she yells after her him)
And I'm not a POM!!!

Leaving her alone.

27A EXT. STREETS -- DAY 27A
PATTIE, STEVIE, KATE

Ivan's van screeches fast through the streets. Pattie in the back, in pain, from the injury and from the baby's premature arrival. Kate calms her... it's harrowing scenes in the rear and driver Stevie can barely glance, the horror.

28 OMITTED 28

29 INT. HOSPITAL - DAY 29
PATTIE, KATE, STEVIE, NURSES

Pattie on a hospital trolley as she gets dashed, super quick along a hospital corridor towards theatre.

The nurses urge her to stay awake... literally shouting at her ' 'stay awake, STAY AWAKE'.

We stay with Kate, who is the only one that has gone through.
Shocked.

She lets them take her and starts to double back. As she does so, Stevie appears through the double doors.

They look at one another.

30 EXT. BILL'S NEW HOUSE - DAY

30

SHEILA

And we hard cut to the bizarre image of SHEILA pulling next door's MOTORBOAT down a small beach jetty by it's tow.

It's on wheels and relatively easy to pull.

Jump to

The boat gets pushed into the water. And we now notice she has thrown a SUITCASE into it.

We hold on Sheila's face. She climbs aboard. It has a pull start motor, fairly easy to use. She starts to pull the cord and the engine sparks to life.

31 INT. STORE - DAY

31

MARLENE

Marlene smoking, immersed in work at her desk, when her phone rings, she reaches out and grabs it.

MARLENE

Marlene Chase.

ANNIE (O.S.)

Marlene, it's Annie - I've been arrested -

MARLENE

Arrested?

ANNIE (O.S.)

For trouble on the hostel. They say I started a riot but I didn't... they were violent, Marlene, the police... I need help. *Please* - can you help me?

MARLENE

(rising from her seat)

I'm on my bloody way.

32 OMITTED

32

33 INT. HOSPITAL - DAY

33

TERRY, PETER, STEVIE, KATE, HENRY

Terry, Peter and Henry head along the corridor to where Kate stands outside the doors that lead to theatre, with Stevie.

TERRY

Any news?

KATE

She's in theatre.

STEVIE

Will it survive? It's early.

On Kate, less certain.

KATE

...I don't know.

They all despair. Terry looks at Stevie.

34 INT. POLICE STATION - DAY

34

MARLENE, OFFICER

Marlene struts in. Goes right up to the counter and says -

MARLENE

You are holding a friend of mine,
Annie Roberts.

OFFICER

Correct.

MARLENE

Just so we are clear... she is
innocent of all charges and claims
police brutality. And just so we
are doubly clear, a close friend of
mine works in television and if Mrs
Roberts isn't released within the
hour, I'll be calling him with this
story.

She slams down her bag on his counter and folds her arms.

35 EXT. OPEN SEA - DAY

35

SHEILA

Motorboat engine vrooms and the boat starts to FIRE off away from the shore. We hold on Sheila's inscrutable face.

And flashback to

Sheila is painting something on the inside wall of the house. Red paint on a white wall. From her brush strokes it looks more like words than just general painting.

Then...

Sheila laying a table in the house, draping a table cloth.

Back on

Sheila's face as the wind rushes through her hair. She looks down at her small suitcase, and smiles.

The boat heads outwards, outwards, outwards.

36 EXT. OPEN ROAD - DAY
JJ

36

JJ's van driving through the open roads, we have no idea where he is going... his face set to resolute.

37 INT. HOSPITAL - DAY
TERRY, PETER, STEVIE, HENRY

37

Terry, Peter, Henry and Stevie wait in the corridor. Jump cuts - waiting, waiting. It's agony.

STEVIE
(approaches Terry)
Mister Roberts, can I talk with
you? In private.

Terry puzzled, motions yes and they step a few paces away.

STEVIE (CONT'D)
Your Pattie.. I think I... love
her. And she... likes me.

Terry shocked.

TERRY
You don't love her, you barely know
her.

STEVIE
I know what I feel.

TERRY
And I know what I feel. And she's
my daughter.

Stevie looks at his resolute face.

STEVIE
I couldn't stand it if anything
happened to her...

Terry can see his pain. Stevie breaks down and Terry finds himself - uncomfortably moving in and trying to console him. Very awkward and 1950s though.

STEVIE (CONT'D)
I can't lose her, before we've even
started...

38 INT. HOSPITAL - DAY
KATE, NURSE

38

Kate heads to the theatre, she shows her pass. Slight nervousness as she is no longer an employee. But the nurse on duty just accepts her as a fellow worker.

KATE
Do you know what's happening with
the girl we brought in... I need to
tell her family...

NURSE
I think there's a problem.

She gets motioned inside, 'go through'.

NURSE (CONT'D)
Put a gown on.

39 EXT. OPEN SEA - DAY
SHEILA

39

Boat speeds forward.

We hold on Sheila's face and - quite surprisingly - she SINGS. Her beautiful voice, sings a love song.

WIDE - the motorboat goes further, further, further... dangerously far out, a tiny dot in the huge unforgiving ocean.

40 EXT. BILL AND SHEILA'S NEW HOUSE - DAY 40
JJ

JJ's van pulls up outside the house. He climbs out and tentatively goes towards the door.

41 INT. HOSPITAL - DAY 41
KATE, DOCTORS, NURSE, NEW BORN BABY

With the appropriate scrubs/gown Kate heads inside...

Where she sees...

A curtain around a bed. DOCTORS enter in and out. They fuss and converse...

There is no sign of a child...

Kate watches a moment. Tense, scared. It feels like something bad has happened...

Then, a NURSE appears and Kate simply asks...

KATE
Pattie, is she okay?

NURSE
She's still unconscious. We had to sedate her.

KATE
And the baby...

She can see no baby.

NURSE
Follow me.

The nurse leads her to the next room... what's happened?
Terrible tension.

They push through the door and inside are a row of medical incubator cots, oxygen etc. It's a strange clinical room.

The nurse slowly leads Kate to the first in the row.

And we don't know what this means... as Kate peers inside.

We hold on Kate's face.

And it's only now we see... a NEW BORN BABY. Mixed race.

NURSE (CONT'D)
She's coloured.

Kate nods. The nurse does a face and heads away. Kate leans down and looks at the TINY BABY. Kate looks at the tiny child. And all the memories of *having her own baby* come flooding back, she is overwhelmed as she looks at it's tiny face, tiny hands... she almost cries...

42

EXT. BILL AND SHEILA'S NEW HOUSE - DAY
JJ, FEMALE NEIGHBOUR

42

JJ tries one last knock at the door, but there is clearly no one home, he moves to the rear and starts to peer through the windows... and there, through the window to the kitchen he sees... a table set...

There are two envelopes nearby, with the names of her children written on them.

And painted on the far wall in red paint

FOR AT LAST, I AM FREE.

Hold on JJ, rising panic, fear...

Jump to

JJ frantically kicking at the front door, trying to kick the door in, when... the female neighbour appears...

FEMALE NEIGHBOUR
Hello... is everything -

JJ
The lady who lives here, have you seen her -

FEMALE NEIGHBOUR
(utterly bemused)
Yeah - she's out on our boat.

JJ
What?

FEMALE NEIGHBOUR
She liked our boat, we let her borrow it for the day.

JJ
Boat? When...

FEMALE NEIGHBOUR
Short time ago, why?

On JJ, rising panic and sickness... he spins around the neighbourhood and frantically asks -

JJ
Who's is that boat?

Another boat down the way...

43

EXT. HOSPITAL - DAY

43

KATE, TERRY, STEVIE, PETER, ANNIE

Kate, in almost a trance, heads back to Terry, Stevie and Peter. They all stand.

TERRY
Are they okay?

KATE
It's a girl, little baby girl. It's 50/50 but she seems like a fighter.

Terry almost breaks down.

TERRY
Oh God... And Pattie?

On Stevie... tense...

KATE
She's still out, they've given her drugs so... they're hopeful.

Stevie, relief overwhelms him. Peter starts to cry. They are all in a heightened state of emotion.

KATE (CONT'D)
(sotto, to TERRY)
I don't know if you know but... the baby, it's... not white.

(Stevie over hearing this)

Terry's just nods, he knows... when from down the corridor...

PETER
(he sees -)
Mum!

He runs to her.

TERRY
Annie.

ANNIE

Is she okay, Kylie told me, what's happening?

They hug and embrace one another.

TERRY

It's... a baby girl.

PETER

A baby girl.

ANNIE

Oh thank god... thank the lord. And Pattie...

KATE

The doctor will come out soon. But they think she'll pull through.

The Roberts' all embrace again, overawed. Kate motions to Stevie 'I'm going to go'. He nods, smiles.

Kate heads away.

44

EXT. CANTEEN - DAY

44

KATE, HENRY

Kate finds Henry outside smoking a cigarette.

HENRY

Please tell me everything's okay.

KATE

I think it will be.

He embraces her. Kate allows herself to be held. And then, she looks at him...

KATE (CONT'D)

For the first time in a long time, I think everything will be.

She smiles, kisses him.

KATE (CONT'D)

I'll come to Cairns and we'll have a family. We'll be happy.

He smiles, he's pleased.

HENRY

I love you, Kate.

KATE

(a beat)

I love you too.

Hold their look.

KATE (CONT'D)

Give me five minutes to clean up,
then we'll head back.

Henry nods. Kate heads back into the hospital and as she does we see she has pulled a similar trick to episode one, she has stolen the campervan keys from his pocket.

She strides down the corridor. She is choosing Michael over Henry again, but it's harder this time.

Jump to

She exits through a different part of the building.

Jump to

She climbs into the campervan starts her up and drives away.

45 EXT. OPEN SEA - DAY 45
JJ

JJ pushing the OTHER BOAT into the water... he jumps in and starts her up.

Fires off into the open sea...

46 EXT. CAMPERVAN - DAY 46
KATE

Kate driving the campervan, we hold on her face. A woman on a mission...

47 EXT. SCHOOL - DAY 47
KATE, CHILDREN, MICHAEL

Kate parks outside the school and watches as CHILDREN start to gather for home time. And like earlier in the episode, they gather with friends to walk home, despite their age.

She watches. Then pulls her small purse from her pocket and opens up a clasp section inside, from it she pulls out a folded piece paper item, hard paper.

We don't see what it is when opened yet.

She watches for Michael.

48 INT. HOSPITAL - DAY 48
DOCTOR, TERRY, ANNIE, PETER, STEVIE, PATTIE, BABY

The DOCTOR leads Terry, Annie, Peter and Stevie through.
Pattie is awake but bleary...

PATTIE

Mum...

ANNIE

Oh my darling.

She goes to her and hugs her beautiful daughter.

ANNIE (CONT'D)

I'm so glad you're safe.

Pattie cries, at her ordeal.

ANNIE (CONT'D)

Have you held her yet, the baby?

PATTIE

(shakes head)

They say she needs to be kept warm.
They've asked me three times what
I'm planning on doing with her.
I haven't even seen her.

That hurts.

ANNIE

Terry -

She motions - 'go and sort it'. Peter steps forward -

PETER

I'll go. She's my... niece.

They smile at him, he has learned that word specially. They
let him go.

ANNIE

Ask politely.

Stevie sweeps in and holds Pattie's hand.

STEVIE

You had us worried there kiddo.

PATTIE

Had myself worried.

STEVIE

(a beat)

I've been thinking...

PATTIE

That's dangerous.

STEVIE
(he smiles)
You don't have to give it up. The
baby...

TERRY
How do you mean?

And suddenly he goes down on one knee and from his pocket he produces a 'ring' he has crafted from something in the hospital. He gets down on one knee.

Everyone is shocked, especially Terry.

TERRY (CONT'D)
Stevie! Get up...

PATTIE
You're crazy. You're not even her
dad...

STEVIE
Can be though, what is a dad - it's
just someone that brings you up.

Pattie almost cries.

TERRY
You're not even courting. Annie...

ANNIE
Leave the lad.

Terry staggered.

PATTIE
People will know she's not yours.

STEVIE
Don't care.

PATTIE
You'd do that for me?

Stevie nods.

STEVIE
You can still do your schooling,
we'll find a way -

Terry pulls Annie to one side.

TERRY
(sotto)
His dad's a wrong 'en.

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STEVIE

(has heard this)

He is but I'm not. At least give
me a chance...

Terry is bamboozled... No one really knows what to say.

ANNIE
(to Terry)
Life's brief, enjoy it.

Annie smiles at Stevie, who turns and offers Pattie the 'ring', she slowly takes it and slides it on her finger. The others all watch on... as Stevie takes her hands into his...

And then... Peter arrives back with the nurse...

PETER
We can go in, just for a minute.

Jump to

TINY BABY in the basic incubator.

Pattie (in gown and gloves) is overwhelmed, but so are the others. Terry challenged by the child's skin and what it will all mean for the future but loves her nonetheless.

Pattie gently reaches in and takes hold of baby's tiny finger.

PATTIE
She's so beautiful...

ANNIE
She's amazing.

TERRY
Like her mother, and her
grandmother -

Everyone smiles.

ANNIE
Grandmother, I sound ancient.

They smile.

STEVIE
(does accent)
G'day mate, you're an Australian
now.

TERRY
She'll never be a POM.

They all stare at her. IT'S A MASSIVE MOMENT.

PATTIE
(truly overwhelmed)
...and we can keep her.

49 EXT. OPEN SEA - DAY 49
JJ

JJ speeding out into the open sea, further, further, further, when ahead - a tiny dot... he sees a BOAT, that looks like it is anchored... it gives him hope...

50 EXT. STREET - DAY 50
MICHAEL, MICHAEL'S FRIENDS, KATE

Michael walks home with his friends, and Kate follows slowly in the campervan. What is she planning?

51 EXT. OPEN SEA - DAY 51
JJ, SHEILA

JJ's boat gets within clear sight of Sheila's and her back is to him, we can't see from this distance what is going on inside the boat.

We cut to

The motorboat.

Sheila finishes another song. It's like she is giving the best performance of her life - to nature.

She is exhilarated. But then hears the sound of the other boat approaching and turns...

She watches a moment, perturbed.

Then looks down at the SUITCASE. Her mind doing cartwheels.

She carefully opens up her suitcase and to our surprise, inside we see a WAR TIME BACKPACK.

As JJ comes closer, closer, closer... with great effort, Sheila lifts the backpack out, it's heavy.

JJ is waving his arms; closer, closer, closer.

She watches, impassive, then climbs onto the front of the motorboat.

JJ watching her...

JJ
Sheila, Sheila...

With great difficulty she pulls the heavy backpack on.

JJ (CONT'D)
(waving frantically)
Sheila...

Hold on Sheila as she watches him coming, play her thoughts as she watches him, but she simply smiles... and

JUMPS INTO THE WATER. She allows the weight of her rucksack to take her under, giving no fight whatsoever...

JJ (CONT'D)

Nooooooooo -

She goes down, down, down.

JJ zooms his boat over and dives into the water... he swims down... to save her...

And we stay above the water... we hold and hold and hold in an eerie silence... for a long period...

And then... suddenly...

JJ bursts to the surface, holding up Sheila... taking her weight, in a heroic effort...

She's alive.

JJ (CONT'D)

(frantic, screams at her)

Why would you do that? I love you
you bloody fool.

She sort of cries and grabs onto the edge of the boat. He holds onto her, for dear life...

52

EXT. STREET - DAY

52

MICHAEL, KATE, MICHAEL'S FRIENDS

The campervan pulls alongside Michael and his friends and Kate lowers the window.

KATE

Michael...

He turns.

KATE (CONT'D)

Hello, remember me...

He does.

KATE (CONT'D)

I'm going to your house now, come
on, I'll give you a lift.

He is unsure, looks at his friend, but...

KATE (CONT'D)

It's okay, you're safe with me.

Michael says bye to his friend and Kate leans across to open the campervan door. He climbs inside. Kate smiles.

She looks at him. Strange moment.

KATE (CONT'D)
You don't remember me...

MICHAEL
I do. You're the lady that came.

She carries on looking at him.

KATE
No, I mean...

A beat.

KATE (CONT'D)
Michael, I'm going to tell you
something now and it's going to be
hard to understand, okay -

He nods.

She slowly unfolds the hard paper we saw her pull from her purse. It's a PHOTOGRAPH.

KATE (CONT'D)
This is a photograph, from when you
were smaller, when you lived with
your mummy in England -

She unfolds it and hands it to him. He looks at it.

KATE (CONT'D)
That boy there, you see - is you.
And that lady...

She points at herself in the photo.

KATE (CONT'D)
That lady - is your real mummy.

Michael stares at it for a long time, can't quite process this with his young mind...

MICHAEL
(he turns and looks at
her)
...but that's you.

Kate nods. Massive moment.

KATE
That's right. I'm your *real* mummy
and I didn't ever *not* want you.
(MORE)

KATE (CONT'D)

They took you from me. And I've
come all this way to tell you that.

Michael stares at her.

KATE (CONT'D)

Because YOU are my son, and I love
you... all the way to the moon and
back...

(she sorts of smiles)

That's what I used to tell you -
when we were together...

(she taps the photo)

I'd hold you tight and say -
'Michael, I love you all the way to
the moon and back, forty thousand
times...' And you'd smile. But
then mummy had some problems and...
I let some people help me... with
you... but they took you away...
and I wanted you back... but I
didn't know where you were... and
that's why it's taken me so long to
find you...

Michael looks a bit scared.

KATE (CONT'D)

I love you so much. And I know you
have a new mummy now, and a nice
house and a nice school but... you
see... you're my little boy...
so...

She fades off. Hold the moment.

MICHAEL

(so young, so confused by
all this)

Can I go home?

On Kate.

KATE

To England?

MICHAEL

No, to mummy.

It hurts, it really hurts her. But she nods. Then plasters
on a big smile.

KATE

I'll take you home.

She starts the engine and wipes her tears...

KATE (CONT'D)

After we've been for a little drive. Yes? Just me and you - *real* mummy and Michael. We'll have a little drive - and just... see where we end up...

She smiles and pulls away. She is taking him.

We hold the shot and watch the campervan disappear down the street...

53

EXT. HOSPITAL - DAY

53

TERRY, ANNIE, DRIVER, MRS WALKER, NEW MIGRANTS

Terry and Annie stand outside the hospital. They stare up at the bright blue sky, sun beating down.

TERRY

Look at that sky... don't get that in Manchester...

He pulls her close.

ANNIE

It's not going to be easy, for Pattie, or the baby...

TERRY

I know. But this is her home. And ours.

He looks into his wife's eyes.

TERRY (CONT'D)

So we face whatever comes. As a family...

ANNIE

As a family.

They look at one another, and kiss. And we go *high high high* in the sky...

...before coming *down down down* and finding A COACH.

The coach pulls off the road and follows a sign for WOLLONGONG. The wide eyed occupants staring out of the window... as the driver announces:

DRIVER (O.S.)

Galgownie.

54

EXT. GALGOWNIE HOSTEL - DAY

54

NEW MIGRANTS, MRS WALKER

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We sweep high across the MIGRANT HOSTEL to take in the full scale of it - scores and scores of NISSEN HUTS lined in uniform rows, pathways running between.

Arty's hut a half burned wreck.

The new MIGRANTS, six families, emerge from the coach and stare in disappointment at their new home.

Mrs Walker appears.

MRS WALKER
G'day - welcome to paradise.

END OF SERIES