



TEN POUND POMS

Episode 204

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PINK SHOOTING SCRIPT
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Eleven
14-18 Great Titchfield St
London
W1W 8BD

CLOSE on Terry's face as he nervously looks on. Frozen, locked in a thousand-yard stare.

We widen to reveal he is HOLDING KEVIN. Covering his eyes as... POLICE and PARAMEDICS attend to Christine and Julie.

Terry's hand starts to shake. He quickly grabs it with the other hand to silence it. The paramedics desperately try and breathe life into Julie as a crowd gathers.

KEVIN

Julie!!!

CLOSE on Terry looking lost.

TERRY

She'll be alright, trust me.

Terry, terrified, can't guarantee that.

POLICEMAN

Move back. Give us room.

It's chaos as the paramedics do their work. People on the street are watching. Christine splutters to life. Relief.

Kevin watches, he is sick himself, but alive and terrified. Terry's face shows utter panic as the paramedics try to breathe life into Julie but *it's not working*.

Terry's view gets obstructed. His eyes constantly locked onto Julie. He clenches his eyes closed.

When he opens them, the paramedics are carrying Julie to the ambulance. We hold on Terry, frozen, holding Kevin, as that young girl gets thrust into the ambulance. Christine, barely alive herself, panics as she sees her limp daughter.

TERRY

(to Kevin)

They're taking her to the hospital,
it's the best place. They'll get
her well again, they will.

Christine looks this way and sees Kevin.

CHRISTINE

Kevin.

Terry lets Kevin run to his mother. She embraces him. Christine looks across to Terry as she holds her boy.

Terry feels terrible.

Terry arrives at the hospital, he goes to the desk.

TERRY

I'm looking for Julie Bailey. She was brought in about half an hour back. Her mum's Christine.

RECEPTIONIST

Are you the father?

Terry *about to say no* suddenly decides it makes life easier if he just says -

TERRY

Yes, yes I am -

3

INT. CORRIDOR, HOSPITAL -- EVENING

3

The receptionist walks Terry to the theatre where Julie is being treated. As they get close we see Christine, who has stepped into the corridor to check on Kevin.

TERRY

Christine.

She marches up to him. Furiously protective mother.

CHRISTINE

They're saying it's carbon monoxide. I TOLD you, Terry, those houses are unsafe. We could have died. We would all BE DEAD BY NOW.

Her anger dissipates a bit, tears arrive.

TERRY

How is she? Will she be okay?

CHRISTINE

She's breathing - they're saying she's responding but the next hour or two are crucial.

She looks at him.

TERRY

I'm so sorry.

CHRISTINE

Benny Bates is responsible for this - and this isn't the first time this has happened.

On Terry, terrible guilt.

TITLES

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

The Roberts family bustle as they all get ready for their day.

ANNIE
(seeing Terry slowly drag
on his shirt)
You okay, Terry?

TERRY
How can I go to work, spring in my
step, knowing his properties could
kill someone?

ANNIE
Can you not speak with him? Maybe
you could check all the houses
yourself, you've got the skills.

TERRY
And you know what he'll say: *how
much is that gonna cost?*

The scales are falling from Terry's eyes here. Annie, bedding down his concern for this family.

PETER
Will she be okay, the girl?

TERRY
I think so but... it just keeps
coming into my head... what if I
hadn't gone? They could still be
laying there now, stone dead.

ANNIE
But you did, and you saved them.

Annie goes and embraces him. And Terry wraps his arms around her. Which should be lovely, but, we catch Pattie seeing this and her face is contemptuous. She suddenly pipes up.

PATTIE
That's because he's brave and
strong. Had to be, didn't you Dad,
to go and fight the Germans.

It's a very strange pivot.

TERRY
Suppose so.

PATTIE
Went to fight for our freedom. For
mine and Peter's future.
(picks up her baby)
And Mary's.

And with that, she departs the hut. Peter has a perplexed expression.

PETER
She needs more sleep.

TERRY
(peels from the embrace)
Come on, wanna get to the hospital,
before work. What's your day?

ANNIE
Auditors.

She does a face.

ANNIE (CONT'D)
...And dimwit Donald.
(she touches his arm)
I hope the young girl is okay.

5 INT. WILSON'S -- DAY

5

Annie and Marlene stand together as Donald and his accountant scan various finance books in Marlene's Office...

You could cut the tension with a knife.

MARLENE
It feels like he is going through
my underwear drawer.

DONALD
Wouldn't be the first stranger to
do so.

The room goes silent. Then, the accountant closes the books and gives Donald a nod.

MARLENE
What was that? That little
flirtatious nod you just gave him?

ACCOUNTANT
You are in the black.

Annie and Marlene quietly celebrate with each other.

MARLENE
See what I told you: Annie could
sell a prostitute to a priest.

ANNIE
Isn't it ice to Eskimos?

MARLENE
Not in Sydney.

DONALD
Well, I'm pleased. Don't want a
failing business, do we...?

MARLENE

Here comes the famous Donald 'but'.

DONALD

But... I have good news, Frieda and I are expecting a child and we are wanting a bigger place.

This pierces Marlene.

DONALD (CONT'D)

We've decided to move to Tasmania, you can get more bang for your buck down there - house on the ocean.

MARLENE

They also have the Elm Leaf Beetle.

She shudders.

DONALD

It really is the best time to sell.

MARLENE

I'm not selling.

DONALD

I thought you'd say that. So, why don't you buy my share?

MARLENE

Well, let me think. Oh yes, because I can't afford it.

DONALD

The pair of you, club together.

ANNIE

I certainly can't afford it.

Marlene is trying to hold back her emotions here.

DONALD

I'm sorry - I don't have any other option.

ANNIE

Leave us in charge, take the profits.

Donald is annoyed that Annie has joined in.

DONALD

It's time to move on. If you can't find a way to sort it, I will.

MARLENE

Fine. We'll look into it. Say hello to your paper doll wife for me. I hope her ankles get even fatter!

Marlene walks away leaving Annie and Donald alone.

ANNIE

I think that means you should go.

6

EXT. WILSON'S -- DAY

6

Marlene smokes on the street. Annie appears.

ANNIE

You okay?

MARLENE

(big bright smile)

I'm going to throw a party, this weekend. To celebrate the fact that I shall never have to look at his stupid smug face ever again. I'd like you to come, and Pattie - it might cheer her up.

On Annie, typical Marlene, when the chips are down: party.

ANNIE

Might need cheering up myself.

Marlene looks at her friend.

ANNIE (CONT'D)

Things aren't good at home, Pattie's being strange and Terry's having...

(doesn't want to get into the magnitude of it)

- Work troubles.

Marlene touches her, sympathetically.

MARLENE

Do you need some time off?

ANNIE

No. I need this place more than ever. Listen, I've got an idea...

(Marlene is all ears)

It's a long shot but, remember that women's group I got invited to -

MARLENE

The Chianti crowd?

ANNIE

(nods)

One of them, Isobel, works for an investment firm, she was telling me all about it. What if I ring her and see if we can meet her employers...?

MARLENE

You think she could arrange that?

ANNIE

When you've been locked in a pub cellar with someone, you have a special bond.

7

EXT. KATE'S HUT, HOSTEL -- DAY

7

Kate's making her way back to her hut when she notices someone sitting out the front... It's Lynne (from Ep 3).

KATE

(strange)

Oh... Hello.

LYNNE

Sorry, I couldn't get a hold of you any other way.

KATE

Does Mr Matthews want to go ahead with the story?

LYNNE

No. He's not a man prone to changing his mind. But it's a good story. And someone will print it.

Kate looks at her.

LYNNE (CONT'D)

You're thinking: she's just the assistant, right? Well, I'm not - I'm a journalist, I just need to prove it to people.

Kate goes and sits near her.

LYNNE (CONT'D)

Kate, I know what the story needs to get published. Multiple voices, maybe even someone from inside the church...

KATE

But, how will you find that?

LYNNE

I do research all the time, for the magazine. I can get names, locations, other mothers in the same situation. I'm a tenacious bugger when I want to be.

Kate is excited but not convinced.

KATE

I don't know, Lynne.

LYNNE

I know I don't have the weight of
the Sydney Enquirer but if you
trust me with your story, I promise
you, I'll do whatever I can to get
it heard...

On Kate, slowly smiles her affirmation.

8

INT. CORRIDOR, HOSPITAL -- DAY

8

Terry walks down the corridor with a small stuffed toy in his
hand. He makes his way to the ward but stops... surprised to
see Benny there with Christine, Julie and Kevin.

He has clearly brought flowers and toys as guilt gifts.

CHRISTINE

Terry -

Benny turns.

TERRY

Benny...

Terry goes over, hands across the feeble-by-comparison toy.
Christine doesn't look happy.

TERRY (CONT'D)

How is she...?

BENNY

A lot better. Thank the Lord. I was
saying to Christine, I went to
church and prayed, soon as I heard.
I'm not a prayer man normally, but
thankfully he listened.

TERRY

All down to you then is it?

Oh, that was misjudged. Benny's face changes.

BENNY

No. Not at all. But I've been
saying to Christine. This was a
terrible accident and I'm going to
make sure as hell it never happens
in one of my properties again.

Christine and Terry swap a glance.

BENNY (CONT'D)

If anything had happened to these
two -

(the kids)

I couldn't live with myself.

He's smooth and believable but this is all super awkward.

CHRISTINE
So where will we live?

BENNY
It'll be sorted by the end of the day. Trust me, you'll be home again soon.
(he stands)
Right, time I wasn't here.
(to Kevin)
You take care of your sister now.
No roughhousing 'til she's better.

Benny looks at Terry.

BENNY (CONT'D)
Can I grab you for a second? Bye, Christine.

Terry steps outside away for a moment with Benny.

BENNY (CONT'D)
They owe their lives to you, Terry
and I owe you - big time.

He produces a BUNDLE OF NOTES as he did in Ep 2, but somehow now, this feels like a *tainted gesture*.

TERRY
No, I'm -

BENNY
Take it. Put it towards that house you're after.

Terry VERY RELUCTANTLY does, but it feels like blood money.

BENNY (CONT'D)
Terry, we couldn't have foreseen this, those stoves and heaters, are workhorses, most of 'em last forever...

Terry: If looks could kill.

TERRY
The houses are dangerous, Benny, they need repairs, top to bottom.

BENNY
And we'll DO them.

Terry doesn't believe him.

BENNY (CONT'D)
Starting with hers, you go there today and fix that place good.

He looks sincere. But then immediately undercuts it with -

BENNY (CONT'D)

But tomorrow I need you out west
with me - new project - so I'll
pick you up after breakfast okay?

Pats his arm.

BENNY (CONT'D)

Don't worry, everything's gonna be
golden.

He leaves. On Terry, he eyes Benny, can he trust anything he
says? He walks back into the ward, pocketing the cash.
Christine has clearly heard some of this...

CHRISTINE

We aren't going back there.

TERRY

I'll personally make sure -

CHRISTINE

(cuts in)

We nearly died in that hellhole.
We're NOT going back there.

And that's that.

CHRISTINE (CONT'D)

He only came here to see if we're a
problem to him.

She moves him away from the kids' earshot.

CHRISTINE (CONT'D)

Last year, an old woman - Mrs
Yargolis - died in one of his
properties - I went to her funeral
and her son said there was
something fishy about the way she
died, but it all got brushed away.

Terry, absorbing the brutal reality of that.

CHRISTINE (CONT'D)

I can't go back there, Terry. I
don't trust him.

TERRY

So... where you gonna go?

9

EXT. HOSTEL -- DAY

9

Terry - back on the hostel - parks his car and heads across
to -

TERRY

JJ -

JJ

Here he is - the Pommie John Wayne.
 Women love a lifesaver, Terry -
 shame you're married I reckon you
 could have the pick of the hostel
 hotties after this.

TERRY

I need to ask a big favour.

JJ

For a hero: anything.

TERRY

I need a spare hut.

JJ

Anything but that.

TERRY

Mate, that family I saved, they've
 nowhere to go.

JJ

I'm sympathetic, Terry, but this is
 a migrant hostel.

TERRY

Few days. Til we sort something
 else. She is going to sleep on the
 street with her kids.

JJ softens.

JJ

Okay, look...

He glances around.

JJ (CONT'D)

A) We don't tell my mother, and B)
 The only hut free is hut seventeen.
 It's where we store all the broken
 crap, beds and whatnot, I've been
 putting off sorting it. Help me
 clear it out and they can have it
 short term... deal?

TERRY

Deal.

10

EXT. HUT 17, HOSTEL -- DAY

10

Hut 17. JJ and Terry sweat as they lug broken beds and chairs
 and all kinds of furniture from Hut 17 into piles outside...
JUMP CUTS... until - Peter appears, in school uniform. He
 watches as they both sweep hard with brushes, clearing up
 dust and filth as plumes of black rise.

Eventually, Terry notices him.

TERRY
You alright there, Peter, our hard
work disturbing you?

PETER
What are you doing?

JJ
Men's work. Get your scruffs on,
you can help us.

TERRY
Good luck getting him to -

PETER
(cuts in)
I want to.

Peter heads off, eagerly. Terry surprised.

HARD CUT TO:

11 EXT. WORKMAN'S SHED, HOSTEL -- DAY 11

JJ showing Peter THE WORKMEN'S SHED. They grab large tubs.

12 INT. HUT 17, HOSTEL -- DAY 12

JJ, Peter and Terry painting the hut. JJ showing Peter
technique... Terry jumping in. It's like 'my two dads'.

The three of them erect three beds and a table. Terry fixes
the door hinges so it hangs straight.

13 INT. ROBERTS' HUT, HOSTEL -- DAY 13

Terry delves under the bed in their hostel - he finds
suitcases with BEDDING AND PILLOWCASES.

14 INT. HUT 17, HOSTEL -- DAY 14

JJ and Terry make the hut habitable. Peter, sweating from
real man's work... as he leans on the doorway.

JJ
Look at you - real man sweat - go
and talk to that girl you like,
women love sweaty men.

TERRY
You sure about that?

JJ
(sniffs his own armpits
and goes 'ahhhh')
Masculinity.

15 INT. HOSPITAL -- DAY

15

Terry arrives at the hospital corridor as Christine, Julie and Kevin, all now significantly on the mend, exit.

TERRY

I've grabbed some things from your house: toothbrushes, few clothes.

CHRISTINE

Where are we going?

TERRY

You'll see - come on.

He beams, pleased with himself.

16 EXT. CAR, HOSTEL -- DAY

16

Terry's car drives along - Kevin, Julie and Christine peer out the window, taking in the tree-lined passage that leads to Galgownie. And in stark contrast to the Roberts' arrival reaction... they are awed.

CHRISTINE

It's so green.

Terry smiles.

17 EXT. HOSTEL -- DAY

17

The car pulls in and as it drives left towards Hut 17, we pan right and see Annie, outside the Roberts' hut, arriving home.

She notices Terry's car with its passengers and her interest is piqued.

BACK ON:

Terry's car parks. They all climb out. And we now see JJ and Peter standing by Hut 17.

TERRY

Home sweet home, for now.

CHRISTINE

- There's so much space.

TERRY

If you like it, thank this man.

JJ tips his hat. The kids are wide-eyed...

KEVIN

Can we go inside?

JJ

Course you can. Come on -

JJ motions and the kids dash inside, he follows.

CHRISTINE
(overwhelmed)
This is so kind of you. Thank
you...

She embraces Terry. WHICH ANNIE SEES AS SHE APPROACHES.

ANNIE (O.S.)
Terry -

They turn, see Annie arriving.

ANNIE (CONT'D)
What's going on?

TERRY
Annie, this is Christine.
Christine, Annie...

ANNIE
Pleased to meet you. I'm so sorry
for what happened.

CHRISTINE
Thank you, but... You have a kind
husband, you know that...

Annie nods, she does. Christine goes inside to see the hut.
Annie's face makes Terry go into explanation mode -

TERRY
(sotto)
She won't go home, so I asked JJ if
she could stay here for a while.

ANNIE
Right -

TERRY
Funny, isn't it? We arrive here and
see a prison camp, they turn up and
see paradise.

ANNIE
(almost quiet)
It's home now though, isn't it?

TERRY
Should have seen the state of this
hut, tell her Peter...

PETER
The cobwebs had cobwebs.

TERRY
Right mess, taken me bloody hours
to get it this nice -

Annie feels strange about this, all this effort for another family. She looks in through the open door as the kids jump on beds and make themselves at home...

ANNIE
Is that our bedding?

18 OMITTED 18

19 INT. ROBERTS' HUT, HOSTEL -- NIGHT 19

Annie in bed, mind thoughtful. Terry climbs in beside her. She cuddles up to him -

ANNIE
They seem a really nice family.

TERRY
They are.

ANNIE
Must be hard for her, bringing them
two up on her own though.

Terry looks at her.

TERRY
Especially where they were living.

ANNIE
They're lovely kids.

Then, she dares to voice -

ANNIE (CONT'D)
Doesn't seem so long since ours
were that age, does it? You could
make 'em happy with a game of
hopscotch or a bag of Liquorice
Allsorts.

He half nods, smiles. But then it fades when she adds -

ANNIE (CONT'D)
Not like now.

Hold their look, the brutal messy reality that their family is no longer as simple a dynamic as it once was.

ANNIE (CONT'D)
It was nice of you to help them,
Terry - most people wouldn't have -
for a family they barely know.

It's delivered with a straight bat but can be read as either praise or her suspicious of his motives.

Terry knows, on some level she is right. That family, right now, is easier to please than his own.

20

INT. MANAGEMENT HUT, HOSTEL -- DAY

20

NEW DAY. Bright blue skies. Hostel coming alive...

In the hut, Sheila, looking out of the window, suddenly ducks out of the way - hisses to JJ, as he lays the table.

SHEILA

JJ, JJ! It's Bill and the girls.

JJ

What!!

SHEILA

He can't know I'm here -

JJ

Just... stay out of sight.

JJ heads out of the hut.

21

EXT. HOSTEL -- DAY

21

JJ spots Bill and casually heads over...

JJ

Billy boy...

BILL

I know what you did, I don't know how, or when, but I know it's you and trust me, you will pay.

JJ

And a good morning to you.

BILL

Where is she?

JJ

I've no idea what you're talking about, mate -

BILL

If I find out she's here, I will call the police, you know that, don't you? That woman is a danger to herself and others.

But his anger is popped by MARGARET and ELIZABETH appearing beside him, 'Daddy'.

ELIZABETH

Can we go and see our friends?

ANGLE - Sheila holds her mouth as she hears her daughter's voice. She can't bear being this close and not hugging them.

BILL
(dismissive)
Yes, yes, go...

They run off.

JJ
You're no longer a resident of this
hostel, which means you're
trespassing. Come back again and
I'LL call the police.

He heads away. Bill is furious until he hears a LOUD MOUTH
WHISTLE - he turns - Ray is watching from across the hostel.

RAY
You look like you need a beer.

BILL
It's eight am.

RAY
So have some toast with it.

Bill looks around. The girls are gone. He nods tightly.

ANGLE - Benny's car pulls onto the hostel.

ANGLE ON: Terry exits his hut, pulling on his jacket and
getting his gear for the day. Pattie arrives.

PATTIE
You're a hero, you know that? Can't
walk ten feet without someone
mentioning you. One kid said you'd
jumped through fire.

Pattie gives her dad a cheeky smile. He smiles.

TERRY
This hostel and its gossip. Imagine
trying to keep a secret in this
place.

That stings Pattie.

PATTIE
You'd be surprised.

TERRY
(smiling)
Why what have you heard...?

On Pattie: *Will she tell him?* Long pause.

PATTIE
You know Marco, the Italian, he's
seeing his best friend's mother.

TERRY

No! Mind you, she's a good-looking woman.

PATTIE

Dad!

They laugh. Nice moment. Terry watches Pattie giggle, who was once Julie's age, and he's filled with love.

TERRY

You know, I'm proud of you. How well you're doing with Mary. Must be scary, having to watch your back all the time...

PATTIE

It is.

TERRY

You're not on your own. I'd do anything to protect you both - I'd die for this family.

On Pattie, face curling at the knowledge of her mum's betrayal and his ignorance of it.

PATTIE

(deflects with -)

But would you jump through fire?

They laugh.

ANNIE (O.S.)

What you two laughing at?

Annie appears in a SMART SUIT, holding Mary.

PATTIE

Nothing.

Pattie heads inside.

ANNIE

Are you okay, sweetheart? Why don't you head into town today, choose an outfit for Marlene's -

Slam. Nope, she's gone.

ANNIE (CONT'D)

WHAT is the matter with that girl? ...How do I look in this suit, got to give a business-y impression.

But Terry is waving across at a passing Christine and the children. He isn't really listening.

ANNIE (CONT'D)

It's just to try and help the shop
stay open. Won't mean more time
away from you four -

BENNY (O.S.)

Morning, morning.

They turn and see Benny.

ANNIE

Hello again.

BENNY

The lovely Annie. And who's the
little lady...?

TERRY

That's the granddaughter, Mary.

Annie notices Benny holding back a strange look.

BENNY
Granddaughter, so did the father
come out with you?

TERRY
No. He's... back home.

BENNY
Right. Right.

Annie doesn't like where this is heading.

BENNY (CONT'D)
His loss. Look at that beautiful
sky. Come on... it's a bit of a
way, Annie, so if it gets too late,
it might be a stay over somewhere.
Hope he's bringing his wallet -

He's all sunshine and light now.

Terry kisses Annie and heads off.

ANGLE - Terry climbs in the car. Benny smiles at Annie,
salutes and pulls away.

But Benny's smile fades as he sees...

Christine.

BENNY (CONT'D)
What the hell's she doing here?

TERRY
(awkward)
It's short-term.

Benny is not happy. Annie looks across at Christine again:
the 'perfect' stay-home mum.

JUMP TO:

23 INT. SKINNERS' HUT, HOSTEL -- DAY

23

Bill and Ray do indeed have beers.

RAY

So how did she escape a psychiatric unit?

BILL

That's what I'm trying to find out. Although, the woman clearly isn't interested in her family, so I'm not sure why I'm bothering.

Ray swigs his beer.

RAY

You know, my da' was coming over but he didn't want to - him and ma' weren't happy. I'd look at them sometimes, screaming and shouting and think, why are you still together?

(MORE)

RAY (CONT'D)

People cling to their marriage when
in truth they'd both be happier
apart.

Bill looks at him.

BILL

Divorce is looked upon as a
failure.

RAY

Yeah well, do what makes you happy,
that's my motto and it's one I'm
going to live by.

On Bill.

BILL

It's a good motto.

RAY

It is. Do you have a motto?

BILL

No, I'm not sure I do. But I've
always found that I can get what I
want if I want it badly enough.

RAY

That's quite impressive.

BILL

It is, it's a skill.

He smiles. Bill smiles, then Ray moves towards him so they
are closer now.

RAY

I really bet you can.

A beat and then...

BILL

I need to use the bathroom.

He goes. Flustered, Ray necks his beer. He knows Bill isn't
going to return from that bathroom...

23A EXT. HOSTEL GATES -- DAY

23A

Maggie at the hostel entrance. She glances around and sees...
Ron's truck parked up nearby. Maggie goes to the rear.

She climbs into the back section, out of sight.

RON

(once she's in)
I threw a blanket down.

MAGGIE

Luxury.

She's being sarcastic, he pulls away.

23B EXT. BEACH HUT -- DAY

23B

Ron and Maggie work hard, doing up the beach hut. They're both enjoying the hard work and shared labour.

JUMP TO:

They take a break, share a drink and snack. They eat in a slightly awkward silence for a moment, and then...

MAGGIE

What would happen, to you, if
anyone caught us here...?

Ron doesn't know where to start.

RON

If people on the Mission found out,
I'd be accused of betraying my
people, to be with a white woman -
well, not 'be' like that...

Maggie nods, an awkward smile.

RON (CONT'D)

I'd lose my *leadership* standing...
lose my privileges.

Maggie doesn't understand.

MAGGIE

Like what?

RON

...Work permit, ease of movement.
We shouldn't have all these
restrictions, of course.

MAGGIE

Hence your secret meetings?

Ron looks at her with gravity, she KNOWS they are secret meetings...

MAGGIE (CONT'D)

You know, back home, up north,
there's been a long fight -

He nods, he knows.

MAGGIE (CONT'D)

People wonder if it can ever be
solved.

(she looks at him)

This is a white country now, Ron.

(MORE)

MAGGIE (CONT'D)

They won't want you rising up.
Making a noise...

Ron knows only too well. He simply says -

RON

They think it's a white country.
Because they think it's theirs.

He looks at her and she admires his strength.

24

EXT. BENNY'S CAR -- DAY

24

OPEN ROAD. BLUE SKY. GRASSY FIELDS.

Benny's car driving, and we fade through the journey as the landscape becomes more empty...

Benny has a slight frown. Terry clocking it.

JUMP TO:

25

EXT. BENNY'S CAR -- LATER

25

Different part of the journey, still driving.

BENNY

Come on then, man to man, what's
the deal with Christine...?

He stares hard at him.

TERRY

She's scared to go back.

BENNY

Well, she hasn't told me, and her
rent's still racking up.

TERRY

(instantly blurts)
You almost killed her.

BENNY

Me? I wasn't there, mate.

TERRY

You can't seriously pursue her for
money, after what happened?

Benny decides to tell Terry a story.

BENNY

Let me tell you a story. My first
ever job was in the steelworks
outside of Melbourne. It was run by
this cranky old bugger called The
Clock.

TERRY

The Clock?

BENNY

He had one hand smaller than the other.

Terry smiles.

BENNY (CONT'D)

He'd work us to the bone. We were fresh out of school but he ran us ragged. One day, a pallet fell off the truck crushing one of the young guys. It was my first time seeing a dead body. The Clock was furious. Blaming everyone else when it was totally on him. I went to the higher-ups and they fired me on the spot. In that moment I knew they didn't care about anyone but themselves. Money over people.

On Terry: *Why is he being told this?*

BENNY (CONT'D)

That's not me, okay... I care about my tenants. But the reality is, not all my tenants are good people. They lie, they steal, they tell me sob stories, then piss away my rent.

TERRY

Christine isn't like that.

BENNY

Of course not, people like her are the reason I do what I do -

Benny smiles at him. He seems a reasonable guy right now.

BENNY (CONT'D)

I built my business so people like The Clock aren't in charge. I want you to succeed, Terry. I've been in your position and I think, if you understand my methods, you'll prosper - maybe even make it on your own one day...

Terry taking it all in. Benny is making sense. Terry's anger starts to dissipate.

Robbie is setting up photo equipment when Kate knocks on the door.

ROBBIE
 Kate? What are you...

KATE
 (cuts in)
 Thought I'd surprise you with
 lunch.

Robbie pleased, looks up at the clock and back at Kate.

ROBBIE
 I've got twenty minutes. Let me
 just quickly wash up.

As he exits he passes a sign for the NOT CHRISTMAS CHRISTMAS PARTY.

KATE
 The 'Not Christmas' party?

Robbie opens his mouth to explain, then motions: *one sec*, so he can go and wash up first...

27 EXT. PORT IMMIGRATION OFFICE -- DAY

27

They sit with sandwiches or whatever, outside, on the port.

ROBBIE
 Christmas is the busiest time, so we never get a chance to have a party, there's too many shifts, the logistics are terrible. So, a few months later they always hold the Not Christmas party. Free bar, some silly games we all have to participate in...

KATE
 Sounds fun.

ROBBIE
 It is. I usually take some mistletoe, get a few free kisses.

He smiles, she smiles, but Kate's mind goes to what she came to discuss.

KATE
 Robbie... I need to tell you something... and please don't get cross with me...

...Which immediately puts him on the defensive.

KATE (CONT'D)
 There's a journalist. She's interested in Michael's story. Not just Michael... but all the children that are brought here.

ROBBIE

Kate...

KATE

I know what you said, but...

This is a big ask.

KATE (CONT'D)

If I could give her a name, someone
from the charity that collects /
the children...

ROBBIE

(at /)

No. Kate, no. I can't do that. I
can't do any more. I'm sorry.

It's as firm as we have seen him. But then he softens by
taking her hand.

ROBBIE (CONT'D)

I just can't.

KATE

I understand.

Hold their look. Then, he offers an olive branch.

ROBBIE

When was the last time you let your
hair down...? Why don't you take a
break from thinking about all this
and come to the 'Not Christmas'
Christmas Party with me?

KATE

You want me to come on your work's
do with you?

ROBBIE

I'll have you know we put the 'fun'
back in 'fundamental immigration
procedures'.

She laughs out loud. He smiles, she smiles. He squeezes her
hand.

28

INT. RECEPTION, GENTLEMAN'S CLUB -- DAY

28

Isobel, from Ep 3, welcomes Annie and Marlene into the
offices.

ISOBEL

Annie, so nice to see you again.

Hugs and kisses.

ANNIE
Isobel, this is my colleague,
Marlene Chase.

MARLENE

So nice of you to set this up for us, Isobel.

ISOBEL

Well, I had to change his diary around a bit but I think they can see there's money to be made - especially as the trend now is stores closer to the suburbs.

ANNIE

We appreciate the opportunity.

They all smile.

ISOBEL

Come through...

29

INT. GENTLEMEN'S CLUB -- DAY

29

Isobel does a tentative knock on the door.

CLIVE

Enter.

She leads Annie and Marlene through to a large board room where CLIVE and two other BUSINESSMEN are seated with snacks and drinks at the far end of a large table...

ISOBEL

Sir, this is Mrs Roberts and Miss Chase.

The men's faces change, we don't know why. Clive stands to greet them.

CLIVE

Afternoon ladies, please have a seat. Just you two?

ANNIE

Yes, I'm Annie. Nice to meet you.

CLIVE

And you go by...?

MARLENE

Marlene.

CLIVE

Marlene, fantastic.

He eyes her legs a little. They all sit.

CLIVE (CONT'D)

So, what can we do for you ladies?

ANNIE

Well, for many years now Marlene has been running a successful department store in Corburn.

MARLENE

As recently seen on television!!!

She does a pizzazz face, which lands like a shit in a swimming pool.

ANNIE

The business is an all-purpose one-stop shop for clothing, appliances, electrical, home goods...

MARLENE

You name it, we've got it.

BUSINESSMAN 1

Lingerie?

That takes them by surprise.

MARLENE

Absolutely.

CLIVE

So, what is it you are asking for? What can we do to help?

ANNIE

Well, we know you invest in business development and we're looking for a partner to take the company forward.

CLIVE

To partner with who?

MARLENE

Me.

BUSINESSMAN 1

You?

MARLENE

Yes.

BUSINESSMAN 1

Just you?

MARLENE

I originally owned it with my husband. Now, ex-husband. And he wants to sell his 49%.

CLIVE

Why does he want out?

ANNIE
He's moving away.

CLIVE
I see.

Clive looks at the other men. Then back to them.

CLIVE (CONT'D)
Annie, Marlene. You are clearly very bright, very able women. I can see you have a business plan on your notepad there, but I have to tell you that... before we can offer considerable investment we require an experienced leader at the helm.

ANNIE
You have one. Marlene has been running the store for many years.

CLIVE
Does she have a business degree? Accounting qualifications...?

ANNIE
When have women had the opportunity to do that?

Marlene suddenly stands.

MARLENE
No, I don't have those things, but I DO have *fabulous* legs. As you noticed when I arrived in the room. We clearly look too good, Annie. These three walking gouts want a carbon copy of themselves -

She exits with flamboyance. Annie submerges a smile and follows her. The men are furious.

30

EXT. COUNTRY TOWN -- DAY

30

Country town, real middle-of-nowhere stuff.

Benny and Terry step out of the car. Benny is looking at a row of houses with a sense of pride.

BENNY
Like them? Bought these a few years back. Got top-secret information that a mine was opening - a mile down the road.

TERRY
Who told you that?

BENNY
 (taps his nose)
 A friend of a friend. But it helped
 me get in first.

Benny smiles. Benny enters a house as Terry stands alone,
 looking at the row of fairly poor houses.

31

INT. COUNTRY TOWNHOUSE -- DAY

31

Benny and Terry go through the house. It doesn't look much
 better than the houses back in the city.

BENNY
 A lick of paint and a tidy up and I
 can rent to the new miners. Those
 boys will have cash in their
 pockets and need a bed to bring
 their skirt home to...

They smile cheekily, when... they hear a **noise** from the other
 room. They both freeze.

BENNY (CONT'D)
 What was that?

TERRY
 Hello?

Nothing.

TERRY (CONT'D)
 HELLO?!?

Terry slowly moves to the door and opens it... and gets
 shocked by the sight of -

STANLEY (mid-60s, long grey beard) in his underwear, with a
 butter knife out in a defensive stance.

TERRY (CONT'D)
 Woah, woah. We didn't know anyone
 was here.

BENNY
 Mate, why are you still here?

STANLEY
 I can't find anywhere else.

BENNY
 That's because you haven't tried.
 (to Terry)
 See what I was saying.
 (back to Stanley)
 Put the knife down. What you gonna
 do, butter us to death?

STANLEY
 I'm not leaving. This is my home.

Stanley points the knife back and forth from Benny to Terry.

BENNY

He's had three months since I took ownership, everyone else got the same and they're gone.

STANLEY

I'm an old man!

BENNY

Heartstrings. It's a technique. Throw him out -

Benny walks off. Terry follows him...

TERRY

Wait, wait, wait. Did you know this was gonna happen?

Benny pulls Terry to the side.

BENNY

That old idiot's been stringing this out for months, dragging his heels -

STANLEY

I can hear you -

BENNY

GOOD! He's taking liberties and it's costing money. Throw him out.

Benny goes. This is hard for Terry. He takes a deep breath -

TERRY

Stanley, is it?

STANLEY

Don't come all nice-voiced with me. I'd rather you kicked me in the balls. You're just his monkey.

Terry firmly places his hand on Stanley's arm to guide him to his belongings. In the next room -

TERRY

Neither of us wants this to get unpleasant.

STANLEY
That a threat?

TERRY
No. But you heard, you have to
leave -

STANLEY
Happy with this life, are you -
earning a living this way?

That taps into Terry's deep-seated doubt.

TERRY
Please, pal.

Terry's genuinely upset as the old man packs up his things.

TERRY (CONT'D)
Is there anywhere you can go:
friends, family...?

STANLEY
Yeah, I have a five-star hotel, I'm
just living here because I like the
glamorous surroundings.

He points to an old, busted heater - which has echoes of the
slum house.

TERRY
Stanley... you're not safe living
here. Believe me, you're better off
finding somewhere else.

Stanley can sense Terry's decency.

STANLEY
(shows him a photo of
himself and two children)
That used to be me. Had a family,
worked hard all my life. And this
is where I end up...

And we go closer, CLOSER, CLOSER on Terry's face as it tells
us he cannot do this, he isn't this man...

33

I/E. BENNY'S CAR - DUSTY ROAD -- DAY

33

GENE VINCENT'S RACE WITH THE DEVIL plays on the radio as
Benny sings along, hands on the wheel as he drives down the
road like nothing has happened.

Close on Terry as he stares out at the road ahead, angry.
Then -

TERRY
What happened with Christine, the
carbon monoxide... has anything
like that happened before?

Benny's face changes: *what does he know?* He examines that question for a moment.

BENNY

No, it hasn't. And I assure you -
it will not happen again.

Benny starts singing again. Terry TURNS THE MUSIC OFF.

BENNY (CONT'D)

Don't be an idiot, turn it back on.

He won't. Benny just turns the radio back on. Terry turns it off again. Benny turns it on. Terry turns it off.

Benny screeches the car to an abrupt halt.

BENNY (CONT'D)

Got a problem, Terry?

TERRY

Yes, you're lying.

BENNY

Lying? That's a bold statement to make to your employer.

TERRY

All I ask is the truth - if we're going to work together - has anything like that ever happened before...?

BENNY

I've answered you.

TERRY

You're lying.

BENNY

You call me a liar again, I'll throw you out of this car.

Benny is angry now.

BENNY (CONT'D)

You want to paint me as the bad guy but I've put money in your hand, and all I ask is loyalty.

TERRY

And I've given you that -

BENNY

Have you - or are you really loyal to our friend Christine?

TERRY

Has this happened before?

BENNY

No.

TERRY

LIAR.

Benny surprises Terry by SLAMMING out of the car, PACING around to Terry's side, and whipping open the door.

BENNY

Out.

TERRY

Benny...

Benny starts to drag him out, Terry stops resisting.

TERRY (CONT'D)

Alright, alright...

Benny presses the lock button and slams the door.

BENNY

Don't you ever call me a liar.

Benny starts to return to the driver's side.

TERRY

Benny!

Terry tries the door, it's locked.

TERRY (CONT'D)

Hey, hey... Benny... you can't leave me here...

Benny climbs in, starts the car and PULLS AWAY.

TERRY (CONT'D)

BENNY!!!

The car SCREECHES AWAY FROM HIM.

34

EXT. PORT CLUB -- EVENING

34

Robbie waits out front. It feels like he has been there for some time. He keeps checking his watch and greets others who arrive... Then, he sees Kate and she looks stunning.

KATE

Sorry, I'm late.

ROBBIE

Late? Are you?
(pretends he hasn't noticed)
Wow - You look amazing.

KATE

Not overdressed?

ROBBIE

Not at all. Fabulous.
(offers his arm)
Shall we?

A 1950S SONG plays as Robbie guides Kate around the dance floor. There is a Christmas tree in the background.

The large room is decorated in blue and gold tinsel and many people, well dressed, dance along with Robbie and Kate.

JUMP CUT:

Robbie and Kate are now seated at a table with PAUL and BETH, two of Robbie's colleagues.

BETH

So how did you two meet?

Robbie stares at Kate, unsure how to answer this.

KATE

He ran me over on his bicycle and
we just hit it off from there.

Laughter.

PAUL

I'm not sure that's what they mean
by sweeping a lady off her feet
there, Robbie.

Robbie side-eyes Kate with a cheeky smile.

ON STAGE: JACK, mid-50, DRESSED IN A SANTA HAT, grabs a microphone.

JACK

Ho, ho, ho, settle down boys and
girls... Welcome everyone, to the
Not Christmas Christmas Party.

There is a big cheer throughout the room.

JACK (CONT'D)
 It's a free bar but if you puke you
 pay for all their drinks. We're
 gonna have a blast, and I want
 everyone to participate.

Robbie cheers to boost up the vibes. Kate smiles.

JACK (CONT'D)
 That's the spirit, Robbie!
 Tonight's game is... wait for it...

He does a theatrical pause.

JACK (CONT'D)
 'Do You Trust Your Wife?! The
 winning couple will receive an all-
 expenses paid trip to the Gold
 Coast.

The whole room cheers with excitement.

JACK (CONT'D)
 Do, eat, drink, be merry...

36 EXT. DIRT ROAD -- EVENING

36

Terry walks down a cold, empty road. It's late and he is
 desperately trying to keep himself warm as he rubs his
 shoulders with his arms. It's getting scary now. Bleak,
 barren, miles and miles of nothing.

37 INT. PORT CLUB -- EVENING

37

Robbie and Kate are seated watching PAUL and BETH fail their
 'Do You Trust Your Wife?' final questions.

BETH
 ...Was it... Robert Menzies?

Paul grimaces.

JACK
 No, I'm afraid you're one out, the
 answer was Arthur Fadden. Unlucky.
 There's always next year. Okay, our
 next contestants are...
 (pulls name from hat)
 Robbie and Kate!

Shock from Kate and Robbie. Beth does a 'ha-ha' point as she
 exits the stage... heads to the table...

BETH
 I couldn't resist, I put your names
 down!

PAUL

Too late now you two, get up
there...

The room cheers as Kate and Robbie reluctantly go up.

JACK

Robbie, how much have you paid this woman to come here this evening?

Laughter.

KATE

(jokingly)

I paid him.

JACK

Oh, listen to that voice ladies and gentlemen, a Pom. Now I get why you're working in immigration.

Robbie smiles at her.

JACK (CONT'D)

Well, let's see if you lovebirds can get that trip away. Ready?

KATE

Yes.

ROBBIE

Ready.

JACK

Okay, Robbie, your topic is Hollywood. Do you want to answer yourself or...

(turns to the crowd)

Do you trust your paid-for wife?

Robbie looks at Kate for guidance. She mouths "me" to him.

ROBBIE

I choose my... Kate.

JACK

Okay. Here we go. Finish this quote: 'Of all the gin joints in all the towns in all the world...'

KATE

(thinks)

She walks into mine.

JACK

Correct!

Robbie delighted.

JACK (CONT'D)

Who plays the lead in Hitchcock's Rope?

KATE

James Stewart?

JACK
Correct! In The Lady and the Tramp,
what kind of dog is Lady...

On Kate... tough one... Robbie secretly mouths, 'Cocker'.

JACK (CONT'D)
Is he trying to cheat?

ROBBIE
(all innocent)
Me!!!

As Jack turns away, he mouths 'cocker'.

KATE
Cocker Spaniel...?

JACK
Correct.

The crowd cheers and Kate and Robbie share a secret smile.
Robbie is loving every moment of it.

38

EXT. DUSTY ROAD -- EVENING

38

We look across the amazing landscape as the light fades.

Terry is just sitting on his backside, spent and desperately
dehydrated.

He stares out at the road one way, then the road another
way... just NOTHING and MORE NOTHING.

But we move towards... the edge of the ditch where we find...
A BROWN SNAKE WITH A CREAM/YELLOW DIAMOND PATTERN (PYTHON) *
slithering across the ground.

It makes its way into the ditch. Terry's oblivious.

The snake licks at his boots as it slithers onto his leg.

And we cut between... Terry looking, waiting, hoping, and the
snake. Terry, snake, Terry, snake... terrible tension...

And then -

TERRY
Arrrgggggggh!

Terry kicks his leg, swatting away the snake as he does so.

He looks down at his leg and sees TWO PUNCTURE WOUNDS. He
quickly rips at his pants to apply a makeshift bandage to the
leg. Terry crawls to the road, looks FORWARD and then LOOKS
back behind him.

TERRY (CONT'D)
 No, no, no, no.
 (and in pointless
 desperation)
 HEEEEELP!!!

39

INT. PORT CLUB -- EVENING

39

Post quiz. Later in the evening. Kate, Robbie, Paul and Beth are seated around a table having a few drinks.

BETH
 You were amazing earlier. Thought
 you were going to win that trip.

KATE
 Runner-up.
 (shrugs: not bad)
 That other couple knew everything
 about everything.

Jack makes his way over to the table. He's a bit drunk now.

JACK
 Alright you lot, hope none of you
 are drunk...

He leans on a post and MISSES. They go to help him.

JACK (CONT'D)
 I'm alright... I'm alright...

PAUL
 Need help getting home, Jack?

JACK
 Rubbish, I'm fine. Just you look
 out for yourself, we've got a big
 day tomorrow, ship full of jammy-
 faced ankle-biters, I want you
 there bright and early...

This hits Kate like a ton of bricks. We stay on her as her
 mind races a million miles a second.

JACK (CONT'D)
 So I shall bid you farewell, Au
 Revoir, Adios and Guten Tag.

He waves, stumbles, almost falls again... goes.

They all submerge laughter and let it out when he is far
 enough away. But Kate's mind races.

KATE
 (leans into Robbie)
 Just going to the ladies'.

Jack is waiting for his ride, HOLDING ON TO A RAILING. He looks seriously like he might vomit. When... Kate appears.

KATE

Oh, hello, just getting some air.

JACK

The Pom...

She breathes in the air. Then, she chances...

KATE

What does that mean, what you said:
'ship full of ankle-biters'?

JACK

Oh, children, from Britain. They
take a lot of processing.

KATE

Right, from an orphanage?

JACK

Yeah.

KATE

Where do they get sent to?

JACK

Usually to Saint Andrew's. But
could be other places...

KATE

Right, gosh, and do you know who
picks them up?

Jack suddenly gets a little suspicious.

JACK

It's all hush-hush.

He does a drunken finger-on-lips gesture.

KATE

Right... but they're kids from
England, without their parents?

On Jack, he looks at her. Something is off here.

JACK

They are. But like I say - I can't
get into it.

He heads away, we hold on Kate, mind racing.

42 OMITTED 42

43 OMITTED 43

44 INT. ROBERTS' HUT, HOSTEL -- DAY 44

NEW DAY. Annie wakes up and realises she is alone. Doesn't like it, wishes Terry were here. The solitude sort of emphasises what she has to lose.

44A EXT. FIELD, HOSTEL -- DAY 44A

Pattie is pushing Mary in a pram when she stops and sees Peter out on the field on his own trying desperately to punt the ball.

PATTIE
What you doing?

PETER
Trying to get better at footy.

PATTIE
Okay. Why?

JJ passes, on his way to the hut with provisions, he's heard this.

JJ
Why do you think?

He motions across to Birdie and friends. He winks, goes.

PETER
It's not that!

Pattie snatches the football off him.

PATTIE
You can't pretend to be someone you're not, Peter. You hate sport.

PETER
Yeah, but... *she* likes it.

Pattie looks at him, hard.

PATTIE
Don't lie to her. Be truthful. All lies do are sit there, and fester, until one day they burst out and cause a huge mess.

Peter is confused by the ferocity of her reaction. Pattie kicks the ball out of frustration and it perfectly flies through the air - high and far...

PETER
How did you do that?

45 INT. CANTEEN, HOSTEL -- DAY

45

Kylie serves food in the canteen. The line is long and it seems everyone has turned up at the same time. The camera follows down the line until we find Annie deep in her own world. Kate suddenly squeezes in, next to her.

KATE
Can I cut in? I'm not waiting at
the back of that -

ANNIE
How is it that British queues have
followed us to Australia?

She exhales, and looks concerned.

KATE
You okay?

ANNIE
Terry hasn't come home from a work
trip - and I'm going mad, Kate...
he's moved the family he saved in.
They're lovely... but now I keep
thinking... wouldn't it serve me
right if... what we have isn't what
he wants anymore...?

KATE
Annie, I'm sure that's not that
case.

Annie nods, tries to reassure herself...

KATE (CONT'D)
What you and Terry have is
special... it's rare to be loved
like that.

Annie looks at Kate.

ANNIE
Is everything/okay?

MRS WALKER (O.S.)
(at /)
What on earth is the hold-up?

ANGLE - MRS WALKER appears and starts yelling at Kylie and co. behind the counter.

MRS WALKER (CONT'D)
We cannot have this long a line -
do I have to come back there and
cook the food myself?!!!

KATE
(sotto -)
Imagine her as your boss.

Annie looks at Mrs Walker, thoughtful.

46 EXT. DIRT ROADS -- DAY

46

Early light illuminates the landscape.

CLOSE UP on Terry's dried mouth and sunburnt face. Terry looking sick from the bite. When suddenly... a NOISE...

He turns and in the distance... is it a mirage? Is he hallucinating...?

He stops and rushes to the middle of the road...

It's real. He thinks it's real and it comes CLOSER, CLOSER, CLOSER... A VEHICLE...

TERRY
Stop!!! STOP!!!

He is furiously waving his arms to stop the vehicle and it gets closer to him and slowly applies its brakes.

In exhaustion and relief, Terry collapses to the ground.

The DRIVER (ROSS) and PASSENGER (ALAN) dive out.

*

ROSS
Mate, mate, you okay?

*

TERRY
(manages to utter)
Snakebite

And points to his leg.

47 INT. VEHICLE -- DAY

47

The VEHICLE SPEEDS along dirt roads, super fast.

*

ROSS AND ALAN sit up front, while Terry lays behind them in the open-top compartment. He is moaning and writhing.

*

*

TERRY
Hospital.

ALAN
We're getting you there as quick as we can...

*

TERRY
I'm dying. I'm DYING!!!

ROSS

Just don't close your eyes... mate,
you have to stay awake -

TERRY

I'm really scared... will it be
okay?

ROSS

What did it look like?

Terry squirms in pain.

ALAN

The snake, what did it look like?

TERRY

...It was... I don't know...
brown...

ALAN

Just brown?

TERRY

I don't... I didn't see.

ROSS

Come on mate, this is important.

TERRY

It had a pattern, I don't know...

Ross and Alan look at each other.

A beat and then, THE VEHICLE SCREECHES TO A HALT.

They spin around... and BURST OUT LAUGHING.

Terry's in despair.

TERRY (CONT'D)

What is it?

ROSS

You've been bit by Python. You'll
be sick as a dog but you're not
going to die, mate.

TERRY

Please...

ROSS

*

Let's get you some fresh air and a
brandy. You gave me a shock there,
pal. Thought you'd been bitten by a
real snake...

Terry, relieved but unsure. He feels like death...

48

INT. HOSTEL OFFICE -- DAY

48

Annie knocks and enters. This is a big deal for Annie - last
chance saloon, she has to swallow her pride.

ANNIE

Please can I have a seat?

MRS WALKER

And why would you want that?

ANNIE

...Look I know we didn't get off on
the best foot, but I think we might
have more in common than you
think...

Mrs Walker gives that comment a face but nonetheless motions
to the seat, which Annie takes.

ANNIE (CONT'D)

I've been helping to run Wilson's
lately and we want the store to be
something more than a small-town
department store, but we need
investment, 49% to be exact,
leaving Marlene as the primary
owner. You're a successful woman,
and I thought you'd be more
receptive to this opportunity than
the businessmen I approached.

MRS WALKER

Marlene Chase couldn't organise a
root in a brothel.

ANNIE

We're a team. She's a good manager.

MRS WALKER

You're seriously asking me to invest, after all our run-ins?

ANNIE

I think, as three women, with a shared goal we could make that business thrive and you'd get a great return on your money.

Mrs Walker leans back in her seat.

MRS WALKER

Word has it that bikini stunt of yours ruffled a few feathers. Not many women would put themselves out there like that.

Annie smiles.

ANNIE

Well, if no one challenges anything then nothing ever changes.

MRS WALKER

Very true.

Thinks for a few moments as Annie patiently waits.

MRS WALKER (CONT'D)

That's a good store, Wilson's. It's been in the town a long time, and you're right, it could grow. But if I was to put my money into it, I'd want a controlling share. I'd want the 49% on offer and two percent from Marlene.

On Annie.

ANNIE

She'll never do that. It wouldn't be hers anymore...

MRS WALKER

No, it wouldn't. Because I wouldn't have her in charge.

Message loud and clear.

ANNIE

...I can't do that.

MRS WALKER

Well, that would be my offer.

She smiles. Annie doesn't know what to do with that offer.

49

INT. PORT IMMIGRATION OFFICE -- DAY

49

Robbie, hungover, sets up for work, when in walks a surprisingly fresh-looking Jack - his boss.

JACK

Robbie -

ROBBIE

Jack, how's the head?

JACK

Ring your paid-for wife.

ROBBIE

What?

Jack grabs the phone and THROWS IT AT HIM.

JACK

Get your paid-for wife down here -
NOW!!!

50

OMITTED

50

51

INT. JACK'S OFFICE -- DAY

51

Kate and Robbie enter nervously.

KATE

What the hell is this?

ROBBIE

I have literally no idea. But he
was furious. Do you think it's
something to do with last night?

Jack enters with his mug. He sits at his desk. Robbie and
Kate sit opposite, like children before the headmaster.

JACK

How long have you two been
together?

ROBBIE

I wouldn't really say we are
together, Jack... Why?

JACK

Oh. You're not engaged?

KATE

No.

They both react to that strange question. He looks at Kate.
THIS IS SUPER WEIRD NOW.

JACK

Because on your immigration file,
Miss Thorne, it says you are
engaged to be married to Robert
Carter.

He looks at her. She stays quiet.

JACK (CONT'D)

So you're probably thinking, why
has this man I barely know been
nosing around in the system to find
out about me...?

She does a face: yes.

JACK (CONT'D)

Well, it was prompted by the
enormous coincidence that happened
this morning.

ROBBIE

Coincidence?

JACK

That's right - coincidence.

He looks at Kate.

JACK (CONT'D)

I received a call from a lady at
the Sydney Enquirer.

On Kate, swallows down hard. On Robbie.

JACK (CONT'D)

And this journalist was asking
questions about orphan boys
arriving at my port.

Robbie side-eyes Kate.

JACK (CONT'D)

Coincidence being, that your paid-
for wife here was also asking about
orphan boys last evening and
getting quite deep into where they
go and to whom...

KATE

I can explain.

JACK
 (ploughs on)
 Our journalist friend mentioned a young boy who arrived last year, Michael Thorne. So I asked my assistant to check, and you know what she discovered...?

Oh shit.

JACK (CONT'D)
 That the contents of a file for an orphan boy with the same surname as your paid-for wife has gone missing from this very building...

He folds his arms. Long, terrible pause. Robbie looks at Kate but she can't look back at him.

JACK (CONT'D)
So - do I fire you on the spot, or do either of you have anything approaching an explanation?

Robbie's stomach drops. Kate, ashamed.

KATE
 It's nothing to do with Robbie. I lost my son to an orphanage and the journalist is trying to do a story - about the children brought here.

Kate holds his look.

JACK
 I see - so who stole the file?

KATE
 Me.

Robbie could die. Jack sees.

KATE (CONT'D)
 I'm very sorry and I promise. It ends here...

Jack CALMLY RISES and goes over to Kate and speaks: slowly and softly but with menace.

JACK
 Nobody comes into my immigration centre and starts causing trouble. Those children get better lives. The majority are born of whores and imbeciles and are better off without them.

Hold the tension. Kate simply turns and leaves. Jack looks at Robbie.

JACK (CONT'D)
Get out of here.

52 EXT. PORT IMMIGRATION OFFICE - DAY

52

Kate is doubled over, like she can't breathe. Robbie exits, she manages to straighten herself and look at him...

KATE
I'm so sorry.

He just turns and walks away, furious.

KATE (CONT'D)
Robbie - I'm *really* sorry.

He spins and yells -

ROBBIE
This is my work!!!

He goes. We hold on Kate.

53 EXT. BUSH -- DAY

53

The vehicle that saved Terry is parked in the bush. Terry now has his leg bandaged and is drinking water.

Ross comes and joins him.

*

ROSS
How you feeling?

*

TERRY
Like crap.

Ross smiles, sits.

*

ROSS
You could have died out there...
What got you left on the road?

*

Terry decides to tell this stranger.

TERRY
I've been chasing this dream...
trying to earn the money to get my
family a nice home, because that's
what I'd promised. But it's made me
do things I wouldn't normally do.
Today I decided enough was enough.

ROSS

*

I see.

Hold their look.

TERRY

But all that walking made me
think... if this is it... if this
is how I go... am I happy?

He looks at Ross.

*

ROSS

*

And are you?

A long pause and then, the profundity of a man who has stared
death squarely in the face -

TERRY

I think that we compromise our
happiness, our morals - to get
better, to get more... but we
forget that... the things we need
most, we already have.

Hold on Terry. Ross raises his own drink and clinks with
Terry's water...

*

ROSS

*

Come on, I'll drive you home.

54

EXT. HOSTEL -- EVENING

54

Terry steps out of the vehicle and starts to hobble across
the hostel - he looks a right mess, blood and sweat and
dirt... Christine sees him.

CHRISTINE

Terry - oh my god... You look like
death. What happened?

TERRY

Snakebite.

CHRISTINE

Snakebite!!! *When?*

TERRY

I'm fine. It's not going to kill
me. *Apparently.*

CHRISTINE

Let me get you cleaned up.

TERRY

Chrissy - you were right about
Benny, he's out for himself.

55 INT. CANTEEN -- EVENING

55

Annie sits on a table in the canteen with sheets of paper all around her, business plans... she slightly despairs, starts to fold the papers up and heads out, but -

56 EXT. CANTEEN -- EVENING

56

As she exits she sees Terry hobbling into Christine's hut.

She starts to march across. But as she goes WE PAN TO:

JJ taking food to his/Sheila's hut, when he sees Birdie laughing with a group of kids, and at the table opposite, a lonely Peter. JJ goes to Peter, angry-faced.

JJ
Hey, Pom. It was you, wasn't it?

PETER
What?

JJ
Stole beers from my hut.

Peter looks confused... JJ's wink towards him.

JJ (CONT'D)
Come on, admit it.

JJ looks back at Birdie who seems to be buying it but Peter is missing every cue.

PETER
It wasn't me.

JJ
I saw you at the back of my hut,
drinking them. Stumbling around
like the lightweight you are.

PETER
No, it...

JJ
(cuts in)
If I see you sniffing around my hut
with those grubby little paws
again, you'll be out.

JJ grabs his plates and leaves. Peter looks across at Birdie and the others, who are all staring.

LUUK
Share the beers next time, Peter.

He notices Birdie has a smile on her face.

ANGLE - Annie arrives at Christine's hut. Knocks and heads straight inside...

57 INT. HUT 17, HOSTEL -- EVENING

57

ANNIE

Terry?

But what she sees first is the bandage being removed by Christine and the horror of his leg.

ANNIE (CONT'D)

Oh my days.

CHRISTINE

We're going to need water and ointment.

58 INT. MANAGEMENT HUT, HOSTEL -- EVENING

58

Sheila and JJ are seated at the table eating dinner. Sheila looks a little hesitant to eat.

JJ

Food no good?

Sheila has something weighing her down.

SHEILA

I miss my girls, JJ. Bill doesn't even like being a father, it irritates him.

He touches her hand.

JJ

Do you think he ever sees them? He was barely here when you all lived together in this place.

SHEILA

Lord only knows, he spends all our money buying a big fancy house. And for what... the girls preferred it here, at least they had friends.

JJ looks at her.

JJ

How did he buy that place, so fast? Must have cost a few pounds.

SHEILA

Bonuses, from work... plus what he already had saved...

JJ does a face, something's not right. JJ chews over a memory.

JJ

Bonuses? Only, I saw him once, in the town. With Ivan Cartwright.

(MORE)

JJ (CONT'D)

Couldn't tell you why, but they
were definitely acting
suspiciously.

SHEILA

Really, when was this?

JJ

Oh, months back. Around the same
time he got attacked at work.

The penny is dropping here for Sheila.

JJ (CONT'D)

They pretended they were looking in
a shop window, but they were
clearly talking. And then Ivan gave
Bill a package.

On Sheila: mind racing.

SHEILA
A *package*?

She slowly covers her mouth.

SHEILA (CONT'D)
Oh my god, how could I have been so
naive...

59 INT. ROBERTS' HUT, HOSTEL -- NIGHT

59

Pattie's getting dressed up nicely for the party. She looks out of the window and sees her mother dashing across the hostel with WATER/FIRST AID KIT or whatever else.

JUMP TO: Pattie makes sure Mary is asleep...

60 EXT. ROBERTS' HUT, HOSTEL -- NIGHT

60

Pattie passes Peter who is sitting outside the hut reading a comic.

PATTIE
Look after Mary. There's milk in
the hut.

PETER
Where are you going?

PATTIE
Marlene's party.

PETER
Wait, I thought you were both going
and Dad was looking after Mary...

PATTIE
Don't know where Mum is, don't
care. Dad's still not back.

PETER
I can't feed her.

PATTIE
Why not? It's easy. Bottle, mouth.

She goes. We hold on Peter, panicked.

61 EXT. KATE'S HUT, HOSTEL -- NIGHT

61

Across the hostel, Robbie appears outside Kate's hut - he knocks on the door and she opens it.

KATE
Thanks for coming.

She motions him inside.

There is a slight awkwardness.

ROBBIE

You said you wanted to talk, so talk...

KATE

You have to believe me. I didn't mean to put you in any trouble. I went to the magazine because I thought it might help others.

He accepts that, but...

ROBBIE

How many times do I have to keep trusting you and have it thrown back in my face, Kate?

KATE

I didn't mean to do that.

ROBBIE

I had a life before you, Kate - and then you crashed into me.

She nods, she knows.

ROBBIE (CONT'D)

I'm not going to pretend I understand how losing Michael must feel. But if you let it keep eating away at you, you'll be blinded to all the good that's in front of you.

Hold their look. *HE'S* in front of her. And then she sort of crumples emotionally...

KATE

I don't know what I'm doing, Robbie. I want to move on but it keeps dragging me back. And then I feel like, if I move on, that I'm somehow... betraying him.

Robbie feels for Kate in this moment.

KATE (CONT'D)

I'm so sorry...

He looks at her.

ROBBIE

You're going to ruin your life if you can't let this go.

Kate slowly nods, and she moves to him.

KATE

I'm sorry. I don't want to hurt you
anymore, Robbie.

A beat.

KATE (CONT'D)

You mean too much to me.

63

INT. ROBERTS' HUT, HOSTEL -- NIGHT

63

Annie lies Terry down on their bed in the hut. He is
exhausted and emotional.

ANNIE

Are you sure you're going to be
okay to sleep? I don't want you
dying on me you daft bugger.

TERRY

I'm sure. I'm fine. I'm just so
tired...

She lies with him for a moment.

ANNIE

Love you.

TERRY

Love you.

He looks at her.

TERRY (CONT'D)

I'm just happy to be home. I've
realised, I'm a lucky man.

He holds his wife tightly. WE HOLD AND HOLD AND...

64

EXT. ROBERTS' HUT, HOSTEL -- NIGHT

64

Annie exits as Peter sits outside, trying to feed Mary.

PETER

Is he alright?

ANNIE

I think so. You're doing well
there but I think she might want
her mum to be honest -

PETER

That's not going to happen, she's
gone to Marlene's party.

*

ANNIE

- What? *Already?*

(sees red)

Give her to me. Give.

Annie turns and goes back inside the hut with Mary. We hold on Peter and then from behind he hears -

BIRDIE
We're all going to Marco's hut, for
drinks, if you'd like to come.

Peter turns and looks at her. She smiles. His heart melts.

BIRDIE (CONT'D)
You didn't actually steal beers,
did you?

Peter, unable to lie. Shakes his head.

BIRDIE (CONT'D)
Good, there are already thieving
men in my life, I was hoping you
were different.

64A INT. COVERT PLACE/ROADSIDE -- NIGHT

64A

Ron meets Arika by the roadside, under cover of darkness.

ARIKA
You found an alternative place for
us to meet yet?

RON
I got it wrong, you can use the
beach hut, but only at night.

ARIKA
I thought you said it wasn't safe.

RON
Like I said, I got it wrong.

ARIKA
(assessing him)
Good, because if we're doing
this... plans need setting in
motion...

We end on Ron, sceptical, concerned.

65 OMITTED

65 *

65A INT. BEAT CLUB BAR -- NIGHT

65A *

1950's Experimental Jazz plays as Marlene's party is in full swing. It's a dark venue, lots of soft lights and people in hidden corners having conversations and smoking joints. Some people share poetry, others get off with each other. Their clothing is eccentric or alternative. It's nothing like the conservative gatherings we have seen previously in Poms.

Pattie tries her best to fit in but it's an eye-opener... A

*
*
*
*
*
*
*
*

joint is passed around and handed to her.

*

Marlene raises her glass to Pattie.

We follow Pattie through the party. It is all a little full-on for her. Different to anything she's seen before.

*

People are making out everywhere she looks.

An OLDER GUY moves alongside her and starts to kind of move to the music, 'grinding' her. She awkwardly tries to fit in as he places his hands on her hips.

66 OMITTED

66

66A EXT. BEAT BAR CLUB -- NIGHT

66A

At the entrance, Annie climbs from a taxi, with baby Mary... in a heavy carry cot. The entrance is just a single doorway in an alley.

Annie heads in and can hear the Jazz.

67 OMITTED

67

67A INT. BEAT BAR CLUB -- NIGHT

67A

As Annie takes in the scene before her, a slightly drunk Marlene appears.

MARLENE

Annie!!! You came!

(then spots)

Oh, you've brought a baby.

ANNIE

Had no choice, Pattie left her at home, with Peter. Is she here?

MARLENE

Well, yes, but -

Annie is shocked as she sees THREE PEOPLE; two women and a man sprawled and stroking on a chair.

ANNIE

- What the hell kind of party is it? I thought it was a few drinks...

MARLENE

This is an exciting scene, Annie, poets, musicians... creative people who look at the world differently...

ANNIE

I don't want Pattie here.

MARLENE

She's having fun, might be good to let off a little steam, don't you think...?

ANNIE

No.

(handing the carry cot
over)

Here.

Marlene is lumped with Mary, not knowing what to do. Before
she can protest, Annie has moved off.

ANNIE (CONT'D)

(moves away)

Pattie? Pattie?

67B

INT. BEAT BAR CLUB -- NIGHT

67B

Annie moves through the dark venue, pushing past people, and seeing the drinks and the joints and the loose behaviour. *

She eventually sees... PATTIE with the OLDER GUY 'dancing'. *
His hands cruise across her young body. *

She clearly isn't enjoying herself. *

ANNIE

Pattie!!!

Pattie turns and sees her mum. She is smoking a joint... *

ANNIE (CONT'D)

You - get your hands off my
daughter. What's that?!
(pulls it from Pattie's
hand)

PATTIE

Cigarette.

ANNIE

That's marijuana.

OLDER GUY

Try it, open yourself - *

ANNIE

(ignores him) *
What on earth do you think you are *
doing? *

PATTIE

You told me to not be stuck at home
all the time.

ANNIE

That wasn't an invitation to take
drugs and flirt with older men. *

PATTIE

I wasn't flirting and I had one
drag...

ANNIE

(to the man)
She's a young girl.

OLDER GUY

We're all the same age inside, *
lady. *

On Annie - what! She ushers Pattie away from this freak. *

ANNIE

No ring - again. Did the pageant
teach you nothing? *

PATTIE

I left Mary with Peter.

ANNIE

Peter's a child, he doesn't
understand what could happen -

Pattie pulls a 'tiresome' face at Marlene who arrives with
Mary's carry cot.

*
*

MARLENE

She's waking...

*
*

ANNIE

*

(at / spins on her)

And as for you - I spoke with Mrs
Walker today, about investing - you
know what she said, that you're
utterly irresponsible.

*

*

(a beat)

*

I defended you.

Annie turns back to Pattie.

ANNIE (CONT'D)

You may be smart Pattie Roberts,
but you make some dumb decisions.

*

And on that moral high ground note, she departs, but as she
makes her exit -

*

PATTIE
Was sleeping with Harry Brewis a
smart decision?

Annie freezes.

PATTIE (CONT'D)
I heard you telling Kate.
(to Marlene)
When my dad was at war, she HAD AN
AFFAIR. Mrs perfect!

Annie, embarrassed, angry, turns and SWIFTLY EXITS THE PARTY,
pushing past drunk and stoned guests.

Pattie stands there feeling like she may have just
overstepped the mark. Marlene, amazed.

ANGLE - Annie stands in the doorway, trying to get her
breath, knowing that her family is now unravelling...

68 INT. KATE'S HUT, HOSTEL -- NIGHT

68

Kate and Robbie lie together (this shouldn't feel like
they've had sex, they are just exhausted). As she dozes he
looks at her, with utter love. He is finally feeling happy.

69 INT. CITY OFFICE -- NIGHT

69

It is late and no one else is in the office as Lynne is
seated at her desk, typing away and checking over her notes.
She stops, reaches for a phone and dials it. She waits...

LYNNE
Hello? Is this David Robinson?
Sorry, I'm calling so late I'd like
to ask you some questions about
your adopted son, Michael.

END EPISODE