

1 EXT. PORT -- DAY

1

Bright blue sunshine.

Huge port, bustling with activity. A ship is docked.

But to our surprise, we see a sign that tells us we are in MELBOURNE

Amongst the hustle and bustle, we pick out a WOMAN and CHILD (7), carrying CASES. They are pushing their way through to a SIDE BUILDING where the TOILETS are located.

But as we follow them we become aware, at a small distance, that they are being followed... by KATE.

She is alone. She keeps them in her sights - wherever they weave, she weaves. She is determined not to lose them.

They reach the toilets and the woman ushers her son into the men's side, 'be quick', then she heads into the LADIES.

Kate watches her enter.

The woman can't take her things into the CUBICLE, so she leaves her CASE and HANDBAG by the inside entrance, as someone else has done.

Kate makes a split-second decision. She grabs the SHOULDER BAG and dashes away. Kate quickly immerses herself back into the crowd and when she is satisfied she is far enough away, she delves inside the handbag... and... triumph.

There, snuggled inside, are TICKETS and ID papers.

2 EXT. DOCK -- DAY

2

Queue for the ship. Kate and MICHAEL stand in the queue to board the ship that will LEAVE AUSTRALIA.

Kate has a protective arm around her son. She does a big silly smile, he copies. They laugh.

MICHAEL

Kate...

She bristles.

KATE

Yes.

MICHAEL

How long's the holiday going to last? If we go on a boat, it must be a long way -

(CONTINUED)

KATE
New Zealand, no - just across the
water -

MICHAEL
Does *real* mummy know?

Real mummy - another dagger.

KATE
Course she does - I called her, I
told you - and when we get there -
we can call her again. She says: as
long as you're happy, she's happy.

On Kate, it kills her lying.

KATE (CONT'D)
Let's play that game again. Okay,
this time - it's... men with funny
moustaches.

Michael starts glancing around to find them, as does Kate but
as she does so, she notices...

TWO SECURITY OFFICERS in a heated debate with the BOARDING
OFFICER, at his booth at the front of the queue.

On Kate, rising anxiety.

MICHAEL
There's one - look - it's tiny...

She pretends to look.

KATE
That's brilliant, let's find more.

Kate's eyes are back on that boarding booth. What's going
on... her heart pounding...

Her hand nervously tightens on those stolen documents.

The SECURITY MEN and the BOARDING OFFICER look towards the
waiting queue...

MICHAEL
There's one, it's like a lizard on
his lip...

KATE
(joyless, faking)
Oh, that is a funny one.

MICHAEL
Have you seen any?

KATE
Not yet...

On Kate, the horror now, as the security men have stepped from the booth and started asking PASSENGERS to display their documentation...

The WOMAN behind Kate in the queue tuts loudly at the delay.

QUEUE WOMAN

What now? They're always checking something.

KATE

Sure it'll be nothing.

QUEUE WOMAN

You a Pom?

KATE

How did you guess?

Shit! She tightens her grip on those ID papers.

QUEUE WOMAN

Your mummy taking you on a holiday?

Michael nods, bit shy.

KATE

Just a few days.

Her eyes flit to those SECURITY GUARDS.

QUEUE WOMAN

Well, I hope you like sheep.

She laughs. Kate feigns laughter. She watches as the SECURITY MEN move down the queue, looking between passengers and documents, nodding, moving on....

MICHAEL

Can't see anymore.

KATE

Let's change it, let's do ladies with...

Then, by the booth, Kate notices the BOARDING OFFICER talk to an approaching woman and child - THE SAME PEOPLE KATE STOLE THE BAG FROM.

The Security Officers are coming closer down the queue.

MICHAEL

With what?

KATE

What?

MICHAEL

Ladies with?

KATE
You choose.

Fuck, fuck, fuck, do they know? Will she get caught...? Can she risk it? CLOSER, CLOSER, CLOSER...

MICHAEL
Big noses.

KATE
(leans down to him so
queue woman can't hear -)
Michael - this boat - you're right -
it's going to take too long. I've
just remembered - New Zealand takes
a long time - shall we - not do
this today -

MICHAEL
(confused)
But I like the boat -

KATE
Let's do it another time... come
on, let's go and find ice cream...

As subtly as she can, without drawing attention, she manages to extract herself from the queue and depart...

KATE (CONT'D)
(to queue woman)
Needs the toilet.

SHE HAS NO IDEA if they are checking stolen ID but her paranoia is high. She takes Michael's hand and leads him on an increasingly *fast-paced escape* - in the opposite direction.

TITLES

'Australia, a great place for families...'

3 EXT. GALGOWNIE -- DAY

3

HIGH SHOT of the hostel. Hive of activity. Sun beating down.

We find the Roberts family - Terry, Annie, Pattie (and baby, Mary), and Peter heading towards the canteen (N.B. An undercurrent of tiredness from baby Mary affects them all).

JJ (SEVERAL LETTERS in his hand), calls across -

JJ
Terry - letter for you.

TERRY
Thanks.

JJ

Think the snow's just about melted
off it -

TERRY

(takes the letter)

Be perishing at home. Barely feel
your fingers, kids with great big
dewdrops hanging...

JJ

Dew drops?

ANNIE

You know, like a bubble of snot.

JJ

That alone - is reason to emigrate.

He goes, with a smile. Then does a swift 360.

JJ (CONT'D)

Oh, you heard anything from Kate?

ANNIE

Not a thing.

JJ

That's the second time she's run
away from her fiancé, if I was him
I'd take the hint -

ANNIE

He's left for Cairns.

JJ

Cairns -

(he whistles)

Not where I'd go to find a reliable
woman.

He goes.

The canteen bustles at meal time. In the background we see
Mrs Walker tacking up posters with hostel rules on.

The Roberts sit at a table, eating. Stevie has joined them.
Terry glances across the letter from home.

ANNIE

What's she saying?

TERRY

Wishing Pattie luck, for her due
date.

They all share a look.

ANNIE
You need to write to grandma, tell
her you've had Mary.

PATTIE
What, with all my free time...

TERRY
It's mostly a blow-by-blow account
of her and my dad's ailments.

ANNIE
Bless her. At least she writes.

PETER
Does she ask about *me*?

TERRY
You?
(leafs through the pages,
as if searching)
No, not a mention.

Peter snatches the pages.

PETER
Yes, she does.

And as they are all laughing at that.

RUUD (O.S.)
Hello family.

Terry turns, surprised. This is RUUD. Dutch resident.

RUUD (CONT'D)
Sorry to interrupt but I want to
say - to the girl - when your baby
cry in the night you need to keep
it shut up, okay? I work from seven
and need the sleep.

Terry's instantly irritated. As is Pattie.

PATTIE
(apologetic)
I'm sorry, I've tried really hard
to keep her -

ANNIE
(cuts in)
No, it's alright Pattie, perhaps
mister -

RUUD
Van Houten.

ANNIE

Van Houten has forgotten what it's
like to have a newborn baby, you
can't turn them off with a switch -

RUUD

You are *grandma*, yes?

Grandma.

ANNIE

(biting down on that)

Yes.

RUUD

Well, *grandma*. I do remember what
it is like - but my wife wasn't so
young and my baby not so coloured.

ANNIE

What's that supposed to mean?

Annie wants to kill him.

TERRY

Annie. Annie -
(to Ruud)

Get away - NOW - before you get a
pasting - Go -

RUUD

(to Pattie -)
Keep it quiet!

Ruud impotently PUSHES OVER TERRY'S DRINK - which spills all
over the letter from Terry's mother.

PETER

(dives to save it)

Idiot!

Rudd pompously heads away, but as he does so, someone STICKS
THEIR FOOT OUT and he goes CRASHING TO THE FLOOR.

Much to the Roberts family's mirth. Peter tries to shake off
the soaking-wet letter.

ANGLE - way across the canteen, Mrs Walker sees this.

We find RAY SKINNER - the owner of the foot - (Irish, 28,
always wears a vest and T-shirt) as he rises.

RAY

(offers a hand to Terry)

Ray Skinner. And that there is my
ma, Maggie and my sister, Birdie.

We see MAGGIE (late 40s) and younger sister BIRDIE (17, hair
in a pixie cut like Audrey Hepburn in Roman Holiday).

Peter *immediately* likes Birdie.

TERRY

We saw you arriving. I'm Terry,
this is my wife, Annie.

ANNIE

How you settling in?

RAY

Good, but we're only three at the
minute - my da' and my brother are
on the boat behind. Bit of business
to finish in Ireland.

From the rear, Mrs Walker comes charging over.

MRS WALKER

You! Yes, you. I saw what you did.
We won't have that behaviour on
this hostel.

RAY

But -

MRS WALKER

Consider this an official warning.

ANNIE

And will you be giving Mister Van
Houten an official warning for -

MRS WALKER

(cuts in)

Ah... Mrs Roberts. Hostel agitator
and yet still she remains. Well,
let me inform you and your newly
extended family - standards on this
hostel are to improve and I shall
personally be improving them.

JJ enters across the room. Mrs Walker clocks him.

MRS WALKER (CONT'D)

Previous *management* has been far
too lenient.

She goes. JJ sighs, his new reality.

RAY

(sotto, to Annie)

Trouble maker.

Annie looks at Terry, irritated. Peter looks down at the
sodden letter, the ink has all run...

5 INT. HOUSING OFFICE -- DAY

5

Terry and Annie sit at the desk in front of a HOUSING OFFICER (FEMALE). In the background sit Peter, Pattie, Stevie and the baby.

TERRY

There's five of us, in a tiny hut,
and since the baby arrived we
aren't sleeping so well -

HOUSING OFFICER

I see - and when you say FIVE -

She nods to the others at the rear -

ANNIE

Stevie's in his father's hut.

Pattie feels awkward. Stevie takes Pattie's hand but it just makes her even more uncomfortable.

TERRY

(fronts it out)

He's not the baby's natural father
but he's a good lad and he's doing
his best -

HOUSING OFFICER

I see.

It's super awkward now, for everyone.

ANNIE

We're not asking for anything
special, just somewhere Pattie and
the baby can have their own room -

PETER

And a garden.

ANNIE

Be quiet.

TERRY

Although a garden would be nice.

She gives them a look. Then looks at Annie.

HOUSING OFFICER

I understand, you're a mother and a
grandmother now -

'Grandmother'. Annie bristles.

HOUSING OFFICER (CONT'D)

- You'll want your own home and I can certainly put you on the waiting list, but the reality is you're looking at around...

(she consults a folder)
...fourteen months before anything suitable becomes available.

ANNIE

Fourteen months?

Everyone stunned.

TERRY

In England they showed us great big houses and great big gardens - they told us: all this can be yours. It was just a pack of lies wasn't it?

The Housing Officer stares at him.

HOUSING OFFICER

Did they say they'd be free?

Silence, everyone shuffles.

TERRY

...No.

HOUSING OFFICER

Work hard and prosper, it's the Australian way.

Jump to

They all leave dejected down the inside corridor. Terry says to Annie, sotto.

TERRY

She's right. We got a new life for ten quid. We can't expect hand outs. But I'll get us off that camp, whatever way I can.

(then to all)
Come on, wanna show you something.

Terry leads them to a beautiful suburban HOUSE FOR SALE. He stops and takes it in. Seems a distant dream. But...

TERRY

Come and look inside - come on,
there's no one in -

They go to the windows and peer in. Terry picks up the baby. AND SOMETHING FANTASTICAL HAPPENS.

7 INT. DREAM HOUSE -- DAY

7

Inside the house, are his own family - looking like something from a 1950s magazine advert.

TERRY

- By this time next year, you - my little lady - will be crawling around on a carpeted floor - and we'll be eating one of your grandma's freshly cooked meals 'round a big table, with music playing from the wireless...

'Grandma', on Annie. Pattie and Stevie smile.

TERRY (CONT'D)

And my beautiful wife - can pack in working and be the lady of the household again...

Annie submerges her irritation.

TERRY (CONT'D)

(puts on daft posh voice)

- Sipping margaritas on the manicured lawn...

ANNIE

Daft bugger.

Terry smiles, lost in his optimistic vision. Until -

PETER

But how though, it's unrealistic, this house will cost hundreds - how will we ever get the money?

And then we SNAP BACK TO REALITY. The air fizzles from Terry's balloon.

8 INT. LABOUR OFFICE -- DAY

8

New day. The LABOUR OFFICER (FEMALE) flicks through her box of cards, dismissing them one by one as Terry watches her with increasing frustration.

LABOUR OFFICER

What's wrong with the job you have?

TERRY

It's badly paid, bad conditions, bad boss, bad workmates. Apart from that it's great.

She glances over her glasses at him.

TERRY (CONT'D)
 I'm a skilled builder, electrician.
 If your Government brought me ten
 thousand miles to dig ditches,
 they've wasted their money.

Unlike series one, when he was willing to accept anything,
 Terry's more front footed now, values himself here.

He watches her flick some more, and more, until...

LABOUR OFFICER
 How are you with dry rot?

TERRY
 (big beaming fake smile)
 ...I'm a dry rot expert.

9 EXT. BEACH TOWN -- DAY

9

Campervan parked near the beach. This is on the coastline somewhere between Melbourne and Sydney.

Kate and Michael run from the top of a sand dune to the bottom, screaming 'no brakes', which means you can't stop running... it's exhilarating and fun...

Jump to

Kate and Michael kicking water at each other at the sea edge... laughing...

10 INT. BEACH TOWN CAFE -- DAY

10

In a cafe, Michael is writing a postcard.

KATE
 What are you writing?

MICHAEL
 That I miss her. And... we're
 having a nice... time...

Kate forces a smile.

KATE
 We are, aren't we... we're having
 fun... You have lovely writing.

MICHAEL
 They made us practise, in the
 orphanage.

A dagger to Kate.

12A.

KATE
In the orphanage, were they... nice
people?

He half nods.

(CONTINUED)

MICHAEL
The children were.

Her stomach sinks.

KATE
And the grown-ups?

MICHAEL
...
(long pause)
...not really.

Michael switches tack, either on purpose or subconsciously for self-protection.

MICHAEL (CONT'D)
I miss my school friends... will
they be back now...?

Hold on Kate... this is all too much. Kate now becomes aware of ANOTHER CUSTOMER, a female, STARING AT THEM.

It unnerves her. The other customer has a newspaper open on the table before her.

KATE
Soon, I think...

Kate glances back at the STARING CUSTOMER. She's reading her paper again, phew.

KATE (CONT'D)
Can I look, at the postcard?

MICHAEL
It only has a little box. But I did
a drawing.

She takes it and looks at the words and drawing.

A woman and a boy. 'Mummy', 'Me'. Kate dares to ask...

KATE
Is that, you and me, the drawing?

Michael looks at her.

MICHAEL
No, it's... maybe.

On Kate - another dagger. Hold on Kate... LONG HOLD.

She glances sideways and notices the STARING CUSTOMER is STARING again. Newspaper open.

Kate, heart pounding now, knows she has to act. She rises up and goes to the counter to pay, passing STARING CUSTOMER.

She smiles directly at her.

KATE
(puts on Aussie accent)
Can I pay, please?

She is told the lunch total, then digs for her money, and pays. As she awaits her change she edges closer to STARING CUSTOMER, behind her back. Cranes to see the newspaper.

And there... tiny article, page five, she sees...

'Sydney missing boy, parents appeal'.

KATE (CONT'D)
(heart thumping)
Thanks, have a great day.

She heads back to Michael and takes his hand, she walks them both out of the cafe as calmly as she can manage, without looking back at the STARING CUSTOMER.

Then, when they are sufficiently far enough away -

KATE (CONT'D)
Running race, first one back to the
van - GO -

They start running, a *big fun game*... except Kate is running for her life...

11 INT. CAMPERVAN -- DAY

11

Kate drives the van along the coastal road, escaping the town. We hold on her face as her world silently falls apart.

Michael is oblivious. She knows this is unsustainable. The seriousness of her situation is MASSIVE.

12 EXT. TERRIBLE PART OF TOWN -- DAY

12

Terry, tool bag in hand, heads down a set of urban stairs and is immediately struck by HOW AWFUL this part of town is.

Bad housing, unloved and possibly dangerous. Terry walks down a messy alley. Children, in bad clothes, and undernourished, play, oblivious to their shitty surroundings.

TERRY reads the address from the sheet of paper he was given.

Jump to

The house.

Terry tries the door knocker, but it falls off in his hand. He uses his fist to knock. No one answers. He tries again - harder. Eventually, A MAN (DIMITRI) appears, not Australian, Greek.

DIMITRI

Yes?

TERRY

(motions to his tool bag)
I've been sent - to fix the rot.

DIMITRI

(eyes him suspiciously,
unsmiling)

Rot?

TERRY

I'm a workman. I've come to... fix
your... house.

A WOMAN (SOPHIA) appears behind the man - not properly dressed - and starts to yell at Dimitri (her husband) - they have a furious argument in front of Terry - in Greek. All the while they keep gesturing and glancing at Terry. He just stands there.

Dimitri eventually yells something (presumably insulting) at Terry and departs with a flamboyant despairing gesture.

SOPHIA

Come - I show you -

TERRY

Thank you.

Terry goes inside.

13

INT. SLUM HOUSING -- DAY

13

The inside is WORSE THAN THE OUTSIDE.

Terry takes it in, paint peeling, mould, broken bannister, filthy carpet, the works.

TERRY

Is he alright - the man? Your
husband?

SOPHIA

Yes - husband.

TERRY

Is he okay? He seemed angry...

SOPHIA

He okay, come.

We see this is a shared house. Various families and occupants are CRAMMED into each room, Terry nods at CHILDREN'S FACES (KEVIN AND JULIE) from a semi-open door (**we will meet this family again, they are significant**). The mother (CHRISTINE) briefly appears, ushering them inside, *door closed*. Sophia ushers Terry upstairs.

TERRY
How many people live here?

SOPHIA
Many - Children, lots of children.

TERRY
Right.

Sophia leads him to the top section where the ceiling is ROTTING VERY BADLY.

SOPHIA
See - this - hole - is hot. This,
look, LOOK -

TERRY
I can see. How long has it been
like this?

SOPHIA
Long time, get worse. No one come.
Whole building bad, fall down, we
pay, we ask, no one come.

Terry feels terrible for them. He raises his toolbox but in truth doesn't have the materials.

TERRY
I'll try but this is... Big job.
And I'm only here temporarily...

SOPHIA
You fix.

TERRY
I'll try.

SOPHIA
No, try - fix. FIX! We get sick.
Please. Bad. Please.

On Terry, stoic-faced but realising he has walked into a hell hole here. He turns and sees another door, more faces.

TERRY (O.S.)
Should see the conditions they're
living in, makes this place look
like paradise.

14

EXT. GALGOWNIE -- NIGHT

14

Terry, Annie, and Peter sit outside, near the fire pit. Peter is immersed in a task.

ANNIE

Are you saying that because we're stuck here for the next fourteen months?

TERRY

Honestly, Annie, you wouldn't put dogs in some of them houses.

Peter shows the ink-smeared letter to Annie. Sections of it are almost totally unreadable because of the liquid.

PETER

Do you think that says 'exasperating'?

ANNIE

(tries to read it)
What's the line before it?

PETER

She's talking about Grandad.

TERRY

Almost certainly.

ANNIE

Why you writing the whole thing out again?

PETER

Because we didn't get to read it.
I'm having to guess a few parts.

Pattie and Stevie arrive back with the baby.

ANNIE

She asleep?

PATTIE

Finally.

They both look exhausted. And right on cue, KYLIE appears, bubbly and free. And loud.

KYLIE

Beach later? We're going for a night swim if you fancy it? And don't say you're a mother now 'cause that's what Grandmas are for.

(to Annie)

Isn't that right, Annie?

'Grandma'.

PATTIE
Might be a bit soon, Kylie.

KYLIE
Bring the baby then, we'll teach
her how to surf -
(to Stevie)
What about you, Stevie?

STEVIE
Oh no, I'm...

PATTIE
You can go.

STEVIE
Yeah, maybe.

KYLIE
Well, you know where we'll be.

The baby starts to cry. Kylie grimaces and goes. Pattie internally curses. Stevie moves to it, but -

ANNIE
I'll do it. Go and have a rest.

Stevie reluctantly goes.

ANGLE - We find Ivan, who has watched this interaction from outside his hut.

Annie cradles the baby, as Pattie slumps down, knackered.

PETER
It's just an observation, so tell
me to shut up -

PATTIE
Shut up.

PETER
Fine.

He shuts up.

PATTIE
Alright, what?

PETER
Well, I think, dating someone with
a baby isn't as much fun as dating
someone without.

Pattie just stares at him.

PATTIE

That's your observation?

ANNIE

I think what Peter's saying is -

PATTIE

(suddenly stands)

I know what he's saying - and what
irritates me is - HE'S RIGHT!

She stomps into the hut, leaving Mary with Annie.

TERRY

Well done.

PETER

She said she wanted to hear it.

He carries on transcribing the letter.

15

INT. IVAN'S HUT -- NIGHT

15

Stevie, exhausted, enters his hut and Ivan is lying on his bed, rolling a cigarette.

IVAN

What the hell have you become?

STEVIE

A father.

IVAN

A father?

Utter contempt.

IVAN (CONT'D)

You put it in her yet?

STEVIE

What?

IVAN

I said - have-you -

STEVIE

(cuts in)

I heard.

IVAN

Well?

STEVIE

No.

IVAN
No. But you're happy to rock to
sleep the baby that's the result of
another man -

STEVIE
(yells at him)
Stop saying that!

Hold their look. Stevie looks like he could cry.

IVAN
She's sullied. People are laughing
at you.

He turns away. We hold on Stevie.

16 INT. WILSON'S -- DAY

16

New day. Upbeat 1950s music kicks in.

Annie walks into the store, but as she heads towards the office, she notices Marlene, orchestrating the transportation of food in cardboard boxes, booze, beach towels, games, etc...

MARLENE
Come on Joan, my darling - I'm top
heavy and I can carry more than
that...

Joan peers inside a box, disappointed.

JOAN
Sandwiches? Thought they were
cakes.

MARLENE
I have a personal policy to never
mix cakes with chianti.

She sees Annie.

ANNIE
What's going on?

MARLENE
Surprise party. Beach, booze...
(does a bizarre curtsey)
A small thank you from yours truly
to all my hard-working staff.

ANNIE
(delighted, but)
What about the shop?

20A.

MARLENE
We've just closed. I think our
customers can cope for one
afternoon.

(CONTINUED)

ANNIE

I'm not dressed for the beach. Why
didn't you tell me? I'd have worn
something lighter.

MARLENE

Advance warning of a surprise
party, so English.

(produces her key bundle)

Here - keys - lock up. Get yourself
a summer dress from stock and meet
us down there.

Annie, amused by her spontaneous friend. She goes. Marlene
turns to find Joan digging into a cream pastry.

MARLENE (CONT'D)

A moment on the lips, sweetheart, a
lifetime on the hips.

17 INT. WILSON'S CHANGING ROOM -- DAY

17

Annie trying on a summer dress (youthful style, different to
her usual attire). She kind of looks at herself in the
mirror. She steps out of the changing cubicle into an empty
store. As she is alone, she decides to take advantage and
starts to tie her hair up, and apply lipstick from the
counter, trying to feel less 'grandma'.

18 INT. SLUM HOUSING -- DAY

18

Terry has some MATERIALS and is busy doing his best to deal
with the dry rot in the ceiling. It's laborious work.

He is sweating as he struggles to do this difficult job
alone. When suddenly, he becomes aware of a presence behind
him... he turns and sees...

A FIVE-YEAR-OLD (KEVIN), cute as anything, stands watching
him.

KEVIN

Are you a builder?

TERRY

Yeah.

KEVIN

My daddy was a fireman.

'was'.

TERRY

Right. Well, everybody needs
firemen.

He then hears...

(CONTINUED)

21A.

CHRISTINE (O.S.)
Kevin, why is the door open?!

(CONTINUED)

And a woman appears, his mother. THIS IS CHRISTINE, she will feature heavily in the series.

CHRISTINE (CONT'D)
Kevin, get inside.

Kevin immediately dashes for his room. She looks at Terry.

CHRISTINE (CONT'D)
I'm sorry.

TERRY
No, it's...

But she is already closing the door. As Terry stands there processing that, he hears a HAMMERING ON AN INTERNAL DOOR, right down at the bottom of the property. He can hear a raised voice.

Terry goes down a flight of stairs, interest piqued.

MUSCLE
Open up, we know you're in there...

He goes down further.

MUSCLE (CONT'D)
Open-the-door.

Terry, tool still in hand, goes further still so he can get a better view from his raised position on the stairwell.

His POV: A MAN IN HIS 40S, sharp suit, nice shoes, holding a briefcase. And ANOTHER MAN, younger, fitter, short hair, muscles. He's the one banging on the door.

Terry considers intervening but before he can decide, the door opens and Sophia, the Greek Woman we saw earlier appears.

MUSCLE (CONT'D)
Rent.

SOPHIA
We no pay.

She starts speaking to someone behind her in Greek. The older man motions to Muscle, 'leave this to me.' He is charm personified. His name is BENNY BATES.

BENNY
Mrs Athanasiou - I've come today, in person, because you haven't paid rent since November.

SOPHIA
Is bad. Is too hot. Is dirty.

BENNY

Which is why I have taken steps to
fix things, but please, you can't
just not pay your rent -

She turns and starts speaking in fast Greek again to the person in the flat. Benny just looks at Muscle, sighs...

BENNY (CONT'D)

(motions money with his
fingers)

Money. By Friday. Okay.

Benny dismisses her and motions for them to go upstairs to continue the rent collection. Terry edges back, but as Benny and Muscle turn their backs and start climbing the stairs, the Greek Man we saw earlier, Dimitri, suddenly surges out of the room, weapon in hand, and makes to attack them -

Terry, on instinct, yells out -

TERRY

No!

Benny and Muscle turn. Muscle takes A HARD BLOW to the head - and another. Terry dashes down the stairs as Dimitri starts towards Benny.

Terry brandishes his TOOL as a weapon - and there is a STANDOFF. Both men have raised weapons.

TERRY (CONT'D)

Put it - DOWN.

Sophia yells in Greek. Muscle's head is pumping blood. Dimitri eyes him, then eyes Benny, he screams at Benny in Greek, then turns and EXITS THE HOUSE... slamming out of the building. Terry looks at Benny.

BENNY

(relief and shock)

Thank you.

TERRY

No problem.

BENNY

Benny Bates.

TERRY

Terry Roberts.

BENNY

You English?

TERRY

Yes - and I think we're gonna need to get your friend to hospital.

19 EXT. WILSON'S -- DAY

19

Annie exits the store, swings around the CLOSED sign and LOCKS the door.

Annie starts to head away from the store, when she hears, almost on the breeze...

KATE (O.S.)
Annie.

Annie looks around. Can't see anyone.

KATE (O.S.) (CONT'D)
Annie.

A hand ushers to the side alley next to Wilson's, where the bins are stored... and then a face appears. KATE.

Annie scuttles to the alley.

ANNIE
Kate...

KATE
I need your help.

20 EXT. ALLEY -- DAY

20

CLOSE on Annie's face as she stares around the corner and takes in the scene before her -

ANNIE
Oh my god, Kate.

Her POV: Michael plays in the driver's seat of the Campervan, pretending to drive and change the gears.

KATE
He's my son, Annie. And he was taken from me first.

Annie looks at her friend.

KATE (CONT'D)
I just needed to be with him...

She runs out of words. Annie turns to her friend.

ANNIE
Kate, that poor woman will be going through hell. His... I don't know what to call her -

KATE
Mother.

She gives Annie a look.

ANNIE

Does she know it's you?

KATE

Don't see how she can.

ANNIE

So she thinks some stranger's taken
him...? Kate...(submerging an anger with
her friend)

Why would you do this?

KATE

Because he's my son.

ANNIE

But don't you see - now you've made
it even harder to get him back!

What if the police are involved?

KATE

...They are.

Hold their look.

ANNIE

What are you going to do?

KATE

I don't know.

She is scared and emotional.

KATE (CONT'D)

I really don't know.

21

EXT. HOSPITAL -- DAY

21

Benny smokes outside the hospital. Offers Terry one.

TERRY

Thanks. You've got some of his
blood on your shirt.

Benny looks, curses.

BENNY

That's wrinkle-resistant fabric.
Expensive.

Benny does a self-mocking face. They smoke.

BENNY (CONT'D)

So, where you living?

TERRY
 Galgownie hostel, we came over last
 year on the ten-pound scheme.

BENNY
 Ah, that thing.

Terry looks at him, odd reaction.

BENNY (CONT'D)
 You heard about the rabbit plague -

Terry hasn't.

BENNY (CONT'D)
 1859, twenty-four rabbits were
 brought over from Europe, they got
 released near Geelong to be hunted
 for sport. Ten years later there
 were millions of them, causing
 chaos to the flora and fauna.
 Taking over the place.

TERRY
 (gets it)
 - Right. Wish I hadn't brought my
 guinea pigs with me now.

He smiles, Benny laughs.

BENNY
 My family are British.

That surprises Terry.

BENNY (CONT'D)
 My dad came over when I was young.
 Worked in Melbourne, Adelaide, all
 over... I went back to Europe,
 after the war...

TERRY
 Didn't take to it?

BENNY
 Loved it, except the weather, but
 I'd made a bit of lucky cash and
 needed somewhere to put it.

TERRY
 Lucky cash - wish I could find some
 of that -

He smiles.

BENNY

Got pissed with a guy from Sydney
one night and he said the place was
riddled with cheap housing - I flew
back the following week.

TERRY

So you own that house, the one I'm
fixing - you own any more?

BENNY

Next door. And next door to that.
 And next door to that - in fact,
 pretty much the whole street.

On Terry.

BENNY (CONT'D)

And the next street. And several
 other streets.

Benny smokes. Terry impressed.

TERRY

That's some lucky cash.

BENNY

Can't complain. Except occasionally
 a tenant tries to kill me.

He smiles, jettisons his smoke.

BENNY (CONT'D)

That idiot Mickey's supposed to be
 my protection -

TERRY

*Protection - he'll look a rum
 bugger with a gash in his head.*

Benny laughs hard.

BENNY

(repeats the
 colloquialism)

'Rum bugger' - God, I miss England
 sometimes. Come on, I'll give you a
 lift back -

22 EXT/INT. BENNY'S FLASH CAR (ON THE MOVE) -- DAY

'1950s rock n roll' banging out.

Benny drives a really flash 50s motor. Benny has the radio
 playing and music blasts out. He produces a small hip flask
 and takes a swig, offers Terry some... he declines.

They drive and Benny drinks and sings.

23 EXT. SLUM HOUSING -- DAY

23

Incongruously, the flash car pulls up outside the terrible
 housing. Terry starts to climb out.

BENNY

Mate, I owe you for today.

(CONTINUED)

TERRY

Just did what anyone'd do.

BENNY

I wanna repay you. You ever been to
a wood chop?

TERRY

Wood chop?

BENNY

(produces a flyer from his
jacket)

Australian institution - excuse to
drink really, why don't you come
along...?

Terry's unsure, but then...

TERRY

That'd be great.

BENNY

It's at the Oval, not far from
Galgownie. Gambling compulsory.

He smiles, pulls away. We hold on Terry, drinking and
gambling, his weaknesses. But he looks at the flyer and
can't help but sense an opportunity here.

24

INT. WILSON'S -- DAY

24

The door of WILSON'S STORE gets hastily unlocked by Kate. She
enters, with Michael asleep in her arms, quickly locks the
door again, then goes to Marlene's office to lay him down.

25

EXT. BEACH -- DAY

25

The WILSON'S STAFF are playing a game of beach rounders.
Marlene is the batter, she hits it high and RUNS. Joan
attempts a catch and hopelessly misses...

It's all great fun...

They are drinking, smoking, having a whale of a time. Annie
appears, motioning Marlene across.

ANNIE

(faking pain)

Marlene.

MARLENE

Someone take over.

She leaves the game and heads across to Annie.

MARLENE (CONT'D)
Where the hell have you been?

ANNIE

Really bad stomach ache.

MARLENE

Since *when*?

ANNIE

Just came on...

MARLENE

You riding the cotton bicycle?

(of Annie's look)

Strawberry week, rag week, whatever you Brits call it.

ANNIE

Must be something I've eaten. I'm sorry, Marlene, I need to go home -

MARLENE

How about you try a Mexican brandy, there's nothing that can't fix.

Annie goes. Marlene sighs, shame, but then finds a drink and scans, slightly anxiously, up to the beach road.

26

INT. WILSON'S -- DAY

26

Kate and Annie sit in the strangely empty store...

KATE

(seriously worried)

...I called him by his name, when I picked him up, so maybe his friends told them that... but they don't know me, do they? They don't know his real mother is looking for him. That I've been inside their house.

On Annie, despairing.

ANNIE

What was your plan?

KATE

(shakes her head - annoyed at herself)

Didn't have one. I know, I can see the look on your face - it was madness. Don't you think I know that - but what would you do? He's my boy, Annie - I brought him into the world and HE'S MINE.

Annie nods, she knows.

KATE (CONT'D)

I thought if I could get to New Zealand, maybe I could find a way to get us back to the UK... I want to be the person taking him to school, putting him to bed...

Annie both despairs and feels for her friend.

KATE (CONT'D)

But it's impossible, and even if I could... He misses her. Misses his friends...

Hold their look.

KATE (CONT'D)

I'm sorry Annie, you've enough on your plate, with Pattie having the baby...

ANNIE

It's fine. I'm glad you came to me.

Hold their look, friends.

KATE

How is she?

ANNIE

She's great, it's a bit of a change for all of us, but we're coping.

(beat)

People keep calling me grandma.

She does a face. Kate laughs. And the laughter breaks the tension. These two mates look at each other. This is a serious situation and needs to be dealt with -

KATE

What's Henry saying? I lied to him, stole his van -

ANNIE

He was furious, charging around like he was gonna explode.

Which almost makes Kate laugh again.

ANNIE (CONT'D)

But then he left. Washed his hands of you...

Annie does a face.

KATE

I don't know what to do. I'm scared that if I get caught they'll take him away from me forever.

Annie feels for her friend but they are suddenly JOLTED by the door being shaken from the outside. It scares them.

The shaking is followed by a HARD HAMMERING.

ANNIE

Does anyone know you're here?

Kate shakes her head. They stand stock still. Petrified this is something official, like police, until -

DONALD (O.S.)
Marlene!!!!

27 EXT. WILSON'S -- DAY

27

Outside, A MOUSTACHED MAN STANDS staring at the CLOSED sign. He is with A BESUITED 'ACCOUNTANT' TYPE, with a briefcase.

DONALD
(furious)
She's done this on purpose, she told me she'd be here.

He suddenly loses his shit.

DONALD (CONT'D)
See what I'm up against! Bloody Marlene!!!

He hammers on that door again.

ACCOUNTANT ONE
Do you think you could get your ex-wife to be here tomorrow morning, Mister Richardson? Say, ten am?

DONALD
Trust me, I'll get her here, even if I have to drag her.

28 EXT. GALGOWNIE HOSTEL -- DAY

28

JJ exits his office, swinging his hat on when... Ray Skinner appears, lifting up his vest to reveal his six-pack.

RAY
Go on, hit me in the stomach.

JJ's astonished.

JJ
I'd... rather not.

RAY
Hard as you like.

He produces a PRINTED CARD with his details on.

RAY (CONT'D)
Gardener, handyman. I'm strong as
an ox - if you know anyone.

JJ takes the card and heads away.

JJ
Word to the wise - don't do that in
a bar, my mate Martin No Nose was
trying the old Houdini routine -
ended up with a punctured lung.

RAY
I've never lost a fight - ever.

And the way he says that, there is just a hint of darkness.
Something brutal bubbling under the charming Irish surface.

JJ heads away.

RAY (CONT'D)
(calls after him)
Shall I give a card to your mother,
she seems like she runs the place.

That bites JJ, but he buries his irritation beneath -

JJ
She calls the Irish feckless,
inbred and drunk, but, be my guest.

29 EXT. PSYCHIATRIC INSTITUTION -- DAY

29

JJ parks his van and walks towards the entrance of an
Institution. As he heads towards it **we flashback back to
Series One:**

Sheila throwing herself off the boat. JJ diving down to save
her...

Back on: JJ. He enters the institution.

30 INT. LOBBY, PSYCHIATRIC INSTITUTION -- DAY

The DESK MAN sighs as he sees JJ.

DESK MAN
Mate, I've told you the score. Her
husband has said no visitors.

JJ
And I've told you the score - her
husband drove her to attempt
suicide.

Impasse.

DESK MAN
He tells a different story.

JJ
I'm sure he does.

DESK MAN
Look, I can't let you in, so you
turning up like this is a waste of
your time and mine.

He motions to the door: leave.

JJ
Okay - man to man - if my wallet
was to drop on the counter and a
pound note fall out, what would be
the chance of a door opening and me
getting five minutes inside?

The man stares at him.

JJ (CONT'D)
- You don't have to say anything -
just scratch your nose if it's a
yes.

The Desk Man stares at him. We think he disapproves and then, unexpectedly, he raises a finger and scratches his nose.

31 INT. WARD, PSYCHIATRIC INSTITUTION -- DAY

JJ walking through the ward. THIS IS A BAD PLACE, with serious mentally ill patients inside. It's like something from Cuckoo's Nest. JJ horrified.

32 INT. PSYCHIATRIC INSTITUTION -- DAY

32

Sheila looks terrible, dark rings under eyes, pale. She doesn't look physically or emotionally well. JJ holds her hand as he sits close.

SHEILA
You can't be here.

JJ
It's five minutes. Sheila, this place is... I should never have taken you to the hospital, it's my fault you're here...

She shakes her head.

SHEILA
I'm sinful.

JJ
 Is that what they're telling you?
 You were desperate, it was the
 actions of a desperate woman.

She looks at him.

JJ (CONT'D)
 That man that drove you to this...
 and if you can get clear of him...

Sheila just looks away.

SHEILA
 I'll never be free. Don't you see?
 He owns me.

On JJ. He glances around. He squeezes her hand.

SHEILA (CONT'D)
 They're watching, they'll tell him.

JJ
 They won't.

SHEILA
 They will. He'll know. And then
 it'll be worse.

She peels her hand from his.

JJ
 Listen to me, okay - I don't have
 long and I want you to know this.
 Your face, on that hostel, was the
 highlight of every day...

He looks at her. Holds her hand again. Their fingers entwine.

JJ (CONT'D)
 And I believe I could make you very
 happy. But I won't make a fool of
 myself, Sheila. If I'm wasting my
 time, then tell me and I'll leave
 you alone...

Hold their look. She smiles at him, with love and affection
 but they both know what he is suggesting is near impossible.

Kate is pacing, she has worked herself into a frenzy of
 anxiety and frustration.

KATE
 - What was I thinking would happen?
 That I'd just get him back, be
 allowed to go home...

(MORE)

(CONTINUED)

KATE (CONT'D)
 What am I gonna do? I can't just
 pretend none of this happened, I've
 made such a mess of everything.
 Maybe I should have just stayed in
 England - then he'd never have
 known me and he'd have a nice life
 and -

ANNIE
 Calm down... Kate...

KATE
 What am I gonna do? WHAT AM I GONNA
 DO, Annie...?

Kate SCREAMS in frustration, letting out all her pent-up bad energy... it works, she calms a little.

ANNIE
 Okay, listen to me. Kate, Kate...

Kate manages to collect herself.

ANNIE (CONT'D)
 You came to find your son. That's
 to be admired. But I'm gonna
 suggest something now... and I need
 you to seriously think about it,
 because from where I'm standing you
 don't have many options.

On Kate...

34

EXT. OVAL -- DAY

34

Terry enters the Oval showground with his ticket. He is semi-dressed up.

He takes in the scene before him... it's not like anything he has seen before. There is a small stadium, with spectators looking down on an arena with ten separate sections set up, each with a tree fastened to the ground, and a bulky man with an axe standing to one side of each stump: THE CHOPPERS. They limber up. Terry clocks THE SPRUIKER. There is a gambling counter with a queue. And it is ALL EXCLUSIVELY MALE.

As he takes all of this in... he hears -

BENNY
 Terry -

He turns.

BENNY (CONT'D)
 Come on and meet the boys. I say
 boys, they're the city's top
 businessmen, but here we're just
 boys on the town, right - right -

He slaps Terry hard. And leads him over to where 'the boys', FIVE OR SIX MEN - clearly moneyed - but playing regular guys tonight are already deep into the beers.

Jump to

Terry with Benny and 'the boys', all successful businessmen in dress down clothes.

BENNY (CONT'D)

Right, so, all we do - is look at those six visions of beauty down there, decide which one had the worst childhood, and stick our money on him. I'm going number four, with a forehead like that I'm thinking he comes from generations of inbreeding.

The 'boys' laugh. Terry smiles.

BENNY (CONT'D)

Here -

He hands Terry a WAD OF NOTES.

BENNY (CONT'D)

Your bet's on me.

Terry looks at those notes, it's seductive.

35

INT. OVAL -- DAY

35

The WOOD CHOP contest is in full flow. All ten muscly men swinging their axes, trying to be the first to fell their tree. It's terrifically hard and physical as they chop, climb, chop, climb.

We find Terry, Benny and the 'boys' in the crowd, raucously cheering on their man.

Number four is so far behind he kind of gives up.

Benny tears up his ticket.

BENNY

Inbred imbecile.

The boys goad Benny ruthlessly.

TERRY

Come on six... Mine's winning.
He's nearly done it...

We continue to watch the action... it's between NUMBER THREE and NUMBER SIX...

Terry is completely immersed now. Lost in it. Screaming himself hoarse... as...

Number six chops through first and wins it. He gets his arm thrust in the air...

...As the 'boys' all mob Terry as the winner, delighted for him. Terry beaming from ear to ear as beer is thrust in his hand. He raises the bottle in celebration. But doesn't drink.

Jump to

TERRY collecting his winnings. Delighted as MONEY gets counted out in front of him.

36 EXT. OVAL BAR -- DAY

36

Later. Terry and Benny and the others are sitting at the bar now, post-chop. Beers and food on the go.

BENNY

This is the life, isn't it? This is why we came here...

TERRY

(nods, raises his beer)
The life.

They drink. Terry playing along, trying to fit in with the beer without really consuming much.

BENNY

What's the place you're in like?

TERRY

Not great, when I first arrived it felt like a prisoner of war camp. But I've set myself a challenge - this year, I'm getting us off that camp and into our home. Big house, nice garden.

BENNY

You do right, I've always said: set a goal, then do everything in your power to achieve it.

Benny drinks to that. On Terry...

TERRY

Listen, I don't wanna speak out of turn but those houses you rent - they could do with some TLC - they're half falling down...

BENNY

Why do you think I got someone to fix them...?

He smiles.

TERRY

I know, but... *properly fixing*, not
just a couple of days.

(cheeky smile)

Might stop you getting attacked.

BENNY
My mistake is being too friendly.
When there's an issue I go around
in person - speak to them -

Benny gives him a look like, where does it get me...

BENNY (CONT'D)

Terry, no one wants these people -
 the work shy, the war wounded, the
 Greeks. So who's the bad guy? Me? -
 For giving them a roof over their
 heads. Or all the other landlords
 who want them in the gutter?

Terry reacts, fair enough.

TERRY

How did you buy so many, if you
 don't mind me asking?

BENNY

Post war, there was a lot of
 housing in poor areas that people
 were only too happy to get shut
 off. Sometimes it's about being in
 the right place at the right time.

Benny smokes and smiles, pleased with himself. He is likeable
 but has a very self-confident manner.

BENNY (CONT'D)

You were brave today Terry, the way
 you stepped in - I could use a man
 like you -

Terry's delighted.

BENNY (CONT'D)

Not just handyman, there'd be other
 roles within my business -

TERRY

Such as?

BENNY

Picking up, dropping off. Whatever
 arises.

On Terry, assessing this man, unsure if he is actually being
 offered a full time job here...

TERRY

So... are you offering me a full
 time position?

BENNY

Full time, and I'll pay twice
 whatever you're currently on -
 (smiles)

- What'd you say?

TERRY

I say... when can I start?

Benny raises his bottle. Terry raises his and they CLINK.

37

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

37

A TAXI pulls up outside JJ's office.

BILL ANDERSON steps out. He pays the driver and then takes in the hostel - the world he has escaped from...

BILL
(to taxi driver)
Please wait for me.

He stomps into JJ's office, and JJ quickly hides his hip flask and sweeps his feet off his desk.

JJ
Billy boy -

BILL
I have no idea how you managed it,
but I have it on good authority you
were allowed in to see my wife -

JJ
Correct.

BILL
I forbade you from going there. She
is a sick woman and -

JJ
(cuts in)
We were lovers. Lovers because her
husband showed her no affection.
The same husband that kept her
trapped like a bird in a cage.

JJ pushes Bill, who stumbles backwards.

JJ (CONT'D)
If it wasn't for me, she'd be dead
at the bottom of the ocean.

BILL
(corrects and relocates
his dignity)
JJ... this delusion that you're the
hero of the scenario only serves to
make me -

JJ
(cuts in, yells -)
You don't love her. You don't even
like her.
(MORE)

JJ (CONT'D)
 So why don't you leave her be and
 let me and her work out whether we
 have a future?

Bill half laughs. JJ jolts like he'll go for Bill again. Bill lurches for the door but as it's half open, and therefore an escape route... he has his twopenneth.

BILL

My beautiful wife, the mother of my
 two wonderful children, attempted
 to take her own life. She is now
 receiving the care and treatment
 her sickened mind needs. I see no
 part for you in that recovery.

He swiftly exits the office. Mrs Walker has seen him exiting. Bill nods tightly at her but then he sees RAY SKINNER climbing into HIS WAITING TAXI.

BILL (CONT'D)

Hey, you -

Bill dashes for the taxi and flings the door open.

BILL (CONT'D)

That's my taxi.

RAY

I know.

BILL

I'm sorry -

RAY

I asked the driver where you were
 going and where I'm going's on the
 way, so - you got a ride mate -

Bill is taken aback.

BILL

A *ride* mate?

RAY

Ray Skinner.

He offers him his hand. Bill awkwardly shakes. Ray is strong and the muscles bulge in his arms.

There is the *weirdest of weird little moments*, as the two men look at each other. Bill, slightly flustered, gets in.

BILL

Fine -

Ray produces one of his cards and hands it to Bill.

RAY

Need any garden work, I'll give you
a good discount.

38 INT. JJ'S OFFICE -- DAY

38

Mrs Walker walks into JJ's office and looks at him -

MRS WALKER

He who committeth adultery with a
woman, destroyeth his own soul.

JJ

Yeah and I think the bible says
money is the root of all evil, but
you ignore the quotes that don't
suit you, don't you, mother.

He rises, grabs his hip flask and exits.

MRS WALKER

You may be my son, John, but it
doesn't make you irreplaceable.

39 INT. WILSON'S, OFFICE -- DAY

39

Annie has a TORN OUT PAGE of a phone directory. A particular
name and number are circled. She dials.

We hold on her nervous face. It eventually rings.

40 INT. ROBINSON HOME -- DAY

40

A TELEPHONE rings in a house. Someone hastily comes from
another room and snatches up the receiver.

FRAN

Hello -

She hears -

ANNIE (O.S.)

Hello, my name is Annie... I'm
sorry to... trouble you... I know
this must be a difficult time.

FRAN

(hurriedly)

Yes, who are you?

Intercut with Annie at Wilson's.

ANNIE

It's... about Michael.

FRAN
Where is he?

ANNIE
He's safe.

Fran almost collapses with relief.

ANNIE (CONT'D)
He's well. And he's... with his
birth mother.

That lands as a whack on Fran.

FRAN
His birth mother?
(her mind racing)
His birth mother didn't want him -
his birth mother was in England -
(sudden panic)
Is he still here, he hasn't gone to
England...

ANNIE
No, no, he's still in Australia.

FRAN
Where?

ANNIE
One step at a time.

FRAN
Where is my son?

ANNIE
She wants to meet you - Kate, his
mother. She wants to meet. Just you
and her.

Fran's mind is racing.

FRAN
With Michael?

ANNIE
No, not yet. She wants to speak
with you mother to mother - no
tricks, somewhere public, she won't
arrive until she can see there are
no police -

On Fran, mind going at a million miles an hour. But she is so
fragile and desperate that she simply says -

FRAN
Tell me where and when...

41 EXT. PARK -- DAY

41

Campervan parked, Kate exits. Annie climbs out with her. Michael remains in the rear of the van.

ANNIE
(sotto)
Good luck.

They embrace. And Kate sets off on nervous legs. Annie watches her go, then smiles back at Michael in the van.

42 EXT. PARK -- DAY

42

Kate stands at the edge of a suburban park. She scans for the agreed meeting point and sees Fran, sitting on a bench by a pond, alone.

Kate's eyes scan left, scan right, scan everywhere for any sign of another presence. Has she been set up?

The park seems fairly quiet. There are a couple on the far side but they appear to be young lovers.

She starts to make her way into the park and we play the terrible fear and tension she feels as she gets closer, closer, closer, can she trust her...? Will she get caught...? Are the police in hiding somewhere...? Her nerves jangle.

When she gets close, Fran looks this way, she doesn't INSTANTLY recognise Kate but as Kate slows she realises...

FRAN
You.

We hold their look, these two women. And it's a very odd and unsettling moment.

KATE
I'm sorry.

FRAN
You came to my house.

Kate nods.

FRAN (CONT'D)
You've put me through hell.

KATE
That wasn't my intention.

FRAN
Can you imagine what I've been
through?

KATE
Having a child taken...?

A slight hostility arrives. Fran looks around.

KATE (CONT'D)
(needs to confirm)
Are you alone?

FRAN
You have my... *our son*... I'm not
going to fool around with you.

Kate tries to defuse tension.

KATE
I know you won't believe this - but
that day. It was... impulsive.
(a beat)
And stupid.

Which surprises Fran, *gives her hope*.

KATE (CONT'D)
I didn't give him up. In England -

FRAN
Then how did he get here?

KATE
Those Catholics brought him here.
They took a child thousands of
miles from his home and placed him
where he knew no one.

Hold their look.

KATE (CONT'D)
If it hadn't been for you and your
husband - bending the rules -
(on Fran...)
He'd still be in that place. And...
I love that you did that for him.

That surprises Fran.

FRAN

I want to hate you - I want to be
able to think of you as a bad
person for Michael but - bad
mothers don't travel thousands of
miles to search for their son.

On Kate, reacts, it wasn't easy.

FRAN (CONT'D)

But me and my husband... we're good
people too. Good people who haven't
been able to have the thing we
wanted the most.

(MORE)

FRAN (CONT'D)
 We're blessed in so many ways -
 we're wealthy and we live in a
 beautiful country but, when it came
 to children, God saw fit to take
 them away from us - the first in
 pregnancy, the second when he was
 only one year old -

She almost allows tears to burst.

KATE
 I'm so sorry.

FRAN
 I couldn't face trying again,
 couldn't face... a third time.

On Kate, feels for her.

FRAN (CONT'D)
 And so... we got Michael. Second
 best - not the same as having our
 own - but sometimes in life, well,
 maybe our job is to take an
 unwanted child and piece them back
 together with kindness and love.

She glances around. On Kate, is someone coming...

FRAN (CONT'D)
 But, he's not unwanted, is he? And
 how can I... his unnatural mother,
 compete with that...?

On Kate.

KATE
 He talked about you all the time.
 He missed you. When we were on
 our... trip.

Fran smiles, likes that.

FRAN
 What you did was illegal, but I
 understand your actions.

Fran glances to one side. Kate LOOKS.

KATE
 You said you were alone.

FRAN
 I am alone. Your friend said you
 had a proposal.

A beat.

KATE
I want... to be part of his life.

FRAN
Part?

KATE
To see him. Regularly. And be properly involved. I can't be in Australia and not be part of his life but I can't leave Australia and leave my son behind.

FRAN
(astonished)
So you want to give him back?

Kate, against all her maternal instincts, nods.

KATE
You have a loving home, and he has friends, school.

Fran can't believe her ears.

FRAN
...So we take him back and tell everyone - the police - he has come home... but how would...

KATE
- Weekends... or some evenings...
Like, an auntie. You and your husband bring him up but I'm... a part of it.

On Fran.

FRAN
A boy can't have two mothers. It's highly unconventional.

KATE
- Children adapt...

FRAN
My husband is a very conservative man...

KATE
Fran... I'm in a corner and I'm asking you - as two grown women who love the same boy... please -

On Kate, on Fran. On Kate, on Fran... Fran slowly nods.

FRAN
I think this is best, for everyone.
I'll speak with David, my husband.
(MORE)

(CONTINUED)

FRAN (CONT'D)
 But do you promise me, PROMISE ME
 Kate, you won't do this again?
 Because I don't think my heart
 could stand it.

KATE
 I promise...

FRAN
 God bless you.

Fran moves in and HOLDS HER. And we hold on these two women on a park bench embracing.

We move up to the Sydney sky...

MUSIC KICKS IN

And takes us through the following...

43 EXT. CAMPERVAN -- DAY

43

A highly emotional Fran is reunited with Michael, embracing him, kissing him and saying how much she has missed him... as Kate and Annie watch on from the sidelines.

Fade through to

As they make to leave in Fran's car, Fran says to Kate.

FRAN
 We sometimes go to the local play park before dinner.

On Kate.

FRAN (CONT'D)
 We'll be there tomorrow.

Message communicated clearly.

Michael climbs into Fran's car and Kate waves. The car pulls away and Kate watches them go.

Annie links her friend's arm. Neither say anything.

Fade through to

44 OMITTED

44

45 INT. KATE'S HUT -- NIGHT

45

Kate - with darkness falling - lets herself into her old hut. Annie enters with her, supporting her friend. To Kate, it seems strange being back. She takes it all in a moment...

46 EXT. UK TRAIN STATION -- DAY (FLASHBACK S1)

Kate at the gates of the train station, as per S1. *The whistle goes, the train is moving*

KATE
Where's it going!? Please! Michael!
Michael!

A NUN moves to the gate and talks quietly, eyes down.

NUN
They take them to Southampton and
then on to Australia, first ship in
the morning.

Back on:

Kate horrified at those memories.

Music slowly out.

47 INT. WILSON'S -- NIGHT

47

Semi-darkness. Marlene sits on the floor of Wilson's store. Her back to the closed entrance, she is STILL drinking but now more in despair than fun. And we see a NOTE that's been posted through the door - 'Marlene' scrawled on it.

She opens it and reads again.

'You cannot keep avoiding this... I will be back tomorrow and the next day and the next day...'

Marlene suddenly throws the wine bottle across the store.

It smashes. We hold on her...

48 INT. ROBERTS' HUT -- NIGHT

48

Annie enters her hut, she passes a sleeping Pattie, Peter and the baby. Her eyes linger on her precious children.

She leans down and kisses Peter's head. She smiles as she sees Terry's mum's smeared letter and his writing pad, with his scribbled interpretation of its contents...

She then heads through to her bedroom, where Terry is seemingly asleep. She starts to undress when suddenly...

Terry bursts from under the covers THROWING CASH IN THE AIR.

TERRY
 Ta-da.

Annie jumps.

ANNIE
What the bloody hell?

TERRY
Won some money, and... I've got
myself a new job.

She pushes the trauma of her day beneath the surface.

ANNIE
Turning out to be quite the day.

TERRY
It is and I think, me and you
should celebrate...

He means sex. He pulls her in.

ANNIE
Aren't you going to tell me about
it first?

TERRY
All in good time.

He pulls her down on to the bed and they kiss.

TERRY (CONT'D)
This is our year, Annie Roberts.
We're gonna make this country our
home...

They kiss again, Terry in a great place right now.

49 EXT. ROBERTS' HUT -- DAY

49

New day. We see the hostel coming to life, activity.

Ray, Maggie and Birdie Skinner head out of their hut and
towards the canteen for breakfast.

We find Peter watching, he quickly dashes into his own hut -

PETER
Can we go for breakfast?

TERRY
We're not ready.

PETER
Well, hurry up.

Peter picks up his writing pad.

PATTIE
He only wants to go because he's
soft on the new girl.

PETER

No, I'm NOT.

PATTIE

You've been waiting outside for
her. She's seventeen, Peter.

PETER
I'm not SOFT on her.

ANNIE
I've got to get to work but I think
you should go in with Kate, be nice
for her to feel things are normal.

Peter agitated.

PATTIE
He wants to stand near her in the
queue -

PETER
Shut. Up.

TERRY
Sorry, pal. But we'll help you
flirt with your older woman
tomorrow morning.

Peter stomps off and SLAMS the door.

ANNIE
That was unkind.

PATTIE
Funny though.

They all smile, then allow a laugh to burst out. And as they
do... Peter bursts back in, throws the letter/pad back inside
and it lands at Annie's feet.

PETER
Actually: I've finished Nana's
letter and I wanted you to read it!

Then SLAMS back out again.

Which makes them all laugh a second time.

50 EXT. BUS -- DAY

50

Annie settles into her seat on the bus, she looks at the
LETTER/pad that Peter has rewritten.

It's so sweet, it makes her smile.

She scans down it...

*'Dearest Terry, Annie, Pattie and Peter...' (or we might want
to hear her mother's voice as she reads this)... 'we miss you
all so much... you seem so far away, which I suppose, is
because you are...'*

*'Every day I miss you all and wonder if I will ever get to
see you again...'*

Annie touched.

We hold on her as she reads, and we play her reactions.

Amusement and then sort of shaking her head at the gossip and the moaning...

ANNIE

Alan and them bloody bunions.

She turns the page... then something makes her laugh out loud, she reads further and her face starts to darken.

We see words on the page, *'Please tell Annie, there is a little bit of bad news to report...'*

On Annie.

She reads on... HOLD ON HER READING FACE.

On Annie - she stops reading. Then looks into the middle distance... and then...

She can't control her reaction. She springs from her seat...

ANNIE (CONT'D)

Stop the bus... stop the...

She's ringing the bell and the driver pulls in. She flings the door open and - much to other passenger's surprise - starts to suck in fresh air...

Someone asks, *'you, alright, my love?'*

Annie waves them away -

ANNIE (CONT'D)

Go - GO. I'm fine.

After a bit of debate, the bus slowly pulls away and we hold on Annie, at the roadside, letter in hand.

Something about the news has affected her PROFOUNDLY.

51 INT. WARD, PSYCHIATRIC INSTITUTION -- DAY

JJ walks down the corridor, holding a square brown parcel in his hand. He arrives at Sheila's bay, sits.

Hold their look.

JJ

It's costing me a fortune getting in here.

He smiles, hands across the parcel.

JJ (CONT'D)
For you -

She takes it and removes the packaging to reveal -

An LP, perhaps a replacement of the one Bill broke in S1. She stares at it, deeply moved.

SHEILA
John -

JJ
I know you can't play it. But...
when you get out, when we're
together, we'll play it then. And
we'll dance, and I'll hold you
tight and never let go.

On Sheila, she looks at him and sees a man that really cares.

52 INT. ANDERSON HOME -- DAY

52

Bill stares intently at something. We flip the shot to reveal, it is RAY'S GARDENING CARD.

We hold on Bill's thoughtful face. He then bins the card.

53 EXT. WILSON'S -- DAY

53

Annie walking through town, as we follow her, we flashback to:

53A OMITTED

53A *

53B INT. BAKERY -- DAY (BRITAIN 1944)

53B *

A baker, head bowed, kneads dough. Works away, in a great mood. He looks up and sees something that makes him smile: this is HARRY BREWIS.

*
*
*

54 OMITTED

54

55 EXT. WILSON'S -- DAY

55

Annie snaps to as she arrives at the store, to find workers standing outside the CLOSED shop doors.

ANNIE
What's going on?

JOAN
Marlene hasn't turned up.

ANNIE

Really?

Strange.

ANNIE (CONT'D)

I've got keys from yesterday so I suppose we just, open up...

56 INT. WILSON'S -- DAY

56

Annie, in Marlene's office with Joan, phone to ear.

JOAN

Is she answering?

ANNIE

Yes, she's answered, I've just chosen not to say anything.

JOAN

Sarcasm, right?

The ringing tone continues.

57 INT. MARLENE'S HOUSE -- DAY

57

Marlene in the middle of her stairs, she can hear the ringing telephone downstairs. We hold on her thoughtful face, she then makes a decision. *She throws herself down the stairs.*

She crashes down in pain, screams.

The phone stops ringing.

58 INT. MARLENE'S OFFICE -- DAY

58

Annie places the receiver down.

ANNIE

No reply.

JOAN

Looks like you're in charge then.
Granny Annie to the rescue.It's just a little joke but Annie fires at her -

ANNIE

I'm not just a grandma, Joan, the same as I wasn't just a mother.

She stomps out of the office and Joan offers a limp -

JOAN

...I know. I'm sorry.

59 EXT. BENNY'S WAREHOUSE -- DAY

59

At the rear of Benny's office block, there is a GARAGE. Terry and Benny approach and Benny tosses him the keys.

BENNY

Open it.

Terry opens the garage doors to reveal... a SHINY NEW CAR.

BENNY (CONT'D)

Climb in.

Terry climbs inside, can't believe it. Keys hang from the ignition.

TERRY

Is this...?

BENNY

All yours. Perk of the job.

TERRY

She's a beauty.

BENNY

Why don't you take her for a spin -
then call in at the suit shop, get
yourself a three-piece for smart
occasions...

He hands him a *roll of cash*.

TERRY

Benny...

BENNY

Right place, right time, my friend.
Right place right time.

He pats his shoulder through the car window and goes. Terry starts the engine. He beams from ear to ear.

60 EXT. BEACH ROAD -- DAY

60

Beach road. From high we move off the sea and find Terry driving the new car, the feel of it is amazing, he loves turning the wheel and changing the gears...

He is so happy he feels like he has finally arrived, he turns on the car radio... and as he does so we hard cut to -

61 EXT. SLUM HOUSING -- DAY

61

Sophia and Dimitri are BRUTALLY DRAGGED from the property by TWO TOUGH MEN (Benny's hired thugs) and thrown into the street.

Back on -

62 EXT. BEACH ROAD -- DAY 62

Terry driving and singing along to the tune. He cruises... and we hard cut to -

63 EXT. SLUM HOUSING -- DAY 63

The Greek couple's possessions are thrown out into the street too. When Dimitri tries to protest he gets punched to the floor. It's a horrendous spectacle. Back on -

64 EXT. BEACH ROAD -- DAY 64

Terry driving along, not a care in the world.

65 EXT. PARK -- DAY 65

Kate walks towards the children's play park opposite the school. She has a stomach full of mixed emotions.

At first, she can't see them, she scans the park and disappointment registers on her face. She sags.

And we think that's it, they've not shown.

But then... Michael comes trotting through a different entrance with Fran. He dashes to the swings.

Kate watches him, he looks happy. And we play the emotion of this, as Kate watches her son play/get pushed on the swing by his new mother, Fran...

We hold on her face AND HOLD AND HOLD, and we think that's the way the episode is going to end, but...

From behind she hears...

DETECTIVE LEE
Miss Thorne -

She turns and sees TWO MEN, in normal clothes. She instantly knows there is something wrong here.

DETECTIVE LEE (CONT'D)
Michael has been through quite an upheaval, so we'd like this handled sensitively. No fuss.

He shows her a police badge/card. On Kate, she turns to look at Fran, who appears oblivious.

KATE
No. We made an agreement!!!

DETECTIVE LEE
You have to come with us -

He reaches for her arm.

KATE
(shakes free of him -)
Please, ask her, she told me to
come here, we made an -

DETECTIVE LEE
(cuts in)
If you make a scene we'll have to
cuff you - and I'm sure you don't
want Michael seeing that -

Kate knows she is out of options.

KATE
Please...
(shaking with upset)
He's my son...

DETECTIVE LEE
Not anymore.

They take her by the arm and gently lead her away, she
glances over her shoulder at Michael, playing happily.

END EPISODE