

Black and white. We see FIREMEN hosing down burning buildings. Flames licking from a CHURCH SPIRE.

A DEEP-VOICED NARRATION plays across the images.

NARRATION

The flames of war eat at the heart of Manchester. One of the fiercest raids in the German attack on Britain, a storm of bombs rained down on this proud city.

Rubble, wreckage.

NARRATION (CONT'D)

But they leave it, a prouder city still.

We now see MEN and WOMEN getting off buses, going to work.

NARRATION (CONT'D)

And as a new day comes, the unshakable men and women carry on as before - the spotters watch the skies because down below... it's BUSINESS AS USUAL.

HARD CUT TO:

1aA MONTAGE (COMPILED OF MATERIAL FROM EPS 1-3)

Quick snippets of the flashbacks we've seen so far: *Annie at work; stacking bread trays, laughing with Harry, the heat from the oven, flour on her brow, a smile... the unshakable woman of war at business...until...*

YOUNG PATTIE (O.S)

Mummy... Mummy?

1A EXT. BAKERY -- DAY (BRITAIN 1944)

1A

Annie snaps out of her reverie. She's outside the van at the bakery. She looks down at --

*
*

YOUNG PATTIE (4 years old) holding her hand. A small courtyard is ahead.

ANNIE

Sorry love. Yes, go and play in the yard sweetheart, there's them crates you like to build a den out of...

Young Pattie gleefully goes. We hold on Annie.

Annie steps in. Harry's there, in his Baker's gear. He's in a great mood. Annie is clearly out of sorts.

HARRY

Annie... thought I heard your voice, is Pattie with you?

She nods, tightly.

HARRY (CONT'D)

(whispers)

I enjoyed Saturday night.

(MORE)

HARRY (CONT'D)
Staying over like that... she
didn't know I was there, did
she...?

ANNIE
No. But...

He looks at her, sees her anxiety.

ANNIE (CONT'D)
Harry, we didn't use protection.

HARRY
Right. Is it, your time?

Annie shakes her head, but without convincing reassurance.

HARRY (CONT'D)
I'm sure it'll be okay.

Harry starts his prep: *Hands, flour, dough.* All images that we've already seen in earlier episodes.

ANNIE
I hope so, because...

He looks up.

ANNIE (CONT'D)
This has to stop, Harry. You and:
us.

She produces a TELEGRAM. He already knows what this is but she takes it over anyway and he reads it.

Long hold until...

HARRY
Right.

A beat.

HARRY (CONT'D)
(stated matter-of-factly)
Well that's great, Annie, that's
fantastic news. He's... safe and
he's... coming home.

Hold their look.

She is quietly falling apart, the strain of the war, a
missing husband, looking after a child -

ANNIE
This bloody war. Five years. With
no comfort. Barely the touch of
another person -

HARRY

Annie - no one could ever blame us.
 I lost Angie - you lost Terry, or
 as good as - we did nothing
 wrong... we did what we needed to,
 to get through this...

ANNIE

What the hell does that mean?
 Harry?
 (suddenly starts yelling)
 What does that mean?

She pushes the tray of bread rolls as we have seen in the flashbacks and they crash to the floor.

She looks at the crumpled telegram card in her hand... Then to the bread rolls on the floor.

HARRY

Hey, hey, Annie... it means we
 shouldn't feel bad about the
 feelings we have for each other.

He goes to hold her and she allows it. They are both heartbroken... they look at each other and kiss.

When... YOUNG PATTIE trots back in. As she enters - she stops dead - seeing - her mum kissing a DARK-HAIRED man.

Her mind can only go to -

YOUNG PATTIE

Daddy -

But, as they spring apart - they turn, horrified.

ANNIE

No, sweetheart. It's Uncle Harry -
 he was just stopping me from
 feeling sad...

YOUNG PATTIE

(upset)

Thought you were my daddy.

She turns and runs away.

ANNIE

Pattie -

She's gone.

HARRY

(awkward)

Sorry, Annie -

Annie is crushed. CLOSE ON HER FACE. And then into the TITLES: *Australia, A Great Place for Families*.

4 OMITTED

4

5 EXT. KYLIE'S HUT, HOSTEL -- DAY

5

CLOSE ON PRESENT DAY ANNIE's face. She watches Peter learning football from JJ (he's getting better) near the NO BALL GAMES SIGN. She snaps from her thoughts and...

Knocks on Kylie's hut. Pattie appears.

PATTIE

Have you *told him* yet?

ANNIE

Love, come home, you and Mary can't live with Kylie.

PATTIE

So you haven't told him?

ANNIE

(a beat, then -)

No. Not yet.

Pattie folds her arms.

PATTIE

I don't want to live with someone I can't trust. You've lied to us, our whole lives...

ANNIE

(placatory -)

Pattie -

PATTIE

And Dad has a right to know - who you really are!!!

She goes back in.

ANNIE

Pattie -

Nope, she's gone. We hold on Annie, unhappy at this terrible new reality. She looks across the hostel and sees...

Kate and Robbie packing some things into the boot of Robbie's car for a trip. They look happy.

Annie heads across.

ANNIE (CONT'D)

Where are you two going in a fancy new car?

KATE

Blue mountains. Robbie says they
have to be seen to be believed -
don't you?

ROBBIE

Seen to be believed.

He smiles.

ROBBIE (CONT'D)

My dad lives over that way - it's
where I'm from. I want to show Kate
my childhood.

ANNIE

Oh God, I'm envious. I'd really
love to see the mountains, I hear
they're wonderful.

She's laying it on here.

KATE

You should come with us. You don't
mind, do you?

He does actually, he wanted romance. BUT -

ROBBIE

The more the merrier.

ANNIE

Don't be daft, he wants to take you
on a special trip.

KATE

Annie, we'd enjoy the company.

ANNIE

It would be nice, we keep saying
we'll have a weekend away but then
with Mary and everything...

(to Robbie)

We can get a motel, leave you to
your own space.

ROBBIE

We're leaving soon though, check
with Terry.

KATE

You think he'll want to?

And right on cue, TERRY bursts out of a toilet cubicle, vest
over face, desperately gasping for air... it's comical.

TERRY

Them toilets - they're still not
emptied. I'll need my bloody gas
mask next time I go in there.

They all look at him.

ANNIE
(wry)
I think he'll want to.

6 EXT. SCENIC ROAD -- DAY

6

Big dramatic WIDE SHOT of an Australian road as it leads away from the city and TOWARDS THE MOUNTAINS.

Rock n roll track plays. Robbie's car sweeps through the scene and WE MOVE TO:

7 INT. CAR -- DAY

7

Kate and Robbie in the front, Annie and Terry in the rear. Robbie holds a pretend microphone (car torch) and sings along to the track as he drives. The others join in on cue.

It's fun. Four adults, free and on the road...

FADE THROUGH TO:

8 EXT. PATH, BLUE MOUNTAINS -- DAY

8

FOUR PAIRS OF FEET - in not necessarily appropriate footwear - trek through the woods.

We find Kate and Robbie at the front and Annie and Terry at the rear. The newcomers take in the amazing scenery.

Trek, trek, trek, trek...

ANNIE
How's the bite?

TERRY
Still painful, but I'll manage.

ANNIE
Watch out for snakes. You might meet a *proper* one next time.

TERRY
'Proper one', I felt like I was dying -

ANNIE
Well, I'm glad you didn't.

She takes his hand. They look at each other.

TERRY
- Just what we need this: bit of me and you time. Give us a chance to remember what's important.

On Annie, she smiles, but her TERRIBLE GUILT eats away her insides.

TERRY (CONT'D)
Give us a kiss, we'll catch 'em up.

He stops and kisses her, framed against the beautiful mountain path and we sweep forward to Kate and Robbie.

KATE
Funny isn't it, the cards you get dealt? You grew up in this, I was playing in derelict buildings, stealing my mum's gin so we could get drunk in a damp basement.

ROBBIE
Sounds fun.

KATE
It was actually -
(turns and sees -)
Look at them two -

Terry and Annie kissing. Kate smiles. Motions for them to carry on walking -

KATE (CONT'D)
They've had a rough time lately, it's nice to see.

ROBBIE
They're like the tawny frogmouths.

KATE
(turns to him, amused)
I'm sorry?

ROBBIE
Tawny frogmouths, they mate for life. Once they meet they're inseparable. During breeding season they stay next to each other, on the same branch.

On Kate: that contradicts with the knowledge she now has of Annie and her affair...

ROBBIE (CONT'D)
Terrible at nest-building though.
Their babies are always falling to the floor...

We PULL HIGH and frame them in their surrounding and FADE THROUGH TO...

As they each look outwards across the vast expanse... we play their reactions before we see:

THE MOST AMAZING SCENERY - the Blue Mountains.

TERRY

Wow -

KATE

It's so beautiful.

ANNIE

It certainly knocks Vernon Park into a cocked hat.

KATE

What makes it so blue?

ROBBIE

The eucalyptus oil from the trees hangs in the air.

ANNIE

It's unbelievable.

TERRY

(swigs water, wipes his brow)

Blimey, I'm boiling.

ANNIE

I know, look at the state of me.
(shows her sweaty pits)

ROBBIE

Well, there's only one way to cool down in the mountains.

Robbie has produced a bottle from his bag... he shakes it and pops the lid, spraying them for fun. The women scream and scatter... they are adults behaving like kids...

10 OMITTED

10

11 EXT. BEAUTY SPOT -- DAY

11

They dry off in the sun, eating food, drinking. They're really enjoying each other's company -

TERRY

...We used to be out all the time,
she could drink me under the table.

ANNIE

Well, that's not true.

TERRY

Wednesday night at the Pavilion,
weekends down the Arches.

ANNIE

There'd usually be a turn-on.

TERRY

You remember Arthur Ashton and
Billy Bartlett?

She does. With fondness.

TERRY (CONT'D)

Ventriloquist act - had us in
stitches.

KATE

Which was which?

TERRY

Billy was the puppet, dressed like
a school kid and Arthur was the
teacher.

ROBBIE

And this was entertainment?

TERRY

(pretends to be Billy)
Sir, sir - I've got a very big
problem.

He goes and sits next to Annie like they are a ventriloquist
and dummy.

ANNIE

What's that, Billy? What's up?

TERRY

You can't tell anyone -
(he moves his head from
side to side like a dummy
looking around)
I've swallowed a dictionary.

ANNIE

You've swallowed a dictionary?

TERRY

Affirmative.

Kate and Robbie smile.

ANNIE

(to Terry, sotto)
What was the punchline...?

He whispers. She remembers now.

ANNIE (CONT'D)

Well, you're going to have to wait
for it to pass -

TERRY

I know but I'm scared it's going to
spell disaster.

They all laugh. Annie looks at him, with love. Robbie, noticing that look. He looks at Kate. We can see the way he looks at her - he adores her.

HARD CUT TO:

12

INT. PRISON VISITOR'S ROOM -- DAY

12

The stark contrast of a PRISON INTERIOR.

TREVOR, from S1, Ep2, is led into a PRISON VISITOR'S ROOM, where other prisoners have family members visiting.

He looks tired; dark rings under his eyes, dishevelled. All the youthful bounce of last year has evaporated.

He sits opposite JJ and Sheila.

TREVOR

They say you're Bill Anderson's
wife.

SHEILA

Sheila. And this is John Joseph
Walker.

JJ
JJ.

TREVOR
Nice as it is to have visitors -
what are you doing here?

JJ
You've always maintained your
innocence, Trevor - always said it
wasn't you who stole the money from
your employer.

TREVOR
That's right, because I didn't. I
was framed.

JJ
And who would do that?

He looks at them.

TREVOR
Why are you asking me this?

SHEILA
Because we believe you.

That surprises him.

SHEILA (CONT'D)
You're a young man, with family
connections to the business - why
would you steal?

TREVOR
Exactly - and now family have
disowned me. They say I've brought
shame on them.

JJ
So you've been in here half a year -
a lot of time to think - who do you
reckon might have taken that money?

He eyes Sheila: *what is this?* Looks from JJ to Sheila.
Decides he has nothing to lose...

TREVOR
Here's the situation. Myself and
your husband took money to the bank
every couple of days...

We see a Flashback to S1, Ep2 - the bank drop.

TREVOR (CONT'D)
We get attacked.

We see the attack.

TREVOR (CONT'D)
 Then the next thing, the money bag
 turns up in my locker. But most of
 the money is gone...

We see that.

TREVOR (CONT'D)
 I'm sorry to say this, Mrs Anderson
 but your husband knew about the
 locker inspection in advance. There
 was only the foreman, Bill and
 myself who knew that information.
 So if someone planted it there, who
 is the most likely person...?

JJ leans and says -

JJ
 I saw him, in the town, having a
 clandestine meeting where someone
 passed him a package. So I want you
 to look Mrs Anderson in the eye and
 swear - or may God strike you down -
 that you are totally, one hundred
 percent innocent.

Trevor, startled at this turn of events, looks at Sheila.

TREVOR
 I swear, or may God strike me down.

13 EXT. PRISON -- DAY

13

As they leave -

SHEILA
 We have to get that boy out of
 there.

JJ
 All in good time, first we have to
 confront Billy boy.

SHEILA
 (suddenly nervous)
 We have no proof.

JJ
 Sheila, he bought a house, we
 should go to the estate agent, see
 if it was purchased in cash. If it
 wasn't... there'll be a paper
 trail. I can get access to his
 payslips because your rent was
 taken from them. We can prove he
 didn't have that kind of money
 before the robbery...

SHEILA

I know where he keeps his paperwork, in the house, but I don't have keys anymore.

JJ

We could break in, smash a window.

He means it.

SHEILA

We can't do that.

JJ

It's your house, Sheila.

SHEILA

(with a renewed resolve)
First, we break out, now we're breaking in, we're becoming quite the outlaws.

JJ

Bonnie and Clyde.

He smiles, they are enjoying their shared danger. And then -

SHEILA

Actually, we gave the next door neighbour a spare key.

JJ

Not as exciting but probably a touch easier.

14

EXT. BLUE MOUNTAINS -- DAY

14

The four of them trek again, sweat pouring but loving their day. They head through the woods... and we play their walk, when suddenly... Kate stumbles and clatters to the floor.

ANNIE

You okay?

KATE

I'm fine.

She isn't, she's cut her leg.

KATE (CONT'D)

It's just a cut.

TERRY

You'll need to get that cleaned.

ROBBIE

Don't worry. Always prepared.

He pulls off his rucksack and like a grown boy scout produces his small first aid kit, revealing ointment and bandage.

TERRY
Look at this lad, short of nothing.

ROBBIE
Can I...?

He cleans the cut with water, she flinches. But she likes being the patient for once.

ROBBIE (CONT'D)
Does it hurt?

KATE
I'm fine.

He dries it off and starts to bandage it. His hands on her flesh. Robbie eyes her as he does it, she gives a coy smile.

Terry and Annie clocking this.

TERRY
Tell you what, we'll go on. Meet you at the lookout point.

They nod. Terry and Annie head onwards.

ROBBIE
Too tight?

KATE
No, it's great. Thank you.

Hold their look a beat. It's a romantic moment.

He kisses her. She kisses him back. He holds her face.

ROBBIE
Kate... ever since we pretended we were engaged... I've wanted it to be true.

He then TAKES HER HANDS.

ROBBIE (CONT'D)
You've turned my life upside down.
I could never have imagined myself lucky enough to be with a woman like you.

She smiles, likes that.

ROBBIE (CONT'D)
And I don't want it to ever stop.

His face changes to a sort of nervousness now.

ROBBIE (CONT'D)
Kate, I know it's quick but when
you know you know -

He goes down on one knee.

ROBBIE (CONT'D)
Kate Thorne... will you... be my
fiancé?

Will she? Kate looks away then back at him. She can't.

KATE
Robbie...

The air fizzles from the balloon.

ROBBIE
(embarrassed)
It's okay...

KATE
No, I'm not saying no.

ROBBIE
Please... forget I said anything -

KATE
No, no - Robbie - Robbie, I have
feelings for you - I do - but I'm
only just getting used to the idea
of a future without Michael... and
it just seems... a big commitment
before I find my feet again...

He smiles, stoic. Masking his huge disappointment.

ROBBIE
I'm sorry.

KATE
Don't apologise.

She takes his hand.

KATE (CONT'D)
It's me, I just...

She can't explain. Hold their look. Awkward, but not
terminal. She smiles at him and touches his face.

ROBBIE
Let's forget this happened, have a
nice weekend.

Later. Robbie's car waits outside a MOTEL. Kate and Robbie sit in the car. There is a silence. Not hugely uncomfortable but infused with the awkwardness of the rejected proposal.

KATE
Is your dad's far from here?

ROBBIE
No, maybe half a mile.

She nods. Annie and Terry exit the reception, she holds aloft a key attached to a keyring.

ANNIE
They had one room left!

Kate and Robbie give thumbs up.

KATE
(calls across)
Have a good evening.

They motion thumbs up back, and they head towards their motel room. Robbie just sits there, doesn't start the car.

Kate looks at him. He suddenly opens the door and bounds out. She watches as he calls across and starts speaking to Annie and Terry.

Terry and Annie nod, smile.

He heads back to the car, climbs in.

ROBBIE
They're coming for dinner.

And with a slightly bitter repetition of his line when Annie semi-invited herself.

ROBBIE (CONT'D)
The more the merrier.

On Kate.

The car comes through the frame, and parks. Across the street we see a flame-haired woman and her daughter, in their garden, clocking Robbie's arrival with this mystery woman.

Jump to

The door opens. Robbie's dad is there - RODDY - a strong silent type of man who has worked with his hands, outside all his life. Face red and ruddy. Lived-in.

RODDY

Here he is -

ROBBIE

Dad, this is Kate -

RODDY
You're a picture, young lady.

He takes her hand and kisses it.

RODDY (CONT'D)
I'm Roddy.

KATE
Roddy and Robbie -

She smiles.

RODDY
Was going to call him Roddy Jnr but
his mother, rest her soul, wouldn't
allow it, so we compromised. Come
on in, meet Carmel.

18 INT. HALL, RODDY'S HOUSE -- DAY

18

A firecracker of a woman appears down the stairs, larger than
life in every respect - this is CARMEL, Robbie's stepmother.

CARMEL
Robbie Carter!!!

She goes and embraces him.

CARMEL (CONT'D)
And oh my word - you must be
Katherine? He's told us all about
you - delighted to meet you.
Welcome to our home, we've put you
in together, hope that's alright?

Awkwardness from Kate, given her rejection. Robbie can't
make eye contact...

CARMEL (CONT'D)
What you drinking? You'll have a
drink, won't you? We like a drink
at this time of day, don't we
Roddy? What can I get you to drink,
my dear? I'm having a gin and tonic
but don't let that sway you - you
ask for whatever you like...

KATE
Rum and black?

CARMEL

Coming up, come through - these are
mine, don't you love them...?

She points to paintings of KOALAS.

RODDY

(like she is crazy)

She thinks she was a koala in a
previous life...

CARMEL

Don't THINK, I KNOW. I can feel it,
in my water.

Roddy does a face.

RODDY

So I hope you like eucalyptus
because that's what she's making
for dinner.

She howls.

ROBBIE

Oh, hope you don't mind, I invited
our friends, Terry and Annie, they
came with us on the trip.

RODDY

Fine by me? Carmel -

CARMEL

Do they drink?

KATE

(with a smile -)

They might have one or two.

CARMEL

Then what problem could I have...?

19

INT. ROOM, MOTEL -- DAY

19

Terry and Annie make love.

20

INT. ROOM, MOTEL -- DAY

20

Post-sex, they lie in each other's arms.

TERRY

It's nice to be able to not worry
about the kids hearing.

Annie smiles.

TERRY (CONT'D)
 Be like this all the time, when we
 get our own place.

They both know that dream is now more distant than ever.

TERRY (CONT'D)
 I'll get us off that hostel, Annie.
 I know things haven't gone well,
 with Benny, but... I won't keep
 failing.

ANNIE
 Terry, you saved three lives,
 that's not failure, that's heroic.

He nods, likes that.

ANNIE (CONT'D)
 It's lucky you went that night.
 (a beat)
 Why did you?

On Terry, can't find words.

ANNIE (CONT'D)
 Do you like her, Christine?

TERRY
 No, it's -

ANNIE
 I wouldn't blame you, if you did,
 we all like people sometimes - have
 a connection.

She's talking about herself.

TERRY
 - It was the kids, living in that
 place, I felt bad for them.

Hold their look. Her expression changes. Is this the moment?
 She is trying to summon the courage, when -

TERRY (CONT'D)
 There's a blood stain on this
 mattress. Do you think we've made
 love on a bed someone died in?

She looks.

TERRY (CONT'D)
 Probably lovers came here for an
 illicit rendezvous. Then, the door
 bursts open and there's her husband
 - or his wife, in fact - the wife's
 more likely - crazed she is -
 rolling pin in her hand -

ANNIE
Rolling pin?

TERRY
Hammer then - and she sees the
sight before her and rains down
blows - leaving two bodies on the
bed.

Annie stares at him.

ANNIE
Or it could be a menstrual stain.

Terry's face contorts. They laugh. But the moment is gone for
Annie now...

ANNIE (CONT'D)
Come on you, we'd better get ready.

TERRY
You think the kids are alright?

21 INT. KYLIE'S HUT -- DAY

21

Pattie lies on the bed, reading as Mary sleeps nearby. Kylie
crashes in, red-faced.

KYLIE
Hey, I thought you were playing.

PATTIE
Not in the mood.

KYLIE
So get in the mood! We need you.

She grabs her arm, starts to drag her. Pattie resists.

PATTIE
I can't just come out and play
games anymore, Kylie.

KYLIE
Why not?

PATTIE
Because...
(motions to Mary)
People see me a certain way.
Condemn me. Look what happened at
the pageant.

KYLIE
That was ONE occasion.

PATTIE
It only has to happen once and I
could lose her!

Pattie softens. Doesn't want to take it out on Kylie.

PATTIE (CONT'D)
Mary's all I really have now.

KYLIE

Pattie, that's not true. It might feel that way, but you're still young, you've got your whole life ahead of you. Look, she's a strange wrinkly little creature that needs milk every few hours. We'll all keep an eye on her pram. Come and have some fun...

She smiles, Pattie smiles, appreciates it.

22 EXT. HOSTEL -- DAY

22

We see - the ROUNDERS game is in progress. PETER, BIRDIE, PADRAIG etc all play alongside other hostel youths.

Maggie Skinner walks past, waves 'bye' to her kids.

23 OMITTED

23

23A INT. BEACH HUT -- DAY

23A

UPBEAT 50s SONG PLAYS on a small radio in the shack.

RON is dancing and humming while fixing the shack. MAGGIE watches on as Ron really gets into it. He hasn't noticed her, yet... Then he turns and sees her but he doesn't let himself be embarrassed. He continues to sing and dance.

Maggie enjoys Ron's playful ways and joins in. She moves to him and - as she might in Ireland - she takes his hands and they dance together, enjoying their shared intimacy.

Little do they realise, watching on from outside is ARIKA.

24 EXT. HOSTEL -- DAY

24

HARD IN ON: THE ROUNDERS GAME - the ball gets pitched and Pattie (now playing) SMASHES IT high and far - she RUNS. The fielders' dash but Pattie is fast - *base one, base two*. A fielder goes to collect the ball, but before he can retrieve it, the HEAVY FOOT of MRS WALKER steps on top of it.

Everyone sags as she reaches down and picks up the ball. Pattie makes a home run but without celebration. Mrs Walker walks to the NO BALL GAMES sign.

MRS WALKER
Who can't read?

BIRDIE
(steps forward)
It's a bit of fun, we're not doing any harm.

MRS WALKER

Yet. But what if you smash a
window? Who will be paying for the
repairs - YOU?

(MORE)

MRS WALKER (CONT'D)
Plus - all the screaming and
yelling is bothering the residents.

They glance around - no one is remotely bothered. Mrs Walker wanders over to Birdie -

MRS WALKER (CONT'D)
(holds out hand)
Bat -

Birdie refuses. Pattie steps forward -

PATTIE
The toilets are overflowing with
excrement. The showers only work
when they feel like it and you're
bothered about -

MRS WALKER
(cuts in)
Ah, MISS Roberts. The apple doesn't
fall far from the tree, does it?

Pattie, irritated. Mrs Walker turns back to Birdie...

MRS WALKER (CONT'D)
Bat.

BIRDIE
And if I don't?

MRS WALKER
You will be in breach of hostel
rules and be asked to find
alternative accommodation.

Birdie looks at Padraig who nods: *give it to her*. She does and Mrs Walker goes. Pattie and Birdie look at each other, frustrated that they were forced to fold.

BIRDIE
I'm not standing for this - we have
to do something.

PETER
I agree.

PATTIE
Me too.

PADRAIG
Me three.

They all stand there, impotent.

KYLIE
Like what?

25

EXT. GARDEN, RODDY'S HOUSE -- EVENING

25

Roddy's back garden. BEERS RAISED.

RODDY
To family.

WIDE -- to find Annie, Terry, Kate, Robbie with Roddy and Carmel in the back garden of Roddy's house.

ALL
Family.

RODDY
And friendship.

ALL
Friendship.

They are about to start to drink. When -

CARMEL
And most importantly...

There are looks between people: *how many are they doing?*

CARMEL (CONT'D)
...booze!

They all toast 'booze', with large enthusiasm. Smiles, shared enjoyment. Terry's on a soft drink.

CARMEL (CONT'D)
There are some cheesey twirls there
if anyone needs a snack - dinner
might be a little while.

RODDY
(aside, to the newcomers)
If I were you I'd eat the snacks,
she's a terrible cook -
(laughs, likes her)
I sneaked to the bakery for
dessert, so at least you know the
cake's edible...

Annie's slight reaction at the mention of 'bakery'. Kate
clocking it.

KATE
What on earth's that?

She sees a weird shaped thing hanging by the chair.

CARMEL
Oh god, don't ask.

RODDY
That's my Zurna. You wanna try?

KATE

Me? No. I'm tone deaf.

RODDY

I'll teach you, Robbie can play it.

ROBBIE

Badly.

TERRY

I'll have a go. Always fancied
myself as a band man.

The men go to the instrument by the shed, leaving Kate and Annie... Kate can see Annie is in her own head.

KATE

You okay?

ANNIE

(nods, but then - sotto)

Kate, I've got a problem - when we
were talking in your hut - Pattie
overheard.

KATE

No.

ANNIE

She's calling me a liar, saying I
need to tell Terry.

Kate looks at Terry, putting the Zurna to his mouth.

KATE

You can't. Annie, what good will it
do: you're the best couple I know
and it will just tear you apart.

Suddenly a TERRIBLE NOISE, as Terry tries to play the instrument. They all react, ad-lib moans, fingers in ears.

CARMEL

Bloody hell, Terry, the dingos'll
think there's a storm coming!

Laughter. When suddenly, across the back fence we hear:

HILARY (O.S.)

Roddy Carter, are you having a
party without us?

They all turn and see - THE FLAME-HAIRED WOMAN FROM ACROSS THE ROAD, HILARY MORELAND (wears a crucifix around her neck) and her daughter MANDY. She is attractive in her way, wears a baggy dress. Robbie's face drops a touch.

RODDY

Our Rob's over - with some pals.

It's a lot of strange glances now. Robbie looking at Mandy, Mandy eyeing Kate.

CARMEL

Come in, come in. Hilary and Mandy live across the road. Mandy and Robbie go way back -

Hilary and Mandy trail to the end of the fence and walk into Roddy's garden...

RODDY

Childhood sweethearts, weren't you.

She moves to him and they awkwardly shake hands/brace.

CARMEL

These are Robbie's friends - do the bloody introductions -

ROBBIE

They're all from England, Terry, Annie and Kate.

He has purposely positioned it that way, without stating who is who - grouping them together as a three.

TERRY

Pleased to meet you.

Handshakes. First with Terry, then Annie, and finally Kate.

HILARY

(asks the question Mandy wants to ask)

Are you his girlfriend?

KATE

(awkward)

Oh, well, we're...

ROBBIE

She's a friend.

But no one is buying that.

CARMEL

Sit, sit - What you drinking?

Mandy side-glances Robbie, who smiles back awkwardly.

Dinner on the go. Carmel's food does indeed look unpleasant. All eight of them eat around a large table.

CARMEL

We don't get many Poms in the mountains, they tend to stay in the city. There's a woman in the library from Leeds but she has a lazy eye so we don't speak to her.

TERRY

Well, I love it up here - it's like living in Paradise.

HILARY

Robbie says you're on some hostel?

KATE

Galgownie.

TERRY

Tin huts and cold showers.

ANNIE

And overflowing dunnies.

Carmel pauses the fork that's travelling to her mouth.

CARMEL

Disgusting.

KATE

Plenty of trees though, you'd have liked it in your previous life.

Roddy laughs, it sets him off -

RODDY

Let me tell you, Kate. Stupidest animals alive, koalas -

CARMEL

Oh, here we go.

RODDY

They eat eucalyptus all day long but it's so toxic they have to sleep 20 hours a day to process it. What kind of idiot creature throws something into themselves that makes them feel like crap?

He takes a huge swig of his drink.

MANDY

What do you do for work, Kate?

KATE

Oh, I'm -
(version of the truth)
A nurse.

HILARY

Nurse - wonderful profession. I wanted Mandy to be a nurse. Bought her a little outfit, when she was little, she looked so cute - but turns out she can't stand the sight of blood -

MANDY

It makes me vomit.

More off-putting talk.

HILARY

And I can't stand the sight of vomit, it makes me vomit.

RODDY

Perhaps we could stop talking about vomit, it's managing to make Carmel's food even worse.

KATE

(deflects with -)
What do you do, Mandy?

MANDY

Oh, I'm a schoolteacher.

KATE

That's a lovely job.

MANDY

Do you have children, Kate?

KATE

(thrown, a moment)
Oh... No.

Annie, reacting to that. Robbie gives her a supportive look, which Mandy notices. Annie comes to rescue -

ANNIE

We do, boy and a girl.

TERRY

We've just become grandparents, believe it or not.

HILARY

Oh, so young.

ANNIE

Yes. It's not what we'd have chosen but she's here now, little Mary - and we love her...

TERRY

Pattie's done very well. Good mums run in the family.

(MORE)

TERRY (CONT'D)
(puts his hand on Annie's)
I'm a lucky man.
(MORE)

TERRY (CONT'D)
 Three lovely ladies in my life.
 (a beat for comic effect)
 And an annoying son.

Everyone smiles. On Annie. FLASH TO:

ANNIE
We didn't use protection.

BACK ON: Annie, like she is suffocating in her lie.

HILARY
 So she's not married, your
 daughter?

Terry and Annie pause. Oops. Awkward.

TERRY
 The father stayed in England.

HILARY
 I see...
 (she does a face)

KATE
 (dives in to defend)
 But she has a lot of support.

Hilary suddenly looks at them all, hard-faced now.

HILARY
 Not what God intended though, is
 it?

That's all she says.

ANNIE
 Well, no, but...

HILARY
 He created the Garden of Eden and
 in it, he placed a man and a woman -

Then she suddenly bursts into -

HILARY (CONT'D)
 Every kingdom divided is brought
 into desolation. Every house
 divided shall not stand.

Fuck, this has got super awkward now.

KATE
 Why would you say that?

HILARY
 I beg your pardon?

ROBBIE
Kate...

KATE

Why would you make them feel bad about their daughter - you know nothing about their situation.

CARMEL

Hey, let's lighten this up, who wants another?

HILARY

(cuts in)

Mandy's father left us when she was five years old. She withdrew into herself -

MANDY

Mum.

HILARY

Children need a strong male presence.

Kate feels the impact of that, on her own situation. Robbie touches her arm in a way you only would with someone close. *Mandy sees it.*

TERRY

(trying to lighten things)

Well, she has me. I'm a strong male presence -

HILARY

Not so strong - your daughter deflowered herself.

MANDY

For heaven's sake!!!

MANDY SURPRISES EVERYONE by storming out of the room. Everyone looks at each other.

HILARY

What's up with her?

CARMEL

Come for a smoke, come on.

She leads Hilary away.

TERRY

Wow. That went downhill quick.

RODDY

(to Robbie)

Why don't you see if Mandy's okay?

Robbie heads up to the top of the stairs as Mandy exits the bathroom door.

ROBBIE
Mandy, are you alright?

MANDY
She seems nice, your girlfriend.

ROBBIE
Mandy...

MANDY
Don't 'Mandy' me, Robbie.

She looks at him with bitterness, speaks sotto.

MANDY (CONT'D)
How am I supposed to feel, Robbie?
Last time you were here we were
playing footsie at that table.

Robbie feels terrible.

ROBBIE
And that was great but -

MANDY
(cuts in -)
It's only a few months ago! And...
I feel stupid now because I've been
thinking about you - and you've
been in Sydney with...

She tails off. He moves to her.

ROBBIE
Mandy -

MANDY
Don't TOUCH me. All the years we've
known each other, how long have you
known her?!

She moves away, only a small distance, but it's symbolic.

MANDY (CONT'D)
(hisses, sotto)
I gave myself to you.

Hold their look.

MANDY (CONT'D)
That's a special thing. For me to
do that, God's eyes looking down...

ROBBIE

But we never said we were... It
kind of just happened, didn't it?

MANDY

Just happened.

She is deeply hurt.

MANDY (CONT'D)

Do I mean so little to you, that
you'd bring another woman here...?

ROBBIE

No... but... Mandy -
(reassuring gesture)

MANDY

I said DON'T TOUCH ME.

She goes. Hold on Robbie.

28 OMITTED 28

29 OMITTED 29

30 INT. DINING ROOM, RODDY'S HOUSE -- EVENING

The dining room. Hilary and Carmel head in, followed by
Mandy who announces -

MANDY

I'm sorry - I feel quite unwell.
I'm going to go home.

RODDY

Carmel's cooking strikes again.

HILARY

Don't be ridiculous - sit down.

MANDY
I'm going home!

She goes. Robbie reappears taking in the scene. Hilary is smart enough to get the subtext.

HILARY
(she turns on Kate)
Well, I hope you're satisfied.

KATE
Me?

ROBBIE
Hilary, perhaps you should go too.

HILARY
(spins back on him)
I'll say when I leave little Robbie Carter. If your mother was here....!
(on Robbie, pained)
You're not too big for a smack around the legs. But as it happens I've lost my appetite.

She grabs her drink, to take with her.

HILARY (CONT'D)
So thank you Roddy, Carmel. I'll finish my brandy without the sour taste around it.

She gives a face to the Brits, and departs.

CARMEL
Well, quite the entertainment.
Anyone for a Tom Collins?

Annie and Kate swap looks. Robbie submerges his guilt.

31 OMITTED

31

31A EXT. RON'S TRUCK -- NIGHT

31A

Ron's truck rolls into the mission and as soon as he steps out of it, Arika confronts him...

ARIKA
Hey, I came to see you earlier.

RON
(confused)
Where?

ARIKA
The beach hut.
(off Ron's face)
I seen you dancing with that gub.

Ron is a little shaken by this information. But then Arika surprises him BY SMILING.

ARIKA (CONT'D)
I haven't seen you smile that way
in a long time.

Ron relaxes a touch.

ARIKA (CONT'D)
But you know what people would say,
if they saw what I saw...

He nods. He knows.

ARIKA (CONT'D)
You want any chance of living the
life you want, then this country
needs to change. And you need to
be more involved in that change,
cousin. Talk isn't enough.

Ron doesn't move.

RON
So what have you got planned?

ARIKA
We're taking our protest to where
the white money spends...

On Ron, the thought fills him with fear.

RON
Arika, we could lose everything.

ARIKA
We've already lost everything, I
just want it back.

Ron, conflicted. Arika steps closer.

ARIKA (CONT'D)
Aren't you tired of it Ron? The way
they treat us...

Bill and the girls arrive on site. Bill heads off across the hostel to deliver them to their friends.

ANGLE - we find Peter and Padraig scuttling across the hostel to a far 'WORKMAN'S SHED'. As he goes one way, we find Kylie heading this way, her arms full with a large bedding bag.

33 INT. SHEILA'S HUT, HOSTEL -- NIGHT 33

We find Sheila, in her hut, she sees Bill and the girls heading to where their friends play. She quickly grabs the BANK BOOK they stole from where she stashed it... She dashes across the hostel towards JJ's office.

34 INT. ROBERTS' HUT, HOSTEL -- NIGHT 34

Kylie enters the vacant Roberts' hut and she dumps out... LARGE WHITE BED SHEETS. Birdie and Pattie are here.

KYLIE
Managed to get these, but they're huge.

PATTIE
They're perfect -

35 INT. WORKMAN'S SHED, HOSTEL -- NIGHT 35

Padraig picks the lock, an expert. Peter's impressed.

PETER
Where'd you learn to do that?

PADRAIG
My da, he'd break into stuff all the time back in Ireland.

They enter and we see the shed is full of MAINTENANCE STUFF. Tool, glue, sealant, varnish and of course, PAINT.

The boys start to grab at the most colourful paint.

36 EXT. HOSTEL -- NIGHT 36

Sheila can see JJ in the office with his mother, Mrs Walker, she can't just charge in. She's frustrated, picks up a stone and tosses it gently at the window. Then hides. Nothing. She does the same again and JJ appears -

She makes a small noise from her concealed position. He spots her. She mouths, 'he's here'.

He makes his excuses to his mother.

37 EXT. HOSTEL -- NIGHT 37

Peter and Padraig dash across the hostel with their stolen booty: PAINT TINS AND PAINT BRUSHES. BUT -

As they see JJ and Sheila coming this way they slam themselves flat against the side of a hut.

JJ and Sheila scan the hostel but there is no sign of Bill.

JJ

He can't have left - we'd have seen
him go.

SHEILA

Well, where could he be?

JJ

Dunno, but he can't just disappear
into the bloody darkness. Maybe
he's taking a dump, we should head
to the -

PETER (O.S.)

He went to the Skinners'.

JJ turns to *where the voice came from*. Peter's face appears, he smiles... Padraig panicked: *what's this idiot doing?*

PETER (CONT'D)

If you're looking for Bill.

JJ

We are, thank you. And what exactly
are you up to?

PETER

Nothing.

JJ

Nothing?

JJ moves and peers around the corner. Padraig does an exaggerated smile. JJ looks down at the paint tins.

JJ (CONT'D)

Fair enough, and I saw nothing.

JJ and Peter have a bond now. He leaves them. Padraig exhales, Peter smiles.

JJ leads Sheila towards the Skinners' hut.

MONEY being offered. Ray Skinner just looks at it.

BILL

The garden looks fantastic, I've
passed your card around the
neighbourhood so it might get you
more work.

RAY

Thanks.

BILL
My pleasure.

RAY
So are you going to hang around
this time, or take off again like a
frightened bird?

He folds his arms.

BILL
I'm sorry -

RAY
Last time you were here, you just
left, no goodbye, nothing -

BILL
Oh, yes, I realised I needed to get
the / girls and -

RAY
(at /)
Crap.

Hold their look.

BILL
Pardon?

RAY
You're scared of me, aren't you.

BILL
(half laughs)
Scared...

RAY
That's right. Scared...

39 EXT. HOSTEL -- NIGHT

39

JJ and Sheila heading this way. Closer, closer...

40 INT. SKINNERS' HUT, HOSTEL -- NIGHT

40

RAY
Of the way I make you feel.

BILL
Ray... now look...

RAY
Don't lie to yourself.

Hold their look. Intense now.

RAY (CONT'D)
 There's no one else here Bill, just
 me and you... we can speak the
 truth in this room...

On Bill, we see a terrible internal dilemma playing out
 across his face...

41 EXT. HOSTEL -- NIGHT

41

JJ and Sheila move closer, closer...

SHEILA
 JJ - if this turns ugly - please,
 let's just -

JJ
 (reassuring -)
 It'll be fine.

He smiles, touches her arm.

JJ (CONT'D)
 Sheila, we've got him. This...
 (pointing to the Bank Book
 Sheila's holding)
 Proves it. We've won.

42 INT. SKINNERS' HUT, HOSTEL -- NIGHT

42

Hard in on: passionate kissing. Hands going everywhere. In
 the windowless corner of the room, Ray and Bill go at it.

43 EXT. SKINNERS' HUT, HOSTEL -- NIGHT

43

JJ and Sheila reach the door and JJ is about to knock when he
 hears an INEXPLICABLE SOUNDTRACK. Like men fighting inside.

He looks at Sheila. *What the hell...?*

She goes to the window of the hut and peers through, but
 can't see much from the angle she's at...

She looks at JJ and shrugs... and so JJ decides to dispense
 with knocking and ENTER THE HUT.

JJ enters and sees...

The scene before him. They quickly stop. Right their
 clothes. But...

There is a very strange, long silent moment. Sheila appears
 behind and also takes in the scene.

BILL
 It's not how it looks.

Ray pushes Bill away and STRIDES furiously out of his own hut. And away. We leave the three of them, standing there.

JJ
(slowly turns to Sheila)
I think our problems are over.

BILL
(moves towards her)
Sheila, you have to believe me...
this is not at all how it -

SHE SLAPS HIS FACE, hard. He accepts that.

SHEILA
Don't be absurd. It's exactly how
it seems. Our whole life has been a
lie!

She storms out, leaving Bill and JJ.

JJ smiles. NO WORDS NECESSARY. He pats Bill's shoulder.
Goes. We hold on Bill, his reputation and possibly liberty
hanging by a thread.

44

INT. ROBERTS' HUT, HOSTEL -- NIGHT

44

Pattie, Kylie and Birdie move furniture to make floor space.
They spread the sheets out on the floor... when Peter and
Padraig crash in with their booty.

PETER
Got them!

BIRDIE
Fantastic. Well done.

She's happy, and he's happy she is happy.

PATTIE
This is brilliant, you get going on
those, we'll start on this one.

PADRAIG
We also got *this*.

He produces a small AXE from his rear belt.

PETER
For sabotage. Under cover of
darkness.

Birdie smiles at him. Pattie smiles. And we see, in this
moment, they are all children really - children that have
never had this kind of community of friendship...

45

EXT. RODDY'S STREET -- NIGHT

45

Terry and Annie leave, waving and shouting their 'byes' as they head off down the street. She is a little drunk.

TERRY
 (breathes in deeply)
 That night air. I meant what I said
 you know, I could live up here. How
 fantastic would it be, to bring
 Mary up somewhere like this... get
 a Zurna, sit in my yard.

He laughs. But we hold on Annie... they walk... and we hold
 entirely on Annie... her mind turning...

TERRY (CONT'D)
 You alright, tired?

ANNIE
 Absolutely shattered.

TERRY
 Drunk more like.

ANNIE
 Maybe, a bit. It's been a long day.

She stops, leans on a post. He goes and stands before her,
 back to her.

TERRY
 Go on, I'll carry you.

ANNIE
 (whacks him)
 Daft bugger.

TERRY
 Go on - get on.

She thinks: screw it. She leaps onto his back and he takes
 her weight.

TERRY (CONT'D)
 Blimey, glad you didn't have
 pudding.

ANNIE
 Cheeky sod. Giddy up.

She kicks him like a horse. Terry canters, he heads down the
 road with her on his back -

TERRY
 Used to do this with Peter, you
 remember? Pretend we were in the
 Grand National -
 (does commentary, posh-
 voiced)
 (MORE)

TERRY (CONT'D)

*...as they come up to jump five,
it's like a bus queue, they're over
but they're thundering towards
Breaches now, every rider's
nightmare - it's WhatNoSun,
followed by the housewives choice
Terry's Tache - with Angel Hill in
third... here they - over Breaches
Brook - but no - what's this -*

He falls theatrically to the ground, lowering his 'rider' down. Annie rolls onto her back, screaming.

TERRY (CONT'D)

*Terry's Tache is down... housewives
everywhere will be heartbroken.
Let's hope the jockey's okay -*

ANNIE

Three broken limbs.

TERRY

*Three broken limbs but still
looking very attractive as she lies
on the floor...*

Their faces are close now. Terry kisses her and...

WE FLASH TO: HARRY BREWIS in that bakery.

BACK ON:

Annie's face, kissing.

Annie unexpectedly rolls away from Terry.

ANNIE

I'm sorry.

TERRY

Annie...?

She dashes for the bushes and dry retches.

TERRY (CONT'D)

Love, are you alright...?

She retches a little more.

ANNIE

You're right, I'm drunk.

We hold on her face as she wipes her mouth. Terrible, terrible guilt. Terry rubs her back... Annie turns to him.

ANNIE (CONT'D)
(uncharacteristically
says)

Ever since that first time we
kissed, outside the Plaza, I've
wanted you to be my man, you know
that, don't you?

He smiles.

ANNIE (CONT'D)
Throughout all the hard times, that
ring on my finger has meant the
world.

He looks at her, why is she saying this...?

TERRY
I know, love, and you wearing that
ring has meant the world to me.

A long strange moment and then Annie says -

ANNIE
I'm sorry, Terry.

An even longer strange moment. Hold their look, hold their
look. Oh god, this is terrible... The tension can be cut with
a knife. And then...

ANNIE (CONT'D)
I had an affair - during the war -
with Harry Brewis.

Terry attempts to absorb that. Stunned by it.

ANNIE (CONT'D)
It was only short. I thought you
were dead and he comforted me and
that's not an excuse but... one
thing led to another and it wasn't
love, Terry, not like our love...
It was... People were dying... All
around us... And we were scared and
lonely... And...

She peters out. A weird moment of nothing. Terry's reeling,
his mind going to fifteen places. He's sort of winded. We
play a long, peculiar SILENCE as he absorbs this and she is
too scared to say any more without a response...

And then -

TERRY
He was a coward. Got out of
conscription.

ANNIE
No, he -

TERRY

He was a coward. You slept with a coward. I was off fighting, tied to a wall in a German hellhole and -

ANNIE

I made a mistake.

TERRY

Mistake?

Gives her a look. He turns away, an anger bubbling up now...

TERRY (CONT'D)

When was it? When did it happen?

ANNIE

Start of '45.

TERRY

45! Why you telling me this?

She tries to find words.

TERRY (CONT'D)

Twelve years, Annie, you've had twelve years...

(suddenly yells)

Because he's dying. I read the letter, and you know what - I hope he croaks, I hope the yellow bastard dies and good riddance if he does.

On Annie, tears welling.

ANNIE

Terry... I...

TERRY

I didn't need to know. I DIDN'T NEED TO KNOW.

ANNIE

Terry -

TERRY

I killed people. WE DID THINGS. It was war. I DIDN'T NEED TO KNOW.

He storms away.

ANNIE

Terry, please -

He goes.

ANNIE (CONT'D)

Terry...

She tries to follow him.

TERRY

No!!!

He means it, stay away. She just slows to a stop and watches as he walks away - down this unknown road...

In this unknown town.

We go with Terry... A bundle of frustration, anger, upset and fear. He wants to punch, wants to cry, wants to get all of these feelings out of his body, but has no idea how.

So he walks, and WALKS...

46 OMITTED

46

47 OMITTED

47

48 EXT. GARDEN, RODDY'S HOUSE -- NIGHT

48

A fire burns in a BBQ pit outside Roddy's. Kate and Robbie sit together, it's quite a romantic setting.

KATE

Tell me about your mum. You must miss her terribly.

On Robbie... he does.

ROBBIE

She was such a kind person, good-hearted, funny...

KATE

Have you got a picture of her?

He does something that surprises her, pulls out his wallet and from a concealed section, pulls out a small --

FOLDED PHOTOGRAPH.

He hands it to her. Kate looks at his mother.

KATE (CONT'D)

She's very attractive.

ROBBIE

She was, she hated the thought of getting old.

(MORE)

ROBBIE (CONT'D)
So at least, now she never will...
She'll be like that - for all
eternity...

Kate smiles.

ROBBIE (CONT'D)
It's funny what stays with you.
She had all these little sayings -

KATE
What like?

He looks down at her and smiles at the memory.

ROBBIE
Folks are about as happy as they
make their minds up to be -

Robbie smiles.

ROBBIE (CONT'D)
Some people look for a beautiful
place, others make a place
beautiful.

He looks down at his mother with love.

ROBBIE (CONT'D)
I was such a happy child because
she tried to make sure nothing bad
ever happened. But then, of course,
the worst thing possible happened.

The memory pains him.

KATE
It must have been so hard.

ROBBIE
In the morning she was there,
making me breakfast and then, after
school, a police officer arrived
and told us... she was gone.
Accident on her way home.

He fights huge emotions.

KATE
I'm so sorry.

ROBBIE
It makes you feel like, nothing's
really safe, you know, like, in an
instant, something precious can be
taken away from you. But, I loved
every day we had together so...

On Kate. She nods, touches his hand.

KATE

I understand, when you have something special, you have to make the most of it, while it's in your life.

She means Michael. But also perhaps him. The fire crackles. It's an intense moment. Until he deflects with -

ROBBIE

Dad likes you. He said you were ripper. And trust me, that's the ultimate seal of approval.

KATE

I've never been part of a home like this, not really. This house has years of warmth inside it, you can feel it.

She smiles. They look at each other and then - from the side of the fence - they hear -

MANDY (O.S.)
Sorry to interrupt -

They turn and see MANDY.

ROBBIE

Mandy...

MANDY

I just wanted to apologise for earlier, I feel so silly.

ROBBIE

You're all good, no worries.

KATE

We just hope you're alright.

MANDY

Actually - I was wondering - as
Kate is a nurse, if... I'd like to
ask her advice on something -

ROBBIE

...Right...

Robbie, nervous.

KATE

Sure.

MANDY

Could we... talk alone?

Robbie stands, doesn't like this... but what can he do?

ROBBIE

Er... yeah.

He grabs his glass and heads inside. Mandy smiles at Kate, and Kate moves over to the fence.

KATE

Everything okay?

MANDY

Not really, it's just...

Is she going to tell her about her and Robbie?

MANDY (CONT'D)

The sickness. I also get a light headed feeling. It's not the first time it's happened. It passes but I don't know if it's something I should be worried about.

KATE

...Right. And you haven't been to the doctor?

MANDY

No, do you think I s-should?

(off Kate's concern)

The main reason I'm worried is...

(glances around, sotto)

I'm with child.

Kate reacts, looks at her belly - there is a slight bulge but nothing significant.

KATE
I see. How long?

MANDY
Three months.

KATE
Right. They can do tests - the pregnancy might be dropping your blood pressure. But it sounds all normal, in your condition.

MANDY
That's good to know. I appreciate the chat, Kate. You're the only person that knows...

She does an 'eek' face.

KATE
You haven't told the father?

MANDY
I know deep down he loves me and desperately wants a family. I suppose sometimes God has ways of telling us it's time for the next chapter...

She turns and leaves. We hold on Kate who turns and sees Robbie stepping back out.

He smiles. Kate doesn't suspect a thing.

ROBBIE
All okay?

KATE
Yeah, she's just worried about the sickness.

Music kicks in and TAKES US ACROSS THE FOLLOWING...

49

INT. SHEILA'S HUT, HOSTEL -- NIGHT

49

A RECORD PLAYS on a record player. JJ moves to Sheila and takes her hands, they dance together...

50

INT. ROAD SIDE, BLUE MOUNTAINS -- NIGHT

Terry sits at the road side with a bottle, drinking, and drinking, drinking to get hammered.

51 INT. ROOM, MOTEL -- NIGHT 51

Annie lies alone in the motel bed.

52 INT. ROOM, RODDY'S HOUSE -- NIGHT 52

Robbie sleeps and Kate watches, thinking...

Bill falls apart and hits his own head and face in shame, despair and self-loathing.

54 INT. SHEILA'S HUT, HOSTEL -- NIGHT 54

JJ and Sheila gently kiss. He looks at her with love.

JJ

You're safe. He doesn't own you anymore...

55 OMITTED 55

55A EXT. ROAD -- NIGHT 55A

Ron's truck driving home when he hears a siren behind him, looks in his mirror and sees COPS. He pulls in and waits... *this again...* MUSIC RISES, tense music... and we hold on his face as the COP approaches, the music gets louder and starts to drown out dialogue as we play all the rest of this on Ron's long-suffering face... He gets asked aggressive questions: *Where is he going?*

He's told to get out of the vehicle, frisked... yelled at some more... his car keys are thrown in the dirt... and eventually, he is left alone... to go on his way...

With Arika's words ringing in his ear. And the TENSE MUSIC DEAFENING NOW...

56 EXT. BLUE MOUNTAINS PARK -- NIGHT 56

Terry, exhausted, overcome with emotion. He finds a small bushy section of the park, pulls his coat around him for warmth and beds down like a dosser. He stares up at the nighttime sky.

He starts to cry. And we fade to BLACK.

MUSIC OUT.

57

EXT. HOSTEL GATES -- DAY

57

BRIGHT BLUE SKY. As Mrs Walker's car trundles through the gate of Galgownie for another day of work.

Her car screeches to a stop as she sees SOMETHING THAT ANGERS HER. She dives out of her car, furious.

And we now see...

THREE HUGE BEDSHEETS, red words painted on them: NO FUN ALLOWED.

And by the office door are piled, chopped down NO BALL GAMES signs, ripped down NO LOITERING signs, torn off NO RUNNING signs, NO CHATTING OUTSIDE THE SHOWERS. IF YOU HAVE FINISHED EATING VACATE YOUR TABLE etc.

Then, to her horror, next to those she sees a BUCKET. She carefully nudges the lid with her foot and sure enough...

Human excrement. Her fury rises like a volcano.

MRS WALKER
Who has done this?!

She marches across the hostel...

MRS WALKER (CONT'D)
Who has done this?!!!

We see Birdie and the others watching from the Roberts' hut.

BIRDIE
Oh my goodness, she's furious.

PATTIE
She looks like she's going to
explode...

MRS WALKER
Patricia Roberts!!!

Pattie grimaces, then makes a swift decision, she steps out of her hut and says -

PATTIE
Yes, it was me.

The others swap looks. Is she mad?

BIRDIE
No, no, no - no way...

Birdie steps from the hut.

BIRDIE (CONT'D)
And me.

PETER
(quickly scuttles to join)
And me.

Padraig and Kylie also step out.

KYLIE/PADRAIG
And me/And me.

They all stand together. Mrs Walker stares at them. Folds her arms. But as she's about to open her mouth she hears -

VOICES
And me.

She turns and sees OTHER YOUTHS. From the hostel.

PATTIE
We all did.

ANGLE - JJ watches from the hut window, a smile on his face.

Mrs Walker walks closer to Pattie.

MRS WALKER
Here you are playing childish games
when you're a mother with
responsibilities.

Pattie holds her look.

PATTIE
I've sacrificed a lot to be a
mother - my schooling, my dreams. I
have to constantly watch where I go
and who sees me - but you know what
I've realised - I can still have
fun.

Kylie and Birdie smile.

MRS WALKER
Fun? Trashing my hostel.

PATTIE
No, playing a game of rounders,
with my friends, to keep me sane.
But you wouldn't allow it. That's
why we did what we did - you
brought this on yourself.

Standoff. Mrs Walker looks at Pattie and has a begrudging respect for her.

MRS WALKER
You really are like your mother,
you know that...? Strong-willed.
I want every bit of this cleaned up
and I'll remove the 'No Games'
signs.

She makes to leave.

MRS WALKER (CONT'D)
TODAY, please.

We hold on Pattie. She smiles at her friends.

58 INT. ROOM, MOTEL -- DAY

58

Annie folds clothes in the lonely motel room, when... there is a KNOCK on the door. She jolts, hopeful. She dashes to the door, swings it open to find -

MOTEL RECEPTIONIST
Oh hey, I've had a call a man who asked me tell you he's getting the train home - and... he'd like to travel alone.

She does an awkward smile. Annie nods her thanks. She closes the door and her heart breaks...

59 INT. RODDY'S HOUSE, HALLWAY -- DAY

59

Kate comes dashing down the stairs into the hallway as Roddy holds out the phone receiver.

RODDY
Your friend Annie, quick though, she's calling from the motel -

KATE
(grabs it)
Annie?

59A INT. MOTEL -- DAY

59A

Annie is on the phone. Intercut as needed -

ANNIE
Kate, I told him. Terry. About Harry.

On Kate, really upset.

KATE
Oh no, Annie...

ANNIE
I couldn't live with the lies.

Tears well in her eyes.

KATE
Annie - what's he said...?

ANNIE
He's getting the train home but I have to follow him, Kate.
(MORE)

ANNIE (CONT'D)
You were right, I think it could
break us... I don't want to lose
him.

60 EXT. TRAIN STATION -- DAY 60

Annie goes to the station with her bags.

60A EXT. STATION PLATFORM -- DAY 60A

On the platform, Annie looks up and down and is disappointed to see... no Terry. She goes and sits, sets down their shared bag and waits for the train.

61 OMITTED 61

62 OMITTED 62

63 INT. BEDROOM, RODDY'S HOUSE -- DAY 63

Kate enters the bedroom and Robbie is stirring, she climbs onto the bed and looks at him.

ROBBIE

All okay?

KATE

It's just me and you, on the way home...

ROBBIE

...Okay.

Hold on Kate as she watches him rise.

KATE

Robbie... can we go back to the mountains?

Music kicks in and we intercut between:

64 EXT. STATION PLATFORM -- DAY 64

Train on the platform, people embarking. Annie waits as long as she can but eventually gives up and climbs on board. The whistle blows... but as the doors are about to be closed...

Terry appears, he's been watching and waiting for Annie to climb aboard. He gets on at the far end - away from Annie.

65 OMITTED 65

66 INT. TRAIN -- DAY 66

Annie sits alone as the train takes them back to Sydney.

67 INT. TRAIN -- DAY

67

Different carriage. Terry sits alone.

68 EXT. BLUE MOUNTAINS -- DAY

68

Trek, trek, trek, feet walking. Kate and Robbie... back on a path through the mountains...

Then... a viewpoint across the mountains. They look magnificent, enormous. Kate and Robbie stare out.

KATE

They look like they go on forever.

ROBBIE

I think they do.

KATE

They're so inspiring. They make you feel like you're part of something bigger, you're not alone...

They continue to look out. And we hold on Robbie.

KATE (CONT'D)

Robbie...

He turns to her.

KATE (CONT'D)

I've never had a home like yours... or a family... or been loved by anyone so much. So ask me again.

Is she messing with him?

KATE (CONT'D)

Ask me again.

He goes down on one knee.

ROBBIE

(takes a moment, then)
Kate Thorne, will you do me the honour of being my wife?

KATE

...I will.

Robbie rises and suddenly they kiss. Passionate.

Music swells and he yells out at the landscape -

ROBBIE

She WILL!!!

He lifts her up and spins her around. Music crescendo.

69

EXT. MOUNTAINS -- DAY

69

Kate and Robbie walking back to their car from the vista.

ROBBIE

We should stop en route - have a
celebratory drink. Or three.

KATE

Definitely.

ROBBIE

Although after last night I'm not
sure I can handle much more.

KATE

You know Carmel was sick? I heard
her in the night...

ROBBIE

Hardly surprising the amount she
was downing...

(laughing)

Good job Hilary didn't see her,
there'd have been vomit everywhere.

They laugh. A beat, and then... the line that will change
their worlds...

KATE

Mind you, she's gonna have to get
used to it.

ROBBIE

How come?

KATE

Not supposed to say, but... Mandy's
pregnant.

Robbie's face drops, he stops.

ROBBIE

What?

KATE

She told me last night - that's why
she keeps feeling unwell. Hasn't
even told the father of the baby
yet.

Kate carries on, but Robbie remains rooted to the spot. His
complete overwhelming happiness has been shattered in an
instant. He can barely breathe.

KATE (CONT'D)

Come on, you'll have to hurry if
you want to get back before dark.

She is obviously upbeat.

Robbie: stomach churning, heart pounding as he plasters on a big fake smile.

70 INT. TRAIN -- DAY

70

Hold on Terry - as the train chugs along and then... he makes a decision... he rises... and starts to walk down the train. We don't focus on other passengers, just Terry as he walks, carriage after carriage, until he sees...

Annie, alone.

He goes and sits opposite her, she is startled/pleased.

ANNIE

Terry...

TERRY

Is he mine?

ANNIE

- What?

TERRY

Peter, is he mine? I love the bones of that boy but there have been times over the years when I've looked at him and not known where he came from... so I'm giving you this one chance to tell me the truth and it's the truth I want, no more lies... is my boy mine?

Hold on Annie.

We FLASH, SUPER FAST TO:

ANNIE

We didn't use protection.

BACK ON:

Annie looks at him, his face, she can see that he NEEDS THIS, that Peter not being his will DESTROY him.

So, she tells him -

ANNIE (CONT'D)

Yes.

TERRY

He's mine?

ANNIE

(a beat)

Yes.

Is she telling the truth?

TERRY

Good. So Pattie's mine, and
Peter's mine...

ANNIE

Yes.

TERRY

Good.

He rises. About to depart again.

ANNIE

And I'm yours.

He looks at her. Says nothing, goes.

HARD CUT TO:

71 OMITTED

71

71A EXT. HOSTEL -- DAY

71A

Terry and Annie walk along the road to Galgownie. They walk staggered, not together, both staring forward. Annie carries their bag, and it is heavy... she is burdened in every possible way...

72 EXT. HOSTEL -- DAY

72

Annie walks back into Galgownie - face set to stoic, knowing she has to face her children in this new reality.

Terry follows.

JUMP TO:

Annie sees Peter and he smiles, glad she is back.

ANNIE

Come here, you.

She embraces him.

ANNIE (CONT'D)

You missed us?

PETER

Not really.

He smiles, she rubs his hair, but then sees... Pattie outside Kylie's hut, she kisses his head and peels away.

She reaches her daughter, who is feeding Mary. They eye each other a moment, and then -

ANNIE

I told him. And you know what he said: Why did you tell me?

On Pattie.

PATTIE

(tries to justify with -)
Truth is always better than lies.

ANNIE

Life's not that simple sweetheart.

Annie takes Pattie's hand, turns the (fake) engagement ring.

ANNIE (CONT'D)

We do what we need to get through difficult times - and I think when she's your age...

(nodding at Mary)
She'll see that too.

ANGLE - across the hostel, as Terry heads for his hut, he sees... to his anger and amazement... Benny and a NEW MUSCLE hassling Christine - in front of her children - clearly saying they want money, or the house keys back...

TERRY

Hey!!!

Terry marches over.

TERRY (CONT'D)

What are you doing? What the hell are you doing to her?

BENNY

Keep out of this.

TERRY

What's he saying?

CHRISTINE

He's wanting money. And my house keys.

TERRY

Leave her alone.

BENNY

I said keep out of it, Terry, this is none of your -

Whack! Terry punches Benny in the face, his new muscle comes to his aid and ALSO GETS SMASHED in the face.

Terry is a man with anger to burn. He dives in and gives the new assistant another, then another, then as Benny tries to scuttle away, he dives on top and gives him a pasting.

The fight is messy, real, scrappy, not Hollywood.

ANGLE - Annie and Pattie alerted to the scuffle, come running.

Benny gives some back and the two of them are rolling around in the dirt like a couple of amateur wrestlers.

Punches and a scuffle, Terry burning off that anger.

Until... Annie and Christine pull him off.

ANNIE
Stop it, stop it!!!

The fight runs out of steam and Terry and Benny look at each other, as they sit on the hostel muck.

BENNY
(wipes blood from his
mouth)
Bad decision, Terry. Very bad
decision.

END EPISODE