



## TEN POUND POMS SERIES 2

To: All Cast & Crew

From: Script Department

Date: 13<sup>th</sup> June 2024

Re: **BUFF SHOOTING SCRIPT Episode 202**

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Please see below for a breakdown of the BUFF REVISIONS for Ten Pound Poms Episode 202.

Episode 202 – BUFF Shooting Script (13 <sup>th</sup> June 2024)			
Page	Scene	Characters in Scene	Amendment
56	81	Maggie, Ray, Birdie	Dialogue and prop amendments.



**TEN POUND POMS**

Episode 202

Written by  
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**BUFF SHOOTING SCRIPT**  
**13.06.2024**

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Eleven  
14-18 Great Titchfield St  
London  
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1A	FLASHBACK (SERIES 1/EP 5)	1A
	<i>Kate, seeing Michael again, up close in Fran's house, when she pretended to be a care worker.</i>	
1B	INT. CORRIDOR, JAIL -- DAY	1B
	Kate, in the present, in handcuffs, led down a gloomy corridor.	
1C	FLASHBACK (SERIES 2/1)	1C
	<i>Kate, running down the sand dunes with Michael, no brakes...</i>	
1D	INT. CELL, JAIL -- DAY	1D
	Kate, in the present, is pushed into a cell.	
1E	FLASHBACK (2/1)	1E
	<i>In the cafe, when Michael had done a drawing of 'mummy' on a postcard... 'is that me?' 'No, it's... maybe'.</i>	
1F	INT. CELL, JAIL -- DAY	1F
	The cell door slams on Kate.	
1G	FLASHBACK (UNFILMED)	1G
	Michael's face, asleep. We widen to find his head in Kate's lap, in the campervan. She gently strokes his hair.	
1H	INT. CELL, JAIL -- DAY	1H
	Kate sits alone.	
	<u>HARD CUT TO -</u>	
	<b><i>Titles: 'Australia, a great place for families...'</i></b>	
2	EXT. HOSTEL -- DAY	2
	Peter's in the driver's seat of Terry's new car. It is parked but Peter pretends to drive it.	
	<p style="text-align: center;">PETER</p> <p style="text-align: center;">Gears, indicator and then down there are brakes, throttle and clutch.</p>	
	<p style="text-align: center;">TERRY</p> <p style="text-align: center;">(in a great mood)</p> <p style="text-align: center;">Look at him, expert already.</p> <p style="text-align: center;">(MORE)</p>	

TERRY (CONT'D)

Hey, learn to drive and that girl  
you're soft on'll be all over you.  
Women love cars... isn't that  
right, Pattie -

We now realise Pattie and Stevie are nearby admiring his new wheels. In the B/g Mrs Walker is berating a resident.

PATTIE

Yeah, I'm sure a car would make her  
overlook his face, and his  
*personality.*

Peter does a face, irritated with her.

TERRY

(showing off now)  
Drop you off at Summer camp if you  
like, impress your pals. Bet their  
dads don't own a motor like this -

PETER

What pals - I hate it.

TERRY

What's wrong with it?

PETER

The teacher knows I'm shy so he  
picks on me for everything. I've  
got to do a stupid talk this week -

STEVIE

On what?

PETER

Colonisation.

Terry and Stevie amused.

PATTIE

Be grateful. I'd love to be doing  
summer camp...

PETER

Then you shouldn't have got with a  
boy in England -

Pattie goes for him.

TERRY

Hey! Hey, pack it in.

STEVIE

(kind to her)  
When school starts again, brainbox,  
you get your books and I'll look  
after Mary... it's what we agreed.

Pattie smiles, appreciates that BUT we sense she is also a bit irritated by Stevie and his constant presence.

TERRY  
There you go, all's good in the  
Roberts' world.

PETER  
Can I take it for a drive?

TERRY  
(nods to where she is -)  
Only if you promise to run over Mrs  
Walker.

3 INT. JJ'S OFFICE -- DAY

3

JJ openly swigs from a hip flask, he is unkempt and unshaven.  
Feet on the desk. When... the phone rings. He reaches for it.

JJ  
Galgownie.

KATE (O.S.)  
JJ, it's Kate...

JJ  
Katie, Katie, Katie... I hear  
you've landed yourself in deep  
dingo dung.

KATE  
I need you to get Annie for me, I  
don't have much time.

JJ  
Contrary to what my mother would  
like you to believe, I am not the  
hostel errand boy, but if you give  
me a / message, I will happily -

KATE  
(at /)  
Just get her for me - QUICKLY!

4 EXT. HOSTEL -- DAY

4

JJ saunters, maybe sways slightly, across the hostel. No  
great hurry... just taking his merry old time...

5 INT. JAIL -- DAY

5

Kate waits anxiously in the jail, we see she is at a desk  
with a phone on it and an OFFICER waits nearby.

The Officer does a face, his patience is wearing thin.

JJ walking across the hostel, ROLLS EYES at RUUD, the Dutch resident and his children who are playing with a football close to a newly hammered in 'NO BALL GAMES' sign.

7 INT. ROBERTS' HUT -- DAY 7

Baby Mary asleep. Annie sits with THAT LETTER. We hold on her face and FLASH TO:

8 INT. BAKERY -- DAY (FLASHBACK) 8

*Wartime. Dislocated images: Bakery. Flour swirling in the air. Annie loads the baker's van with Harry. He makes her LAUGH, really laugh... AND THEN -*

Knock knock. We HARD CUT OUT of the flashback -

9 INT. ROBERTS' HUT -- DAY 9

Annie goes to her door. JJ's there.

JJ

Errand boy at your service. Kate's on the telephone - my office.

ANNIE

Kate!

She *dashes* away as quickly as her legs will carry her, as Terry, Stevie, Pattie and Peter are returning.

ANNIE (CONT'D)

Look after Mary.

TERRY

(to JJ)

What's going on?

JJ

In three days time, my friends, it's Australia Day - which marks the 1788 landing of the First Fleet...

They all swap looks, a bizarre history lesson.

JJ (CONT'D)

736 convicts on board. So thank you England, you sent us all your rogues. Well, guess what? Now we only want the good ones.

TERRY

Are you drunk?

JJ

I think your friend Kate may be on the next boat home.

JJ pats Terry's shoulder, heads away. Terry and the others swap concerned looks.

10 INT. JAIL -- DAY

10

Kate, still hanging on. 'Come on, come on...' The Officer moves to hang up the call when...

ANNIE (O.S.)

Kate.

11 INT. JJ'S OFFICE -- DAY

11

Annie is in the office.

KATE (O.S.)

Annie, I have to get out of here.

12 INT. SLUM HOUSING -- DAY

12

Later. Terry is working hard, sweat pouring, completely immersed in the task of fixing the rotten roof sections, when... he becomes aware of someone beneath him... he looks down... Kevin, the boy from Ep One, has a carved stick 'gun'.

KEVIN

Pow, pow... pow, pow...

Kevin 'shoots' and runs away.

CHRISTINE

I'm so sorry - is he bothering you?

TERRY

He's a kid, having fun.

CHRISTINE

That gun, he shot dead six women at a bus stop this morning.

They smile.

CHRISTINE (CONT'D)

I really appreciate you doing this. It's been so damp. And that one has chest problems.

She turns to go.

TERRY

If you really want to show your appreciation...

She stops.



TERRY (CONT'D)  
 You could show a tea bag some hot  
 water.

She smiles. Jump to:

13 INT. CHRISTINE'S DAMP-RIDDEN FLAT -- DAY

13

She hands him the tea.

CHRISTINE  
 I'm Christine by the way -

TERRY  
 Terry. Good colour, most Aussies  
 make it like cat piddle.

CHRISTINE  
 (laughs, attempts his  
 accent)  
 'Cat piddle'. You don't sound like  
 Harold Macmillan.

TERRY  
 We're not close friends.

CHRISTINE  
 Heard him on the wireless - he's  
 all la-di-da.

They smile. They like each other, but not sexually.

CHRISTINE (CONT'D)  
 Do you miss home?

TERRY  
 Sometimes. Miss my brother, some of  
 my pals... and we had a house back  
 there but here we're in a hostel -

CHRISTINE  
 Better than this place I'd imagine.

TERRY  
 (feels bad for her)  
 Well. Yeah...

CHRISTINE  
 (feels a need to explain)  
 We lived somewhere else but after  
 my husband died, this was all I  
 could afford...

Terry feels for her.

TERRY

I'm gonna have a word with the boss, see if I can get it all fixed up for you -

CHRISTINE

Mister Bates.

He nods.

CHRISTINE (CONT'D)

Right.

Her face *ever so slightly* registers anxiety at the mention of his name, not fear, just disbelief that the work will happen.

TERRY

I know a lot of the tenants are unhappy. Especially them opposite, the Greeks.

CHRISTINE

Oh, they've left.

TERRY

*Left?* Since when?

CHRISTINE

No idea. Just saw some other family moving their stuff in.

On Terry - mind thoughtful as he drinks.

CHRISTINE (CONT'D)

Suppose they couldn't stand it any longer...

14 EXT. MARLENE'S HOUSE -- DAY

14

Annie rings the bell at Marlene's house. She waits and rings again. Anxious. She hears a voice from inside.

MARLENE (O.S.)

(yelling)

Henrietta.

(as she struggles to the door)

Christ alive...

Annie hears a lot of RATTLING and messing around and then something falls and CRASHES and there is CURSING.

Annie, a bit amused. Eventually...

The door opens and there stands Marlene with her leg in a support and CRUTCHES under her arms.

Annie takes her in. Scratches to her face, hand bandaged.

ANNIE  
Oh my goodness...

MARLENE  
This is what happens when you  
combine fantastic heels with  
carpeted stairs.

Marlene motions her in.

ANNIE  
Can I help?

MARLENE  
No, I like struggling, it makes the  
gin and tonic taste better.

Jump to:

15

INT. MARLENE'S HOUSE -- DAY

15

Marlene slams herself down on the sofa and raises her leg up.  
She grabs her drink. The CLEANER appears in a uniform.

CLEANER  
Miss Marlene? You called me?

MARLENE  
About three hours ago. Be a doll,  
get Annie one of these, and you may  
as well do another for me while  
you're going.

The Cleaner - having to now be a waitress.

ANNIE  
That looks bad, are you in pain?

MARLENE  
I flirted with the doctor to get  
some Morphine, I'm floating on a  
cloud most of the day.

She laughs, and drinks.

ANNIE  
Well, I'm sorry to ask, while  
you're -

She gestures to Marlene's leg.

MARLENE  
*Sorry to ask...* Honestly Annie  
anyone'd think we're complete  
strangers. What is it?

She drinks some more.

ANNIE

Have you got a telephone directory  
I could use?

MARLENE

Yes, of course -  
(yells behind her -)  
Henrietta!!

ANNIE

No, no, I'll get it. I need to help  
my friend, Kate -

MARLENE

Yeah, to get out of that fix,  
she'll need a genie and three  
wishes.

Annie's face crumples, a sadness.

MARLENE (CONT'D)

Annie, you can't take on everyone  
else's problems.

(a beat -)

But there is something I need you  
to help me with -

(off Annie's expression)

- My ex-husband - *Donald* -

(does a 'bad smell' face)

Still owns fifty percent of the  
store. He walked out and hasn't  
shown a minute's interest, then out  
of the blue, I get a letter that  
he's sending auditors in.

ANNIE

Right. Is that a problem?

MARLENE

Yes, the books are in chaos. I've  
overspent on stock and if he sees  
I'm in the red he'll panic and want  
out. I'm not really in the -

She *swallows her sentence* as the Cleaner arrives with their  
drinks. Pretends everything is all fine and dandy.

CLEANER

Gin and tonic, I've put a little  
umbrella in, for fun.

MARLENE

They're cocktail umbrellas.

CLEANER

Oh, shall I...

MARLENE

Leave them, we'll cope.

(Cleaner goes)

(MORE)

MARLENE (CONT'D)

Honestly, if she had a brain she'd be dangerous. I'm not really in a position to buy out his half.

Annie sips her drink, it's SUPER STRONG.

MARLENE (CONT'D)

He can't audit without me there, so this little accident has bought me some time...

Penny drops for Annie.

ANNIE

Marlene, you didn't do that on purpose...?

Marlene sips her drink, with an 'I couldn't possible comment' face.

ANNIE (CONT'D)

Marlene, that's madness. You could have really hurt yourself. What were you thinking?

MARLENE

He loved my legs, back when we met, I think at some level I was punishing him...

(she gets a shot of pain)

Anyway, until I'm back on my feet: Annie Roberts - you're in charge.

ANNIE

Me?

MARLENE

It's either you or Eileen Butler and between you and me, I think Eileen's got a drink problem.

Marlene drinks her drink.

ANNIE

Well... okay... but...

MARLENE

He walked out on me Annie, and had a child with fat ankles Freda Fairchild. That business is all I have to show for the years I put up with that useless pig.

There, she's said it. Then deflects with -

MARLENE (CONT'D)

Telephone and directory are in the hall. As many calls as you like.

Annie rises, smiles, goes.

MARLENE (CONT'D)  
It's a shame she's not married,  
couldn't deport her then.

16 INT. CELL, JAIL -- DAY

16

Kate is in a basic jail cell, with other prisoners. It's grim. The door opens and CONSTABLE ADAMS motions her, 'Thorne'.

17 INT. INTERVIEW ROOM -- DAY

17

Kate's led into an interview room, with DETECTIVE LEE (we saw earlier). He scans some paperwork before him.

DETECTIVE LEE  
Says here you were supposed to  
travel with Henry Broad.

KATE  
He changed his mind.

DETECTIVE LEE  
(flips papers over)  
Not really, because he came over a  
few months later -

KATE  
He's a complicated man.

Hold their look.

DETECTIVE LEE  
You say Micheal was taken from you,  
in England, but my understanding is  
that he was in a children's home.

KATE  
I was... having some problems.  
After he was born. I was very down  
and I was struggling...

She can't look at him.

DETECTIVE LEE  
So how did he end up in Australia?

KATE  
Because the charity that helped me -  
in the children's BEST INTERESTS -  
(she spits those words)  
- send them thousands of miles  
away. And then they SOLD Michael -  
to that family, in return for a  
large donation. Their adoption of  
Michael isn't legal.

She gets upset.

DETECTIVE LEE  
Kate, I'm sympathetic, I really am.  
But this is a very serious  
situation: you lied on your  
application and the rules of your  
scheme clearly state that -  
(he reads)  
'a criminal conviction will result  
in immediate deportation'.

On Kate, serious.

KATE

If you send me home, it'll be ripping my heart out. I can't be ten thousand miles away. I took him back to that family, I took him back and gave them my child. ALL I ASKED was some weekends, and she agreed, then stabbed me in the back.

Kate struggles to maintain her composure. ANOTHER OFFICER appears at the door of the interview room, with a knock.

Detective Lee motions him inside. He hands over a slip of paper. And leaves again. Detective Lee reads it.

DETECTIVE LEE

It seems your fiancé is here.  
Asking to see you.

On Kate, and we quickly flash to:

*Henry, in series one, with Kate.*

BACK ON:

KATE

I don't want to see him.

DETECTIVE LEE

You sure?

KATE

Positive.

DETECTIVE LEE

As you wish.

He rises and heads out of the room, leaving Kate alone to stew on the awfulness of her situation.

18

INT. POLICE STATION -- DAY

18

Detective Lee walks out, still holding the slip of paper. He passes THE OFFICER who handed it to him.

DETECTIVE LEE

Where is he?

The Officer motions: 'waiting area'. We follow him, as he opens the door with a key and exits to the waiting area.

DETECTIVE LEE (CONT'D)

Henry Broad?

But we are surprised to see the man is...

ROBBIE

Robert Carter.



DETECTIVE LEE  
And you're engaged to Kate Thorne?

ROBBIE  
That's right.

DETECTIVE LEE  
Since when?

ROBBIE  
Since a few weeks back.

Detective Lee reacts to that.

DETECTIVE LEE  
She likes getting engaged, doesn't she? I'm sorry to report mate, she doesn't wanna see you.

He turns and starts to head back inside when -

ROBBIE  
Can I write her a letter?

19 EXT. BENNY'S WAREHOUSE -- DAY

19

Terry's car pulls up outside Benny's warehouse. Benny exits, goes to Terry's window. He hands him a sheet of paper.

BENNY  
Need you to pick up something from THAT address and bring it to THAT address.

TERRY  
No problem, what am I picking up?

BENNY  
You'll see when you get there, but don't worry, you'll like it.

20 EXT. STREETS/ADDRESS ONE -- DAY

20

Terry pulls in at ADDRESS ONE. A fairly nondescript building in a fairly nondescript part of town. He waits. Suddenly, a WOMAN appears from the building - she is VERY ATTRACTIVE; curvy, with a Marilyn Monroe vibe. Terry can't help but look.

But what he DOESN'T expect is her walking straight towards his car and opening the passenger door.

She leans in, she has quite the seductive manner.

VALERIE  
Terry Roberts?

TERRY  
Correct.

VALERIE  
Valerie Vine.

And with that, she CLIMBS IN. Terry, bemused.

TERRY  
Benny said I was to pick something  
up.

VALERIE  
(motions to herself)  
Here I am. All the way from the U,S  
of A. Let's go.

On Terry, surprised by this turn of events.

21 EXT. ADDRESS TWO (WATSON'S PLACE) -- DAY 21

The car pulls up at their destination, ADDRESS TWO, and they  
climb out to see a very nice PRIVATE RESIDENCE.

TERRY  
Wow - who owns this place?

VALERIE  
Some property guy.

They start towards the door.

VALERIE (CONT'D)  
So, how long have you been Benny's  
gopher?

TERRY  
Gopher?

VALERIE  
Go for this, go for that...

Terry laughs, new one to him.

VALERIE (CONT'D)  
Word to the wise, stay loyal, Benny  
values it. He looks after them  
that look after him.

She winks.

22 INT. WATSON'S PLACE -- DAY 22

The door buzzes open and Terry and Valerie go inside, taking  
in the wonderful home. Benny appears, carrying a LARGE BROWN  
CASE, which he places down nearby.

BENNY  
Valerie Vine, what a sight for sore  
eyes. Isn't she a vision?

Terry smiles.

BENNY (CONT'D)

(embraces her)

Eyes off - he's a married man. Not  
that I've met the lovely...

TERRY

Annie.

VALERIE

Invite her to the Australia Day party.

BENNY

Would she like that? It's businessmen, bankers, politicians... not everyone's idea of a good time.

He does a face.

TERRY

Excuse to dress up? She'd love it.

BENNY

Then she's in. But only once you have used your skills to transform this place into the venue of all venues.

VALERIE

There's a lot of wires.

BENNY

Valerie's in charge - do EXACTLY as she says, or she gets her whip out.

He makes a WHIP NOISE and face. Then GRABS the BROWN CASE.

TERRY

Benny... what about the job I'm on? There's a kid 'has asthma, so I said I'd try and finish the damp...

BENNY

It's a day or two, it can wait.

Benny heads away. Terry turns back to Valerie.

Benny heads across the room, he places the CASE down out of sight and we linger on it, maybe catching sight of part of the contents... a TAPE RECORDING DEVICE.

23

OMITTED

23

24

INT. WILSON'S -- DAY

24

Wilson's, after hours. We find Annie with Joan and Victoria.

ANNIE

(has a clipboard)

Joan, you take clothing. Victoria, you do haberdashery, I'll take home and garden.

VICTORIA

We have to count every single item?

ANNIE  
That's generally how a stock take works.

VICTORIA  
We're gonna be here all night.

Wide - to find the shop is in CHAOS. Boxes piled high, things in the wrong area, badly labelled shelving.

ANNIE  
Well, we'd better get started then.

Jump to

SEQUENCE: The three women open boxes, scan order sheets, count items, log them on their clipboards. It's tedious work. Box after box after box...

Annie finds boxes hidden behind boxes - half unwrapped items, bags full of products marked RETURNS. A clearance sale box that is damp and rotting...

She despairs. '*Bloody Marlene*'. JUMP CUT after JUMP CUT to get a sense of the chaos of Marlene's world... and then -

JOAN  
*Annie -*

Annie looks across to where Joan is standing - Boxes open before her - she holds up a BRIGHT SKIMPY PIECE OF FABRIC.

JOAN (CONT'D)  
There are five hundred pairs of them.

ANNIE  
What the bloody hell...?

VICTORIA  
It's a bikini. They're all the rage in France. Rita Hayworth wore one.

Joan holds it up to her chest.

JOAN  
They don't hide much.

VICTORIA  
Someone got ticketed *in Adelaide* - fined for wearing it on the beach.

ANNIE  
Why on earth has she bought all those...?

THE HOLDING CELL DOOR OPENS and Detective Lee appears. He hands Kate a FOLDED sheet of paper.

DETECTIVE LEE  
Letter - from your fiancé.

KATE  
I've told you, I don't want -

DETECTIVE LEE  
(cuts in)  
He was insistent I give it to you.

KATE  
How did he know I was here?

DETECTIVE LEE  
Seems a friend of yours called him.

THAT gets Kate's attention. She takes the letter.

Kate slowly opens it: *'Dearest darling Kate...'* She scans on:  
*'I know what you did was wrong...'*

We hold on her quizzical face, she scans down the letter. To the very bottom. *'Love, always, Robbie'.*

She stops, and we hold on her as she tries to figure out what is going on here...

26

EXT. HOSTEL -- DAY

26

The Skinner family - Ray, Maggie and Birdie - all dressed up, head out, past JJ, outside his office.

JJ  
Never seen the Irish so smart, one of you due in court?

MAGGIE  
Not yet, but carry on like that and there will be -

RAY  
Da and Padraig arrive today. Going to the bus to meet them.

JJ  
Ah, yes, three become five. We've allocated hut seven for the overflow -

He motions to ARTY'S OLD HUT.

BIRDIE  
I don't like being in there. His spirit'll be floating around.

RAY  
She believes in all that baloney -

BIRDIE  
Baloney? Queen Victoria held  
seances with her dead husband.

JJ  
Poor guy, couldn't even get peace  
in death.

Ray and JJ laugh. Like Ray did before, Birdie hands JJ a  
card: CLAIRVOYANT, PALMIST.

BIRDIE  
I do palm reading, tea leaves, and  
Ouija boards, if you know anyone.

JJ  
(slides into top pocket)  
Thank God you came over. You're  
just what this country needs -

He starts to go -

BIRDIE  
You've a very grey aura, do you  
have a sad emotional life?

That STOPS JJ. Affects him - he just STRIDES away.

RAY  
Birdie, will you *shut up* about the  
colour of people's aura? You sound  
like a crank -

BIRDIE  
Wanna know what colour yours is,  
Ray...? *Arsehole* colour.

She flounces off.

27 EXT. HOSTEL. BUS STOP -- DAY

27

Maggie, Ray and Birdie stand at the BUS STOP. At the long  
hostel entrance. But as they wait... way way ahead they see  
a vehicle approaching.

He smiles. The bus comes closer and closer...

27A INT. BUS [ON THE MOVE] -- DAY

27A

We switch to a MAN'S profile in the bus.

27B EXT. HOSTEL. BUS STOP -- DAY

27B

It gets closer, closer to the Skinners... and then... PULLS IN. The door opens and -

BIRDIE

Padraig.

BUT Padraig and his suitcases are ALONE. He is SOLEMN FACED.

MAGGIE

(stomach drops)

...Where's your da?

We *hold and hold* and - HARD CUT TO -

28 OMITTED 28

29 EXT. HOSTEL -- DAY 29

**TIME PASS**, the hostel goes from night to day. As the hostel comes alive it becomes a hive of activity.

A basic coffin gets lifted out of a BLACK HEARSE with Maggie, Padraig, Birdie and Ray watching on.

MAGGIE

Oh, Sidney...

The Skinners are in grief, they support each other with touches and kindness.

Angle - JJ watching from a distance - staring at that coffin with a face of internal distress. Which gets interrupted by the arrival of his mother...

JJ

Poor bugger, never set foot on the soil.

MRS WALKER

Why on earth do they want his body in their hut...?

JJ

Tradition, from Pagan times.



MRS WALKER

Tell them they can have him there  
for a day - and no alcohol!

JJ

You tell them.

MRS WALKER

I'm sorry?

JJ

You're the one running the place  
now, you tell them.

She gives him a look. Her eyes go back to the Skinners.

MRS WALKER

Why do they keep sending these  
backwards people?

JJ

Probably how the Aborigines felt,  
in the seventeen hundreds.

She gives him a distasteful look, goes. We move across to the  
floor where a resident is preparing and painting a homemade  
sign that reads AUSTRALIA DAY.

JJ, gives one final look at that coffin and turns away.

PETER (OVERLAY)

Under the command of Naval Captain  
Arthur Phillip, the fleet sought to  
establish a penal colony on the  
coast of New South Wales.

30 INT. SUMMER CAMP -- DAY

30

We find Peter in Summer Camp, doing his dreaded Australia Day  
presentation. He has drawn and coloured in a map - made a  
huge effort. Other kids watch, cross-legged.

PETER

- Which had been claimed as  
British by Lieutenant James Cook in  
1770.

31 INT. WILSON'S -- DAY

31

Annie looks at the BOXES OF BIKINIS. She delves inside.

PETER (V.O.)

The majority of convicts were  
transported for petty crimes.

We hold on her thoughtful face.

32 OMITTED

32

33 INT. WATSON'S PLACE -- DAY

33

Terry getting the venue ready for the Australia Day party under Valerie's instruction: Terry wires the bar lighting... hammers up banners, and hangs fancy lanterns.

PETER (V.O.)

London and other British cities  
were dirty, overcrowded, and filled  
with the unemployed and the drunk.  
The Government wanted to send them  
elsewhere. Out of Britain...

34 INT. ROBERTS' HUT - DAY

34

Pattie pushing the baby - in its pram - up and down, up and down up and down... *jump cuts* - to try and get it to sleep.

She is becoming deranged...

PETER (V.O.)

Only one in six of the convicts  
were women...

Stevie appears...

STEVIE

Let me.

PETER (V.O.)

...But on arrival, some soon fell  
pregnant... and would create new  
life in the country.

Stevie pushes the pram away and Pattie feels a mixture of a) failure and b) relief she no longer has to settle the baby.

35 INT. CELL, JAIL -- DAY

35

Kate is in the holding cell, alone, and scared.

PETER (V.O.)

Many struggled with homesickness,  
starvation and ill health.

36 INT. SUMMER CAMP -- DAY

36

Back to Peter at the front of the Summer Camp class, but he is faltering now as something is catching his eye...

PETER

By 1789, the colony was on the  
verge of collapse.

(MORE)

PETER (CONT'D)

Captain Phillip struggled to keep  
peace and order...

He is distracted by one fierce-looking pupil raising up a  
POMEGRANATE with a face drawn on it from under his desk  
(unseen by the teacher) waving it at Peter: 'It's you'.

PETER (CONT'D)

Floggings and hangings were...

Others giggle at the pomegranate. The teacher turns but the  
fruit gets swiftly hidden. Peter loses his thread.

PETER (CONT'D)

...as Captain Philip wrote... as he  
wrote at the time in his journal...  
(yells)  
I'm not a pomegranate!!

POMEGRANATE BOY

Strange thing to write!

Huge laughter. Even the teacher laughs. And we hold on a  
frustrated Peter, before hard cutting to -

37

INT. WATSON'S PLACE -- DAY

37

Terry smiling straight at us.

TERRY

Three, two, one.

He presses a switch and the BAR LIGHTS COME ON, complete with  
a sign of the outline of Australia.

VALERIE

It looks amazing.

She hands him a beer from an ice bucket. He hesitates, then -

TERRY

Go on then, just one. I can't wait  
for Annie to see this -

Valerie sees the look on his face.

VALERIE

What's she like, your Annie?

TERRY

(not used to being asked  
that by another woman)  
She's strong, clever. Gorgeous.  
(smiles, then deflects the  
sentiment of that with -)  
(MORE)

TERRY (CONT'D)

It was her idea to come here, she led it all. Dread to think what state I'd be in now if we hadn't.

VALERIE

I like to hear a man talk proudly of his wife. It's rare. Look around at the party and you'll see powerful men with beautiful women on their arms. But that's all they want them to be - on their arm.

Hold their look.

TERRY

More fool them. I'd be bloody lost without my girl -

38 EXT. HOSTEL -- DAY

38

On the long tree-lined road that leads out of the hostel, we find Stevie pushing the pram, the baby cries and he is walking to try and soothe her. A van pulls up alongside him.

IVAN

Best way to get a kid to sleep, little drive.

He motions: 'get in'.

39 INT. IVAN'S VAN [ON THE MOVE] -- DAY

39

And sure enough... Silence. Ivan smiles at him.

IVAN

See.

Stevie and Ivan share a nice moment. Two men and a baby. Until... He pulls the van down a quiet dirt track. STOPS.

IVAN (CONT'D)

Can I hold her?

Stevie surprised, passes the baby over. Ivan looks down at the sleeping baby's face. Then, still holding the baby, he opens the door and steps out.

Stevie climbs out his side, concerned. Ivan lays the baby down, ever so carefully, head on soft grass.

IVAN (CONT'D)

(during this he raises the car's bonnet)

So how about this: we broke down, engine smoking, you were helping me fix it and we laid the baby down while we got under the bonnet.

(MORE)

IVAN (CONT'D)

Before we could react a wild animal  
grabbed her and ran off - deep into  
the bush... we gave chase, but...

He shrugs. Stevie has a visceral response, stunned.

IVAN (CONT'D)

I'll back you up.

Stevie shakes his head.

IVAN (CONT'D)

Look at it - no-one'll ever think  
it's yours.

STEVIE

When Pattie studies again, I want  
to help her...

IVAN

Why? What do you get out of it?  
She's having you for a mug.

Stevie goes and picks up the baby, cradles her in his arms.

Ivan just SLAMS DOWN THE BONNET.

40 INT. JAIL -- DAY

40

Kate is led from the holding cell by Constable Adams, down a  
corridor and into --

41 INT. INTERVIEW ROOM -- DAY

41

A room where Detective Lee and Robbie wait.

ROBBIE

Kate -

KATE

Robbie.

ROBBIE

Can we -

He gestures, '*Embrace?*'.

DETECTIVE LEE

Quickly.

Robbie holds her. Then takes her hands in his own.

ROBBIE

Sweetheart, I really wish you'd  
told me you were going to do this.  
Everyone is so worried about you.  
Annie keeps ringing.

KATE  
Tell her I'm fine.

ROBBIE  
We all just want you home.

WTF. Kate becomes aware that Robbie has pushed something into her hand. She subtly takes it -

KATE  
I'm sorry. I was a fool.

And as they all sit, she lowers her hand underneath the table. She glances to see... A RING. With barely a reaction, she looks back at Robbie.

She surreptitiously slides the ring on her finger.

DETECTIVE LEE  
So Mister Carter, you have a wedding imminent and plans for children of your own?

Kate gives him the tiniest glance.

ROBBIE  
That's right. More than enough to make an appeal to the Assisted Migration Scheme on the basis that my future wife will become an upstanding Australian citizen, and in the longer term, a procreator of Australian children.

Really odd all this, for Kate.

DETECTIVE LEE  
But when they ask, as they inevitably will, how we can be sure there won't be a repeat of the Michael incident... What am I supposed to tell them...?

KATE  
(instantly)  
There won't be. You have my word.

DETECTIVE LEE  
With all respect, Miss Thorne, I'm going to need more than just your word...

He looks at Kate, then at Robbie...

KATE  
Like what?

Detective Lee pushes a typed sheet of paper across the desk to Kate. She scans it in rising horror... and then surprises us by violently THRUSTING IT AWAY. It wafts to the floor.

KATE (CONT'D)  
Over my dead body.

Detective Lee's eyes drift to that ring on her finger.

42 INT. CELL, JAIL -- NIGHT 42

Kate led back into her jail cell.

CONSTABLE ADAMS  
They say it's snowing in England.

He goes. SLAM. We hold on her face.

43 EXT. WILSON'S -- DAY 43

CLOSE ON THE FACES OF SHOPPERS staring directly at us. With a variety of reactions. Some point, others discuss.

Reveal: MANNEQUINS in various poses like they are on the beach, with towels and beach balls. Wearing BIKINIS.

Wide - we find Annie, Joan and Victoria huddled, secretly watching.

JOAN  
They're all staring.

VICTORIA  
What if they call the police?

Hold on Annie.

ANNIE  
I think they like them.

Her face bursts into a thoughtful smile.

44 INT. MARLENE'S HOUSE -- DAY 44

Phone ringing. Marlene struggles on her crutches, answers.

MARLENE  
(eventually grabs it)  
Hello...

Intercut with Marlene's office -

ANNIE  
Marlene - it's Annie. I've got a slightly outrageous idea.

MARLENE  
Great, they're my favourite kind.

45 OMITTED 45

46

INT. WILSON'S -- DAY

46

THROUGH THE LENS OF A BLACK AND WHITE CAMERA, we see the face of a mannequin.

LARRY (O.S.)

Okay, girls.

Widen to reveal Joan and Victoria on each side of the mannequin, holding a beach towel across her midsection.

LARRY (CONT'D)

Reveal her.

They drop the towel to reveal the BIKINI MANNEQUIN.

The camera does a tilt up and down of the body.

We hear a WOLF WHISTLE off-screen (LARRY, a TV Presenter).

Wide - Annie, Marlene, and Larry stand behind the camera.

MARLENE

Annie says someone called our window display 'pornographic'... So whad'ya think? Has to be worth a little item of the day.

Marlene is in her element.

LARRY

I like the controversy. And the bikinis look fantastic, but... the mannequin -  
(he thinks a moment)  
- It's not really enough...

He's kind of dismissing it and giving his cameraman a look that says: 'let's forget it', when -

ANNIE

Wait. What about if we added another element...?

Larry looks at Annie - who has spoken before she's really given this enough thought... HARD CUT TO:

47

EXT. HOSTEL -- DAY

47

Annie, post work, walks back to the hostel. We hold on her thoughtful face and see she is carrying a WILSON'S shopping bag. She smiles to herself slightly.

And we flash to -

48

EXT. BAKERY (1940S) -- DAY (FLASHBACK)

48

Wartime. BAKERY. Annie at work... she finishes loading the baker's van, climbs in. Sparks the engine. She is happy.



*Her hands on that wheel. As she looks in the rearview mirror, she notices her own face, she smiles. End Flashback.*

49

EXT. HOSTEL -- DAY

49

But Annie's smile fades as she sees... Peter sitting alone, at the entrance to the hostel, stabbing the dirt with a stick. He has a school bag and a crumpled presentation.

ANNIE

Peter, what you doing there?

PETER

Nothing.

ANNIE

Looks like nothing... has something happened?

She goes and sits beside him, eyes that crumpled work.

PETER

I've been thinking. If England sent over convicts and those convicts had babies and their babies had babies and their babies had -

ANNIE

(cuts in)

I get the idea.

PETER

Then there's a chance that some of the kids in Summer Camp are descended from thugs and criminals.

She stares at him.

ANNIE

...I suppose.

PETER

That explains things.

She looks down at his crumpled-up presentation. And immediately knows how his day has gone...

ANNIE

Sounds like we've both had a funny old day.

She cuddles him mum and son, and Peter enjoys this until... a shadow drops over them both.

BIRDIE

We're having a wake tomorrow - for Da -

Peter springs away from his mum.

BIRDIE (CONT'D)

(sad for her father, but being stoic)  
(MORE)

BIRDIE (CONT'D)

I know you didn't know him, but  
we'd like you all to come along -

ANNIE

I'm really sorry but me and my husband have an engagement.

BIRDIE

What about you?

Peter fancies Birdie, feels awkward.

PETER

The Dutch are having an Australia Day party, but, I'd like to...

BIRDIE

They'll be songs, and dancing. As he'd have wanted.

PETER

(thinks: weird)  
Okay...

BIRDIE

Great.

She smiles at him, his heart melts. She goes.

ANNIE

I'm sorry about your father.

On Peter, thrilled but terrified.

50 OMITTED 50

51 INT. WATSON'S PLACE [LAVISH PARTY] -- DAY 51

A JAZZ BAND plays at the front.

Terry and Annie enter the LAVISH PARTY. Neon everywhere. Australia Day yellow 'flag drapes' hang. There is an abundance of food and drink - beautifully presented.

ANNIE

I wish you'd told me it was going to be this dressy -

TERRY

I said 'dressy'. That was the exact word I used.

ANNIE

Yes, dressy, not dressy dressy.  
(he amusingly despairs)  
So, all these politicians - might there be anyone that can help Kate? Someone influential with immigration...

TERRY

Annie -

(awkward)

Let's not go around asking - this  
is a big deal and I don't want  
Benny thinking we're trouble.

Annie accepts that. As... VALERIE VINE appears in her Marilyn Monroe attire.

VALERIE

Terry Roberts... look at you all dressed up, like David Niven... and you must be Annie?

ANNIE

Hello -

VALERIE

Valerie Vine, the hostess with the mostess. I bet he didn't tell you but I've spent days looking at your husband's backside.

On Annie, confused.

TERRY

I was up a ladder, doing all this -

ANNIE

It looks fantastic.

VALERIE

Don't worry, all he did was talk about his wonderful wife.

(she winks at Annie)

Go, drink, it's all free.

She goes. Terry watches her go.

ANNIE

And now you're looking at HER backside.

TERRY

Come on you - I'm taking you 'round this party and showing you off.

We hear THE BAND strike up into a BIG NUMBER and it takes us through to:

**LATER.** Where we find...

POLITICIAN TYPE (SAMUEL) holding court. Annie and Terry are listening, alongside Benny.

SAMUEL

If our Government want a bigger population, you know what my policy would be: get Aussies to screw more! I don't mind helping out.

(big belly laugh)

Give us the ten pounds for wine and beer, you'll have babies popping out left, right and centre...

ANNIE

Well, me and my family are grateful for the opportunity.

Samuel turns to her, only just registering her presence.

SAMUEL

You're very welcome.

He turns back to the men.

SAMUEL (CONT'D)

But if it was up to me, I'd pull up the draw bridge and fill the moat with piranhas.

Another belly laugh.

ANNIE

But *why*?

TERRY

(sotto -)

Annie -

BENNY

No, let her speak, it's good for the Mayor to hear the views of his constituents.

ANNIE

- When we went to sign up, they told us that the population of Australia is about the same as the population of London. You've got a big, beautiful country but it needs more people...

On Samuel, is he pissed off...? A strange beat... Terry thinks Annie has overstepped the mark, until -

SAMUEL

Well, all I can say to that is - Terry, impregnate this woman.

(MORE)

SAMUEL (CONT'D)

Start tonight!!! Populate or  
perish, our country needs you!!!

He's clinking his bottles again. Laughing. Then away -

SAMUEL (CONT'D)

Have a good evening -

BENNY

What a character. Annie, do you  
mind if I steal your husband for a  
moment? There's vol-au-vents  
circulating - they're exquisite.

Benny peels Terry away.

BENNY (CONT'D)

Now listen, your job tonight is to  
make sure THAT MAN -

He points across to a MAN WEARING GLASSES (CHARLES MILNE),  
side parting.

BENNY (CONT'D)

- Has a very good evening. Don't  
let him be without a drink and if  
anyone starts to bore him, get them  
away, *understood?*

(Terry nods)

Good lad.

Benny away. Terry looks across at Charles Milne again. WTF.

ANNIE drinking alone... She idly scans the room and to her  
horror, sees... LARRY - The TV man... SHIT!

She scuttles to a slightly less visible position, where she  
semi-comically hides behind a plant.

52

INT. ROBERTS' HUT -- DAY

52

Peter has a smart shirt on. Heads for the door.

PETER

Are you coming?

PATTIE

*I don't even know them.*

PETER

Well, you never will unless you  
speak to them.

PATTIE

Peter, you can't soppy eye that  
girl at her father's wake.

PETER

Fine, do what you want!



He slams out. Stevie looks at Pattie.

STEVIE  
Go. I'll look after Mary.

PATTIE  
You've had her all day.

STEVIE  
I don't mind, honest. Peter's  
right, they could be new friends.

He smiles. Then motions, '*Give me Mary*'. Pattie can't think of a reason why not... so... she gently hands the baby over.

PATTIE  
Thank you.

They smile, nice moment.

53

EXT. HOSTEL -- DAY

53

Pattie heads across the hostel to where Maggie, Ray, Birdie and Padraig are sitting outside the hut (where Daddy is inside) with a small gathering of HOSTEL RESIDENTS.

People have beer and snacks on the go.

Padraig plays the fiddle and sings 'no, ney, never'. And the others clap along. It's surprisingly upbeat for a wake.

ANGLE - Ray sees a TAXI pull up and BILL AND HIS TWO GIRLS climb out.

Ray and Bill's eyes connect, Ray nods. Bill tightly smiles back, then ushers his girls into the hostel -

BILL  
Go on girls, find the party.

They dash off to find the Dutch AUSTRALIA DAY party, on the far side of the hostel. Bill trails.

Angle - JJ watches Bill's arrival, it's his cue to depart.

54

INT. WATSON'S PLACE [LAVISH PARTY] -- DAY

54

Samuel stands on a small platform giving a speech.

SAMUEL  
They said it couldn't be done, and  
yet here we are... days away from  
the winning design being announced.

He has an ENLARGED MAP OF SYDNEY HARBOUR behind him.

SAMUEL (CONT'D)  
In a few years's time, right there -  
(he stabs at the map)  
(MORE)

## SAMUEL (CONT'D)

On Bennelong Point, a new opera house and concert hall will be built.

*Applause.* He continues his speech [to play over the following action]

## SAMUEL (CONT'D)

Finally Australia's leading city and artists - including the Sydney Symphony Orchestra who are represented here tonight - will have a facility that matches their international fame. This work on Bennelong Point is just one of many steps I've been supporting to secure Sydney as a cultural landmark on the world's stage...

ANGLE - Terry towards the front... he is listening to the speech with Benny and other men. He glances sideways, to where glasses man, Charles Milne, is standing with Valerie Vine. He whispers something to Valerie, who laughs and whispers something back... Terry turns back to the speech.

WE THEN MOVE: right to the very back... where Annie, on the edge of the party, stands alone again, with a drink.

Suddenly, she feels a presence alongside her.

## LARRY

We meet again.

## ANNIE

(turns, *shit*)

Oh... hello... what a coincidence.

She feels very awkward.

## LARRY

This is my wife, Elaine, and this is... don't tell me...

## ANNIE

Annie Roberts.

## LARRY

From the segment we did yesterday.

## ANNIE

Actually... I... haven't told my husband yet, so...

## LARRY

Your secret's safe with me, until tomorrow, when we broadcast to the entire country...

(sees someone he knows)

George.

He goes. Leaving Annie with Elaine. Annie's worried. She glances across at Terry...

ELAINE  
 (shakes head, puts her arm  
 on Annie's)  
 Larry told me what happened - and I  
 want to say - I think you should be  
 very proud of yourself.

On Annie, rather surprised. 'Proud of yourself.'

ANNIE  
 Well, thank you.

She pushes a sheet of paper into her hand. Name and number.

ELAINE  
 We need feather rufflers, Annie.  
 It's the only way things change. I  
 run a little women's group - which  
 is a secret my husband doesn't know  
 about... we meet once a month and  
 I'd really like you to come along -

She clinks Annie's glass.

And we SWEEP BACK TO: Terry at the front, near the speaker,  
 he side glances again... but now... Charles Milne has gone  
 and so has Valerie Vine.

Terry turns, scans the party, pushes backwards to see where  
 they've gone and notices...

Charles and Valerie are right at the back of the room as  
 Valerie leads him through a side door towards the stairs.

On Terry. Jump to:

55

INT. STAIRWAY, WATSON'S PLACE -- DAY

55

Terry's pushed through that same door and started to climb  
 the stairs behind them. He reaches the top where there are  
 two closed doors. He can hear noises from inside one of the  
 rooms... he listens... *muffled conversation*...

On Terry... doesn't know what to do now. He stays listening a  
 moment but gets startled by -

BENNY  
 Like art?

TERRY  
 Used to have a painting of two dogs  
 playing snooker...

Benny laughs and unlocks the SECOND ROOM DOOR. He motions  
 Terry inside and then LOCKS THE DOOR AGAIN.

56

INT. SITTING ROOM, WATSON'S PLACE -- DAY

56

It is a beautiful SITTING ROOM, with expensive art adorning the walls. Huge canvases - the most eye-catching being a huge painting of RED EARTH.

BENNY

See that - the red centre they call it. The dead heart. I've commissioned the artist to paint me Ayers Rock. Do you know it? Named after Henry Ayers. He was in Parliament for thirty-seven years straight.

He turns to Terry, a weird look on his face.

BENNY (CONT'D)

Proper politician. If only today's lot held such high standards.

He moves to the SIDEBORD beneath it and opens it to reveal THE RECORDING DEVICE (NAGRA 3 with a wire that leads to the next room where a microphone is attached). Benny stops it recording and does a tiny REWIND. Presses play. And we hear.

Valerie's seductive voice saying, *'Oh Charles, oh yes...'*

On Terry. Benny sets it RECORDING AGAIN.

We now just play Terry and Benny's reactions.

BENNY (CONT'D)

Charles Milne - running for mayor, against our friend Samuel. He has a beautiful family at home.

Terry feels super awkward.

BENNY (CONT'D)

He's a hypocrite, Terry. A hypocrite and a liar.

TERRY

Why are you playing me this?

BENNY

Listen, I'm a businessman. I don't meddle in politics, Terry, until politics meddles with me. But a big part of his campaign is housing reform. And if he gets his way, your little asthma boy will be out on the streets.

TERRY  
I'm not following...

BENNY  
There'll be so much red tape that no-one'll be able to keep their rents low. But he's playing politics, with the aim of getting votes from certain communities.

TERRY  
- Is he likely to get into power?

BENNY  
There's a chance. He's smooth, people *like* him, but I need to be insulated, whichever way it goes.

A beat, Benny looks at Terry.

BENNY (CONT'D)  
I'm going to need your help on this one...

He pats his shoulder.

TERRY  
Help?

Terry's anxiety is evident, but Valerie's 'loyalty' line is ringing in his ears. He knows he needs to appear supportive.

BENNY  
...A little push back. For the greater good...

On Terry.

Angle - that TAPE RECORDER recording.

56A INT. WATSON'S PLACE -- NIGHT

56A

Terry walks back into the party, shell-shocked. Absorbing what he has to do...

Annie sees him emerge, near a chatting Larry. Shit, she needs to keep those two apart. She ushers Terry over, holding aloft two drinks.

He sets his face to casual and goes to her.

57 EXT. HOSTEL -- NIGHT

57

Maggie taps a spoon on a glass to get everyone's attention.

MAGGIE  
Thank you all for coming. It means a lot to us all.  
(MORE)

## MAGGIE (CONT'D)

My daughter Birdie will now sing  
one of Da's favourite songs - so  
please, come inside and be with  
him...

There are a few swapped glances: *weird*. But Ray urges  
everyone to head inside.

58

INT. SKINNER'S HUT -- NIGHT

58

Everyone files through and to their surprise and horror,  
Maggie and Ray REMOVE THE COFFIN LID to reveal DEAD SIDNEY  
inside. Peter peers in with dread and awe.

Birdie, who has a beautiful voice, starts to sing *The Rare  
Ould Times*... a solemnity falls...

The Skinners's face their loss.

Maggie moves towards Sidney and kisses his head, followed by Padraig and Ray. They all kiss his head. And then Ray *motions for others to follow...* And - in a borderline comic moment - others go and kiss his dead head. Peter watching... and then it's his turn. He doesn't want to look soft in front of Birdie, so cringing a little he kisses. Now it's Pattie's turn, she can't believe she has to do this... she moves towards dead Sidney, leans in to kiss and...

PADRAIG

Jeezus, she's leaking on Daddy.

Pattie looks down and - sure enough - her breasts are lactating. She is horrified, covers herself and FLEES.

59 EXT. HOSTEL -- NIGHT

59

Pattie dashes across the hostel in shame and horror and flings her hut door open. Throws herself inside to find -

60 INT. ROBERTS' HUT -- NIGHT

60

Stevie jolts away from baby Mary's crib. He hides his hand behind his back. Pattie takes in the scene.

PATTIE

What's going on?

STEVIE

Nothing.

(of her breasts)

What happened?

PATTIE

What's behind your back?

STEVIE

*Nothing.*

Pattie moves towards the baby, Stevie attempts to block her -

STEVIE (CONT'D)

Pattie -

PATTIE

Out of the way.

STEVIE

I can explain.

He moves, to reveal... the baby has a STRANGE SUBSTANCE on her cheeks and forehead.

PATTIE

What's on her face?

STEVIE

I don't know.



PATTIE  
What's on her face, Stevie? Show me  
your hands... SHOW ME!!!

She grabs them, and of course, they are covered.

STEVIE  
It's pine tar.

PATTIE  
(reels)  
Pine tar?

STEVIE  
It's all natural, it's from plants.

She looks at him, furious.

PATTIE  
You're rubbing pine tar into my  
baby's face...

STEVIE  
Someone told me it... lightens  
their skin.

*Wallop.*

STEVIE (CONT'D)  
Pattie, if her skin's lighter  
she'll look more like us.

PATTIE  
Get out of my sight -

STEVIE  
It'll be better...

She starts pushing and *whacking* him.

STEVIE (CONT'D)	PATTIE
No, think about it, the more	Get out, get out, GET OUT OF
she looks like us, the less	MY SIGHT and away from my
she'll -	baby!!!

STEVIE (CONT'D)  
I'm sorry - I was trying to help...

Stevie goes, and we stay on Pattie as she looks at her Pine Tar-faced baby, and then down to her leaking breasts. She sags to the floor in a state of hopeless despair.

60A INT. CELL, JAIL -- NIGHT

60A

The Door opens and Kate jolts up. Detective Lee comes into Kate's holding cell. He sits down next to her. She waits.

DETECTIVE LEE  
Nice ring.

She stiffens slightly.

KATE

Thank you.

DETECTIVE LEE

He seems a good man, he could be a good husband. You could have children with him. Australian children. And a very nice life here. If that's what you say you want, that can be made to happen, do you understand me...?

Kate looks at him, she slowly nods.

61

EXT. HOSTEL -- NIGHT

61

Darkness has fallen on the hostel now, Bill exits the toilets and finds Ray smoking nearby.

RAY

You been at the clog wearer's Australia Day party?

BILL

My girls, have friends at the same school. Were you having one too?

RAY

No. My Da died.

BILL

Oh gosh, I'm... sorry.

RAY

Heart gave way. Day before the boat docked. Never set foot on the soil.

Bill awkwardly goes and sits beside him. A silence.

BILL

You know, I lost my father young and what I found was... after the grief... it inspired me. Motivated me to grab life by the scruff of the neck and take what's mine. It's what drove me over here and off this hostel and into my own home.

RAY

The home that needs a gardener and handyman.

Bill smiles.

RAY (CONT'D)

Where's your wife, if you don't mind my asking?

BILL

Oh, she's... in hospital right now,  
she's extremely unwell.

RAY  
I'm sorry.

Ray touches his arm as a gesture of kindness, but as his hand drops their fingers touch and it's a weird moment. Bill, flustered, pulls his hand away and immediately stands.

BILL  
Must find those girls. I'm sorry  
for your loss...

He starts to head away, Ray watching him.

62 INT. PSYCHIATRIC UNIT - NIGHT

62

JJ sits next to a sleeping Sheila. He holds her hand. A WARD NURSE appears and gently says -

NURSE  
It's time to leave now.

JJ  
She hasn't stirred the entire time  
I've been here...

NURSE  
Her medication was increased, as  
her husband you must have been  
asked to sign the papers.

On JJ.

JJ  
I'm not her husband, I'm the person  
that saved her life.

NURSE  
Oh, I see...

JJ  
Why was it increased?

NURSE  
I'm sorry, I can't...

JJ  
*Why was it increased?*

The Nurse glances around and subtly says -

NURSE  
She tried to escape. I'm afraid you  
have to leave now.

On JJ... that gives him hope. He squeezes her hand.

63

INT. SKINNER'S HUT -- NIGHT

63

Maggie sits alone in the half-light, on the floor of the room with the coffin in. She just stares at the box.

MAGGIE

(says to the coffin)

I knew about Caitlin Doyle, and  
Anne Marie Connor. Oh, I knew,  
Sidney. Thought all this, a new  
adventure, might stop your ways...

Hold on her face. As she looks with bitterness at that coffin, she grabs her bottle of booze and drinks down a great big long gulp. She goes to a drawer to find a bottle opener, and given the state she's in, is a bit rough with the drawer and it falls from the unit, CRASH.

As she goes to replace it she sees...

Taped to the back of the drawer: FOLDED PAPERS, clearly they have been hidden there on purpose. Maggie pulls them out and carefully unfolds them to find DEEDS...

She stares at them and her eyes widen in surprise.

64

EXT/INT. ROBERTS' HUT -- NIGHT

64

Terry and Annie enter, back into their hut.

ANNIE

You okay, you seemed quiet at the  
end?

TERRY

Tired, it's been a long day.

ANNIE

Wonderful party, I met some  
interesting people.

TERRY

Yeah... they're the sort of people  
we need to get on board with, if  
we're gonna get out of this place.

Annie can see Terry's in an odd mood.

The children - and Mary - are all asleep. Annie kisses him. Terry responds, enjoys the kiss.

ANNIE

Thanks for taking me, and now I've  
something for you... wait there.

She motions: 'one sec'. Terry wonders what's happening and takes a seat in the chair...

Annie goes into the bedroom. She excitedly, slightly drunkenly... starts to remove her dress...

65 INT. IVAN'S HUT -- NIGHT

65

Stevie lies awake, a tortured soul. He looks across at the snoring figure of his father. He hates his life right now.

66 INT. ROBERTS' HUT -- NIGHT

66

ANNIE  
(sotto, from bedroom)  
Terry.

Terry heads through to find Annie with a bedsheet wrapped around her. She drops it to reveal - A POLKA-DOT BIKINI.

TERRY  
What the bloody hell...

ANNIE  
Pretend I'm Rita Hayworth, on the beach in Los Angeles.

She does a fun twirl, Terry takes her in.

TERRY  
Where've you got that from?

ANNIE  
Marlene had hundreds of them at the store.

Terry shakes his head, moves to her.

TERRY  
Well... Rita Hayworth... I guess you'll need a leading man.

He goes to kiss her and it's a lovely sexy moment between man and wife... but... she slows him down...

ANNIE  
Terry, about... the bikini...

Can she bring herself to tell him? Right on cue, BABY MARY starts to CRY. Fuck. She goes and tends to her.

As Annie starts settling the baby, Terry runs out of steam, he lies down on the bed, sleep coming fast.

Pattie stirs, tries to focus exhausted eyes.

ANNIE (CONT'D)  
It's okay sweetheart, you get your sleep.

HARD CUT TO:

67

EXT. MILNE HOUSE -- DAY

67

Terry walks up the path towards Charles Milne's house in the suburbs (dressed in shirt and tie). He is riddled with anxiety and internal conflict. He doesn't want to do this and as he glances around we feel he could bolt. He handles the TAPE BOX nervously. Last moment to NOT BE THIS MAN.

As we hold on his face we flash to:

The Dream House, from episode one.

It is momentary, but he knows - if he is to get his family where he wants them to be, he needs to show loyalty to Benny.

No U-turn. He rings the bell and waits... and then, to his horror, a woman answers.

MRS MILNE

Yes?

TERRY

Oh, erm... I'm looking for Charles Milne. Your husband?

MRS MILNE

Yes, who should I say is -

TERRY

Mister Roberts. I'm an associate of Benjamin Bates.

68

INT. STUDY, MILNE HOUSE -- DAY

68

Charles Milne opens his study door. Eyeing him.

CHARLES

Please - come in.

MRS MILNE

Can I get you a drink?

TERRY

I'm fine.

She goes. Terry enters, Charles closing the door much to Terry's relief.

TERRY (CONT'D)

Your wife seems very nice.

CHARLES

Top class - the very best, anyway, Mister...?

TERRY

Roberts.

CHARLES

What can I do for you? Because  
Mister Bates has been very  
unpleasant about me to colleagues -  
I think it's fair to say he  
disagrees with my politics.

Terry, super awkward, places the TAPE BOX down on the table.

TERRY

Mister Bates wants me to give you  
that... it's a recording.

CHARLES

A recording..?



TERRY

Of something... from the Australia Day party, something... your wife wouldn't want to hear.

The Politician's face falls. He stiffens.

TERRY (CONT'D)

Look, it's not personal, it's -

CHARLES

(cuts in, sotto, furious)

Not personal! You blackmailing me... seriously... what kind of man does that...? Him and you.

It's got very tense, very quickly.

TERRY

Look, Mister Bates would like you to publicly change your stance on housing reforms. He says the changes you're proposing will harm the most vulnerable.

The Politician eyes him.

CHARLES

And you believe that?

TERRY

Yes, I do. Because I work in his houses and I know that people need those homes...

CHARLES

No, they need BETTER homes. Mister Roberts... I love my wife and yes, occasionally I'm weak. But THIS - this will break her heart - break my children's heart. IS THAT WHAT YOU WANT?

TERRY

It goes away, if you change your housing position -

Charles eyes him.

CHARLES

You think Benny Bates is interested in society's vulnerable -

(he shakes his head)

Benny Bates is interested in two things... pounds and pence. And meanwhile, those people - in his houses - are living in disease-ridden death traps.

Terry holds his look.

TERRY

I don't like doing this, but... I  
need to take back an answer.

Hold on the politician for a long time. He knows he is fucked  
- knows there is no way out of this, shakes his head.

CHARLES

Tell him - I'll do as he asks. But  
one day, you and Mister Bates will  
have blood on your hands.

He picks up the tape box and turns away.

TERRY

I'll see myself out.

69 EXT. TERRY'S CAR -- DAY 69

Terry climbs into the car. We hold on him, he feels sullied.  
He looks at his hands on the wheel, they are still shaking.

70 INT. MARLENE'S HOUSE - DAY 70

BLACK AND WHITE television screen. BCU: Larry's face.

INTERCUT WITH

70A EXT. WILSON'S - DAY 70A

INTERCUT WITH

70B EXT. BEACH - DAY 70B

LARRY

(holding microphone,  
direct to camera)

Here in Corburn, on the high  
street, Wilson's department store  
is causing quite the stir.

THE CAMERA widens somewhat to reveal Larry standing in front  
of the Wilson's shop window, bikinis behind him.

LARRY (CONT'D)

And this is why -

It pans off to the bikini mannequins.

LARRY (CONT'D)

Underwear in the shop window.  
Except... it's not underwear, it's  
something called, the bikini, and  
it's all the rage in Hollywood.

We cut to THE BEACH. Annie, Joan, and Victoria are engaged in  
a bat and ball game - in their bikinis.

WIDE - to find Annie, Joan, Victoria and Marlene - in **MARLENE'S HOUSE** watching the television... they all (except Annie) scream in delight.

LARRY (CONT'D)

And here at the beach, not everyone was pleased to see this Hollywood trend arriving down under.

We cut to reaction shots of various ON-LOOKERS, which are a mixture of bemusement, delight, anger and confusion.

ONE ANGRY MAN shouts: '*You're a disgrace*'.

They cut to ANNIE, being interviewed, in her bikini.

LARRY (CONT'D)

Mrs Annie Roberts, assistant manager at the store.

Marlene wolf-whistles.

MARLENE

You look FANTASTIC!!

LARRY

What would you say to people who say these bikinis are inappropriate and should be banned?

ANNIE (ON TV)

I say, look at all the men on this beach, at least half of them are wearing no top and very small trunks, so what's the difference for us ladies?

LARRY

Well, I suppose the difference is - if I can put it so bluntly, Mrs Roberts - they don't have breasts.

ANNIE

We're all covered up - and I think women and girls should be allowed to wear what we like as long as we remain dignified.

LARRY

The police have issued fines in other states, are you worried New South Wales might follow?

ANNIE

No, because -

AGEING MAN (O.S.)

Put some clothes on yourself.

AN AGEING MAN, (no top, shorts) interrupts.

ANNIE

I have clothes on. More than you.

MARLENE'S HOUSE - the girls all cheer and 'mob' Annie, who remains bashful but can't help but smile. Secretly worried that she still hasn't told Terry.

Ageing man stomps away. Larry, laughing, is delighted by this intervention. Annie retains her calm.

LARRY

I don't think that man approves.

ANNIE (ON TV)

That man doesn't understand fashion and the way the world is changing.

MARLENE

Well said!!

LARRY

You're from England, Annie - would you wear one of these in London?

ANNIE (ON TV)

I'm from Stockport, and I wouldn't wear one there, because it'd be too bloomin' cold.

Interviewer laughs.

LARRY

Well, for what it's worth I think you all look very Hollywood. And I feel, well, a little overdressed.

The segment ends and the girls are all going crazy, and mobbing Annie - saying she did brilliantly...

MARLENE

This is going to have them flocking to the store...

Marlene tops up their glasses and they all enjoy this crazy moment. We hold on Annie, fearing what she's unleashed.

71

EXT. BEACH -- DAY

71

The Skinners sitting on a beach. They all have bottles of beer or an ice cream.

RAY

We'll need to find good work, without Da's pay cheque mummy needs security.

The children all agree. But then -

MAGGIE

I'll be fine.

(MORE)

MAGGIE (CONT'D)

I've a roof over my head and the sun on my face. I've had tougher times... besides, something always turns up.

She theatrically pulls the FOLDED-UP PAPERS from her bag. Passes them to the others who start unfolding them.

RAY

What's this?

MAGGIE

Deeds, plans and approvals for a boat shed, on a beach, to be turned into a business.

PADRAIG

(reads the deed name)  
Arthur Farthingdon?

BIRDIE

Wasn't he...

MAGGIE

Previous resident. That's where these were hidden.

(for the benefit of  
Padraig)

He died, prematurely, like Da. And after asking a few subtle questions I've managed to ascertain he's no wife and no children.

They all swap looks.

RAY

So... Finders keepers?

MAGGIE

See it as God's gift...

They all look at each other.

72

INT. CELL, JAIL -- DAY

72

*Jump cuts* of Kate alone in the jail cell, standing, sitting, lying, numb, then angry, then finally she cries... REALLY SOBS NOW... The sheer hopelessness of her situation overwhelms her... and WE FLASHBACK TO:

*That scene, with Michael's head on her lap. Her fingers entwine around his...*

Back on Kate's face. We hold and hold and hold as she makes a BRUTAL LIFE-CHANGING DECISION.

73

INT. INTERVIEW ROOM -- DAY

73

Kate, shattered, sits at a table. Detective Lee opposite. He has several OFFICIAL sheets of paper. He slides them to her.

DETECTIVE LEE

You have to sign the bottom of each page.

She can't bring herself to read them, she is sickened.

DETECTIVE LEE (CONT'D)

You will not be allowed within three miles of Michael's home - or Michael's school. You must never approach him - or his adoptive family - until he reaches the age of adulthood, which in the state of New South Wales is twenty-one.

A dagger to her.

DETECTIVE LEE (CONT'D)

Any breach of this order will result in arrest and immediate entry into the deportation process.

He hands her a pen. She doesn't take it.

DETECTIVE LEE (CONT'D)

I wish there was another way. The Robinsons aren't happy, but they accept this compromise.

Kate scoffs. Detective Lee opens up the official papers. And points to the dotted lines...

DETECTIVE LEE (CONT'D)

There, there, there and there.

He offers the pen again. She looks at him.

KATE

He should never have been allowed to come here.

DETECTIVE LEE  
They have a loving home.

That pen. Hold their look.

DETECTIVE LEE (CONT'D)  
Start over, Miss Thorne. It's the  
best for all concerned.

That pen. She looks at it. *Can't take it.* She looks back at him. Can she do this... THAT PEN.

She slowly takes it and stares at the papers. She scans down the first page and hovers over the pen.

It seems like she won't do it. It seems like she cannot physically muster the will to sign those pages.

She looks at him and... tears roll as she SIGNS THE FIRST PAGE. Then, she turns it over and signs the second. Then the third, then the fourth. She slowly lowers that pen.

He carefully picks up the pages and goes. We hold on Kate.

74 OMITTED 74

75 INT. SLUM HOUSING -- DAY 75

Terry painting, painting, painting, the fixed-up ceiling. Almost as if he can *paint away the guilt* he feels.

He looks to one side and sees Christine's young child, Kevin, staring at him. Terry manages a smile.

76 EXT. SLUM HOUSING -- DAY 76

Terry exits and finds Benny's car pulling in, he motions him over. Terry goes to the window, which he lowers.

Benny hands him a ROLL OF POUND NOTES.

BENNY  
You did well, Terry. Sometimes,  
you've gotta get your hands dirty  
to clean something up.

He smiles. Then as he's about go, he says -

BENNY (CONT'D)  
Oh, I hear your Annie's been on the  
television - got your hands full  
with that one, Terry. In every  
sense...

TERRY  
(a beat, then -)  
- Television?



76A EXT. HOSTEL -- DAY

76A

Terry screams his car to a stop. Jumps out and strides with purpose towards his hut.

77 EXT. HOSTEL -- DAY

77

Terry (coming from the car park) strides with purpose towards his hut. But then he sees: Annie exiting the toilet area...

TERRY

Bit overdressed aren't you?!

She turns and immediately reads the situation.

ANNIE

I was going to tell you last night, Terry, but you fell asleep and -

TERRY

Half naked on the television - and I find out from my boss.

ANNIE

(attempts to justify)  
The store's in financial trouble, and Marlene's put me in charge - I was trying to do something to help and / it all got a bit -

TERRY

(at /)  
By showing your boobs off, you're a grandma for God's sake.

That bites.

TERRY (CONT'D)

If that's what you have to do, forget it. You don't need a job -

He produces the ROLL OF POUND NOTES and throws it at her feet. She stares at it. Disgust on her face.

ANNIE

I might not *need* it, Terry but I *want* it. Because I like it. And I like the person it makes me.

TERRY

So that's it is it now? Annie does what Annie wants -

ANNIE

What would you prefer, Terry? - You just go around showing me off, but keep my mouth closed.

Valerie's sentiment from the day before hits Terry.

TERRY

No. That's not what I'm -

ANNIE  
(cuts in -)  
So it's alright when I'm the strong  
wife helping you, bringing you to  
Australia, but not when I'm  
standing up, being my own person -

Terry stares at her. She is changing and it unnerves him, but  
her strength is what has always appealed. He simply says -

TERRY  
You should have told me.

He picks up the money and heads away. We hold on Annie, as  
WE FLASHBACK TO:

78 OMITTED 78

78A EXT. BAKERY - DAY (FLASHBACK) 78A

Annie finishes loading the bakers van with Harry, closes the  
doors. Hops in the driver's seat.

79 OMITTED 79

80 EXT. HOSTEL -- DAY 80

Back on: Annie... she looks resolved, resolute.

We then SWEEP ACROSS THE HOSTEL TO:

IVAN PACKING UP HIS VAN; he's stuffed it full with their  
possessions and arrives with the final boxes.

Stevie arrives back -

STEVIE  
Dad... where you going...?

IVAN  
Brisbane. Pack your clothes,  
they're all that's left.

STEVIE  
Brisbane?

He means it. Stevie's world is unravelling before his eyes.

STEVIE (CONT'D)  
Wait, stop. Dad... Why you doing  
this? Because of the baby?

IVAN

Fancy a change, get your clothes  
and get in the van.

STEVIE

No.

IVAN

Get your clothes.

Stand off. Ivan stomps furiously into the hut. We hold on Stevie - shaking. Pattie is with the baby outside her hut... she isn't looking. Ivan reappears with arms full of CLOTHES.

IVAN (CONT'D)

(throws them at his feet)  
Get in the van.

STEVIE

I'm staying here, with Pattie.

IVAN

- If I go, you're on your own. If I drive off, that's it - we're done.

Ivan picks up the clothes again and thrusts them into the passenger seat.

STEVIE

Dad, I like her, I like her and I wanna do the right thing...

IVAN

*Last chance!*

Ivan climbs into the van.

STEVIE

(suddenly calls out)  
Pattie - PATTIE -

Pattie looks over. He urgently motions for her.

IVAN

She'll never respect you.

Ivan starts the engine as Pattie arrives across.

PATTIE

What's going on?

STEVIE

He's leaving... for Brisbane...

PATTIE

- What?

STEVIE

Taking everything... saying I'll never see him again -

The ENGINE REVS.

STEVIE (CONT'D)

You can't do this.

Ivan just REVS HIS ENGINE again.

STEVIE (CONT'D)  
DAD - *please* - PLEASE -

Ivan does an elaborate U-turn.

PATTIE  
Go with him.

STEVIE  
I don't want to -

PATTIE  
No, go with him, you have to.

The van screeches alongside him: last chance. And then, the hammer blow comes...

PATTIE (CONT'D)  
I WANT YOU TO GO.

Stevie looks at Pattie. **Hold their look.**

STEVIE  
Pattie...

She just shakes her head. GO.

Stevie, fighting back huge emotions. Ivan BEEPS the car.

PATTIE  
I'm sorry.

Against every instinct, Stevie climbs into the car and AS SOON as he's inside... Ivan speeds away. Stevie looks at Pattie and she at him, but then... he is gone. We hold on Pattie's face... Annie and Terry appear behind her... they have seen the final moments of all this...

ANNIE  
Pattie - what happened?

PATTIE  
He's gone... they've gone.

TERRY  
Just left you?

ANNIE  
Oh, love.

TERRY  
I'll kill him.

Annie tries to embrace her... but...

PATTIE  
No, it's okay. He wasn't right. We made a mistake.

Pattie goes to pull off the ENGAGEMENT RING.

TERRY

No. Keep it on. You can't have  
people thinking you're unwed...

Terry looks at Annie: *that's serious*. She heads off, needing  
to be alone.

ANNIE

Pattie... *Pattie...*

That breaks Annie's heart, she swaps a look with Terry. It  
hurts them but then Terry follows her.

TERRY

I'll talk with her.

He goes and we hold on Annie... the freedom she so hoped for  
her daughter is disintegrating...

81

EXT. BEACH -- DAY

81

Golden sand and beautiful blue skies as we peer, from a  
distance at a LONELY BOAT SHED.

We find the Skinners staring at it, in awe. Maggie presents  
the paperwork she found in Arty's hut.

\*  
\*

RAY

What's this?

\*  
\*

MAGGIE

Previous resident's deeds, plans  
and approvals for this here boat  
shed, to be turned into a business.

\*  
\*  
\*  
\*

They all swap looks.

\*

BIRDIE

So...Finders keepers?

\*  
\*

MAGGIE

See it as God's gift...

\*  
\*

They all smile, until, the doors open... and... ABORIGINAL  
PEOPLE start to furtively file out...

The Skinners duck down and watch... as the Aboriginal men and  
women, head away one by one...

The final man, who locks the door, turns and scans around to  
make sure they haven't been seen...

We go close and realise... it's RON.

**END EPISODE**