



TEN POUND POMS SERIES 2

To: All Cast & Crew

From: Scarlett Attlesey, Eleven Development Coordinator

Date: 3rd June 2024

Re: **GREEN REVISIONS Episode 206**

Please see below for a breakdown of the GREEN REVISIONS for Ten Pound Poms Episode 206.

Episode 206 – GREEN Shooting Script (3 rd June 2024)			
Page	Scene	Characters in Scene	Amendment
18	33	Terry, Annie	SCENE OMITTED.

Best wishes,
Scarlett Attlesey, Eleven Development Coordinator
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TPP 206 BY DANNY BROCKLEHURST
CHARACTER LIST

Character

ANNIE ROBERTS
TERRY ROBERTS
KATE ROBERTS
PATTIE ROBERTS
BENNY BATES
JJ WALKER
MRS WALKER
PETER ROBERTS
SHEILA ANDERSON
KYLIE
CHRISTINE BAILEY
JULIE BAILEY
KEVIN BAILEY
ROBBIE CARTER
MAGGIE SKINNER
MARLENE CHASE
MANDY MORELAND
LEON ROLLINS
VICAR
RON MAHONEY
CHARLES MILNE
DAVID ROBINSON
HILARY MORELAND
BILL ANDERSON
MAGISTRATE
ASSISTANT
RAY SKINNER
SHOP OWNER
ARIKA
RUUD VAN HOUTEN
WILFRED
BIRDIE SKINNER
COLLEAGUE
OFFICER DANIELS
OFFICER JOHNSON
POLICE OFFICER 1
POLICE OFFICER 2
POLICE ONE

NON-SPEAKING ROLES

WELFARE OFFICER 3 (SC17, SC18, SC19, SC21, SC23, SC24, SC25)
CHILD WELFARE SOLICITOR (SC87, SC114)
POLICE TWO (SC104)
SECURITY GUARD (SC54, SC56, SC58A, SC61, SC62)
RODDY (SC67A, SC96A)
COURT TYPIST (SC87, SC114)
CARMEL (SC106)

TPP 206 BY DANNY BROCKLEHURST
(GREEN REVISIONS 03.06.24) SCAT

SCENE #	SCENE HEADING	PAGE #	LENGTH
1	OMITTED	1	0
2	OMITTED	1	0
3	OMITTED	1	0
4	EXT. DREAM HOUSE -- DAY (PREVIOUSLY A1) TERRY (0)	1	1/8
5	EXT. SYDNEY ROADS/BENNY'S WAREHOUSE -- DAY TERRY (0)	1	1/8
6	EXT. BENNY'S OFFICE -- DAY ASSISTANT (1), BENNY (7), TERRY (6)	1	1 3/8
7	OMITTED	2	0
8	EXT. HOSTEL -- DAY ANNIE (6), KATE (6)	2	1 1/8
9	EXT. MORELAND HOME, BLUE MOUNTAINS -- DAY MANDY (0), ROBBIE (0)	5	1/8
10	INT. MORELAND HOME -- DAY HILARY (5), MANDY (2), ROBBIE (5)	5	1 1/8
11	INT. ROBERTS' HUT -- DAY ANNIE (2), TERRY (2)	6	3/8
12	EXT. KYLIE'S HUT -- EVENING ANNIE (1), KYLIE (2), PATTIE (2)	6	4/8
13	EXT. KATE'S HUT -- EVENING KATE (4), ANNIE (0), SHEILA (1), MAGGIE (0), CHRISTINE (0), BIRDIE (0), PETER (0)	7	6/8
14	OMITTED	7	0
15	OMITTED	8	0
16	EXT. ROBBIE'S CAR, HOSTEL GATES -- EVENING ROBBIE (0)	8	2/8
17	EXT. HOSTEL -- EVENING MRS WALKER (2), JJ (0), OFFICER DANIELS (3), OFFICER JOHNSON (0)	9	5/8
18	OMITTED	9	0
19	EXT. HOSTEL -- EVENING MRS WALKER (2), TERRY (2), OFFICER DANIELS (1),	9	4/8

SCENE #	SCENE HEADING	PAGE #	LENGTH
	OFFICER JOHNSON (0), KYLIE (0)		
20	INT. KYLIE'S HUT -- EVENING ANNIE (3), KYLIE (2), PATTIE (4)	10	6/8
21	INT. ROBERTS' HUT -- EVENING TERRY (5), OFFICER DANIELS (5), OFFICER JOHNSON (1), MRS WALKER (1), JJ (0)	11	1
22	EXT. HOSTEL -- EVENING ANNIE (3), KYLIE (1), PATTIE (3)	12	6/8
23	EXT/INT. CANTEEN STOREROOM -- EVENING KYLIE (1)	12aA	3/8
24	OMITTED	13	0
24A	INT. ROBERTS' HUT -- EVENING ANNIE (0), JJ (0), PETER (4), TERRY (3), OFFICER DANIELS (3) OFFICER JOHNSON (3), MRS WALKER (0)	13	7/8
25	EXT. HOSTEL CARPARK - BEHIND JJ'S TRUCK -... ANNIE (0), JJ (0), OFFICER DANIELS (0), OFFICER JOHNSON (0), WELFARE OFFICER 3 (0)	14	4/8
26	EXT. KATE'S HUT -- EVENING KATE (0), SHEILA (0), MAGGIE (0), CHRISTINE (0), BIRDIE (0), OFFICER DANIELS (0), OFFICER JOHNSON (0), WELFARE OFFICER 3 (0),	15	2/8
27	OMITTED	15	0
28	OMITTED	15	0
29	INT/EXT. CANTEEN STOREROOM -- EVENING JJ (1), OFFICER DANIELS (1), OFFICER JOHNSON (1), RUUD (0), ROBBIE (0)	16	7/8
29AA	EXT. KATE'S HUT - EVENING ROBBIE (0), KATE (0)	16	1/8
29BA	EXT. MIDDLE OF THE HOSTEL -- EVENING ANNIE (0), TERRY (0)	16A	1/8
29A	EXT. BEACH HUT -- TIME PASS	17	1/8
30	EXT. BEACH HUT -- NIGHT JJ (4), PATTIE (1), PETER (2)	17	7/8
31	INT. ROBERTS' HUT, HOSTEL -- NIGHT ANNIE (1), KATE (1), SHEILA (1), TERRY (1)	18	4/8
32	EXT. HOSTEL -- NIGHT KATE (1), ROBBIE (0)	18	2/8
33	OMITTED	18	0
34	INT. BEACH HUT -- NIGHT ANNIE (1), JJ (2), PATTIE (1), PETER (1), TERRY	18	7/8

SCENE #	SCENE HEADING	PAGE #	LENGTH
	(2)		
35	EXT. SLUM HOUSE -- NIGHT PETER (1), TERRY (2), ANNIE (0), PATTIE (0)	19	3/8
36	INT. CHRISTINE'S FLAT, SLUM HOUSE -- NIGHT ANNIE (3), PATTIE (2), TERRY (2), PETER (0)	19A	6/8
37	INT. KATE'S HUT, HOSTEL -- NIGHT KATE (14), ROBBIE (10)	20	2 1/8
38	EXT. CAR PARK, HOSTEL -- NIGHT JJ (5), MRS WALKER (2), RUUD (2)	22	7/8
39	OMITTED	23	0
40	INT. CHRISTINE'S FLAT, SLUM HOUSE -- NIGHT ANNIE (6), PETER (0), TERRY (11), PATTIE (0)	23	2
41	EXT. CIVIC BUILDING - DAY RON (0), ARIKA (0), MAGGIE (0), SHOP OWNER (1)	26	3/8
42	INT. WILSON'S -- DAY (PREVIOUSLY A2) ANNIE (3), MARLENE (4)	26	5/8
43	INT. OFFICE, WILSON'S -- DAY (PREVIOUSLY ... ANNIE (6), MARLENE (10))	27	1 5/8
44	OMITTED	28	0
45	INT. CANTEEN -- DAY BILL (11), SHEILA (10)	28	2
46	EXT. MAIN STREET -- DAY ARIKA (1), MAGGIE (1), POLICE OFFICER 1 (4), POLICE OFFICER 2 (1), RON (4)	30	1 1/8
47	INT. SOLICITOR'S OFFICE -- DAY ANNIE (1), LEON (5), TERRY (2), PATTIE (0),	32	1 2/8
48	EXT. SOLICITOR'S OFFICE -- DAY ANNIE (2), PATTIE (1), TERRY (4)	33	6/8
49	MONTAGE/FLASHBACKS	34	3/8
50	EXT. SOLICITOR'S OFFICE -- DAY ANNIE (2), TERRY (2)	34	3/8
51	EXT. BENNY'S WAREHOUSE - NIGHT ANNIE (1), TERRY (0)	34	2/8
52	INT. BENNY'S WAREHOUSE - NIGHT TERRY (0)	35	2/8
53	INT. BENNY'S OFFICE - NIGHT TERRY (0)	35	1/8
54	EXT. BENNY'S WAREHOUSE - NIGHT	35	2/8

SCENE # SCENE HEADING

PAGE # LENGTH

	ANNIE (0), SECURITY GUARD (0)		
55	INT. BENNY'S OFFICE - NIGHT TERRY (0)	35	1/8
56	EXT. BENNY'S WAREHOUSE - NIGHT ANNIE (0), SECURITY GUARD (0)	35	1/8
57	INT. BENNY'S OFFICE - NIGHT TERRY (0)	35	1/8
58	EXT. BENNY'S WAREHOUSE - NIGHT ANNIE (1)	35	2/8
58A	INT. BENNY'S WAREHOUSE - NIGHT SECURITY GUARD (0)	35	1/8
59	INT. BENNY'S OFFICE - NIGHT TERRY (0)	36	1/8
60	OMITTED	36	0
61	INT. BENNY'S WAREHOUSE - NIGHT SECURITY GUARD (0)	36	1/8
62	INT. BENNY'S OFFICE - NIGHT SECURITY GUARD (0), TERRY (0)	36	1/8
63	EXT. BENNY'S WAREHOUSE - NIGHT ANNIE (0), TERRY (0)	36	2/8
64	OMITTED	36	0
65	INT. CELL, POLICE STATION -- NIGHT RON (0), ARIKA (0)	36	1/8
66	INT. POLICE STATION -- NIGHT MAGGIE (1), POLICE OFFICIER (1)	36	3/8
67	INT. HOSTEL -- DAY KATE (0),	37	1/8
67A	INT. RODDY'S HOUSE -- DAY ROBBIE (0), RODDY (0)	37	2/8
68	OMITTED	37	0
69	OMITTED	37	0
70	OMITTED	37	0
71	EXT. HOSTEL -- DAY DAVID (5), KATE (4)	37	5/8
72	INT. KATE'S HUT -- DAY DAVID (7), KATE (8)	38	1 6/8

SCENE #	SCENE HEADING	PAGE #	LENGTH
73	EXT. HOSTEL -- DAY ANNIE (2), CHRISTINE (1), JJ (1), KATE (0), DAVID (0), MRS WALKER (2)	39	6/8
74	INT. MORELAND HOME -- DAY KATE (14), MANDY (11), WILFRED (1)	40	2 4/8
74A	EXT. MORELAND HOME -- DAY KATE (2), MANDY (1)	43	5/8
75	OMITTED	44	0
76	EXT. SLUM HOUSE -- DAY BENNY (0)	44	1/8
77	INT. HALLWAY, SLUM HOUSE -- DAY BENNY (1), CHRISTINE (1)	44	2/8
78	INT. CHRISTINE'S FLAT, SLUM HOUSE -- DAY ANNIE (5), BENNY (12), CHRISTINE (14), TERRY (5)	44	3
79	INT. CHARLES MILNE'S OFFICE -- DAY CHARLES MILNE (2), TERRY (4)	47	4/8
80	EXT. BEACH HUT -- DAY MAGGIE (3), RON (6)	48	1
80A	EXT. HOSTEL -- TIME PASS	49	1/8
81	OMITTED	49	0
82	EXT. HOSTEL -- DAY ANNIE (0), TERRY (0), KATE (0), PATTIE (0), PETER (0)	49	7/8
83	EXT. HOSTEL GATES -- DAY ANNIE (2), BIRDIE (4), KATE (1), PETER (3)	50	6/8
84	EXT. SYDNEY ROADS -- DAY	50	1/8
85	OMITTED	51	1/8
85A	EXT. PORT IMMIGRATION OFFICE -- DAY COLLEAGUE (2), KATE (3)	51	4/8
86	INT. LOBBY, COURT -- DAY ANNIE (0), TERRY (0), PATTIE (0), LEON (1)	51	2/8
87	INT. COURT -- DAY ANNIE (0), TERRY (1), PATTIE (3), LEON (1) MAGISTRATE (5), CHILD WELFARE SOLICITOR (0)	51	1 6/8
88	EXT. HOSTEL GATES -- DAY SHEILA (0), JJ (0)	53	1/8
89	EXT. ROADS -- DAY KATE (0)	53	1/8

SCENE #	SCENE HEADING	PAGE #	LENGTH
90	INT. LOBBY, COURT -- DAY ANNIE (1), TERRY (0), PATTIE (0), LEON (0)	53	2/8
91	INT. TAXI -- DAY SHEILA (0)	53	1/8
92	EXT. BLUE MOUNTAINS -- DAY KATE (0)	54	1/8
93	OMITTED	54	1/8
94	OMITTED	54	0
95	OMITTED	54	0
96	OMITTED	54	0
96A	INT. CHURCH -- DAY ROBBIE (0), RODDY (0)	54	1/8
97	OMITTED	54	0
97A	EXT. BLUE MOUNTAINS ROADS -- DAY KATE (0)	54	1/8
98	OMITTED	54	0
98A	OMITTED	54	0
99	EXT. CHURCH -- DAY MANDY (0), HILARY (0)	54	1/8
100	EXT. SUBURBIA -- DAY SHEILA (0)	54	1/8
101	OMITTED	54	0
102	OMITTED	54	0
103	EXT. BLUE MOUNTAINS -- DAY KATE (0)	55	1/8
104	INT. ANDERSON HOME -- DAY BILL (5), POLICEMAN (2), SHEILA (6)	55	1 1/8
105	OMITTED	56	0
106	INT. CHURCH -- DAY VICAR (1), MANDY (0), HILARY (0), ROBBIE (0), RODDY (0), CARMEL (0)	56	3/8
107	EXT. TOWN, BLUE MOUNTAINS -- DAY	56	1/8
108	INT. CHURCH -- DAY ROBBIE (1), VICAR (1)	56	2/8
109	EXT. TOWN, BLUE MOUNTAINS -- DAY KATE (0)	56	1/8

SCENE #	SCENE HEADING	PAGE #	LENGTH
110	INT. CHURCH -- DAY <i>HILARY (4), KATE (5), MANDY (3), ROBBIE (5), RODDY (1), VICAR (1) CARMEL (0)</i>	57	1 4/8
111	EXT. CHURCH -- DAY <i>KATE (0), ROBBIE (0)</i>	58	1/8
112	EXT. HOSTEL -- DAY <i>ANNIE (1), PATTIE (1), PETER (1), TERRY (0), MRS WALKER (0)</i>	58	3/8
113	INT. HOSTEL OFFICE -- DAY <i>ANNIE (2), MRS WALKER (1)</i>	59	2/8
114	INT. COURT -- DAY <i>MAGISTRATE (2), PATTIE (1), ANNIE (0), TERRY (0), LEON (0)</i>	59	5/8
115	INT. HOSTEL OFFICE -- DAY <i>ANNIE (1), MRS WALKER (0)</i>	59	2/8



TEN POUND POMS

Episode 206

Written by
Danny Brocklehurst

GREEN SHOOTING SCRIPT
03.06.24

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Eleven
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1 OMITTED 1

2 OMITTED 2

3 OMITTED 3

4 EXT. DREAM HOUSE -- DAY (PREVIOUSLY A1) 4

Terry looking at the DREAM HOUSE from Ep 1. It now has a SOLD sign on it. We hold on his disappointment.

5 EXT. SYDNEY ROADS/BENNY'S WAREHOUSE -- DAY 5

TERRY drives his work car for the final time. He pulls in at the rear of Benny's offices, where he was originally given the car. He climbs out and looks at it, with sadness.

6 EXT. BENNY'S OFFICE -- DAY 6

Hearing the engine, Benny (cut face) appears. He sees - Terry, car keys dangling, face set to 'non-confrontational'.

TERRY
I've not come for trouble - I'm
returning your car.

He offers him the keys.

BENNY
I don't take kindly to being
punched in the face, Terry.
(points to healing cuts)

TERRY
I know - And I'm not proud of
myself. But you did leave me in the
middle of nowhere - so... you
deserved a slap for that.

He attempts a smile. Benny smiles back.

BENNY
What's with you and Christine - you
banging her?

TERRY
(defensive)
I'd never cheat on Annie. Chrissy's
a friend.

BENNY
Friend?

TERRY

I've grown to like her. And her family. I felt bad for them.

BENNY

I thought, when I took you on, that you were made of sterner stuff. Gonna survive in this country, you have to be ruthless. Look after your own interests.

TERRY

Okay, well, you live your way, I'll live mine. I need to be able to sleep at night.

Slight tension.

TERRY (CONT'D)

No hard feelings, yeah?

Benny looks at him hard and then slowly takes the keys.

BENNY

No hard feelings.

Terry turns to go and Benny OMINOUSLY ADDS -

BENNY (CONT'D)

Look after that family of yours.

As Benny watches, his FEMALE ASSISTANT approaches -

ASSISTANT

(nods, then -)

There's blood on your shirt.

One of his cuts has opened. Benny is irritated.

BENNY

Sara, get me the phone book, there's a number I need to find.

TITLES

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

IN ON: Annie walking through the hostel, in a world of her own. Until... she hears, Kate calling from her doorway.

KATE
Annie -

Annie goes across.

KATE (CONT'D)
How's things?

ANNIE

Not good, if I'm honest. He'll
barely speak to me.

KATE

I'm sorry.

ANNIE

I've only myself to blame.
(her face falls)
Start of this year we had
everything to look forward to - now
I've got a failing marriage, a
failing job, and a daughter who
hates me.

KATE

She doesn't hate you.

ANNIE

You haven't seen the way she looks
at me.

KATE

Annie, things can seem hopeless -
look at me, wasn't so long ago I
was facing deportation. But they
can turn around, they can.

Kate touches her arm. Annie clocks the ring.

ANNIE

But I'm happy for you. That ring on
your finger.

They smile. Annie suddenly decides -

ANNIE (CONT'D)

We should have a party, celebrate
your engagement.

KATE

No, I don't want / to -

ANNIE

(at /)

Come on, I could use a party! Take
my mind off things -
(she smiles)
Let's do it tonight. You know the
girls round here love an excuse for
a knees up, I'll sort it -

On Kate, happy.

9 EXT. MORELAND HOME, BLUE MOUNTAINS -- DAY

9

ROBBIE'S CAR pulls up outside Mandy's house. She is expecting him. Hold their look. She motions him inside.

10 INT. MORELAND HOME -- DAY

10

Robbie sits on one side of the living room, with Mandy and a stern-faced Hilary on the other side.

ROBBIE

She said she was protected.

MANDY

I was - the sponge - it mustn't have worked -

HILARY

The only true protection is abstinence.

An awkward silence falls.

ROBBIE

And... it's definitely mine?

HILARY

Robbie Carter, how dare you!

ROBBIE

Sorry.

He feels bad.

ROBBIE (CONT'D)

Why didn't you tell me? You wait all that time and then tell a woman you barely know -

HILARY

She was ashamed. But none of that matters now. Because there is only one course of action: acknowledge your responsibility. Very soon she won't be able to conceal her bump from prying eyes and that baby needs two loving parents.

ROBBIE

Hilary -

HILARY

Don't you dare start trying to wheedle out of this Robbie Carter - she will NOT be seen as a woman of low morals - she will NOT suffer the indignity of people's judgement. You enjoyed your pleasure and now you must deal with the consequences.

Awkward looks all around.

MANDY

I do love you, Robbie and I think,
give it time, you could love me.

HILARY

As her useless father isn't here,
you can't ask him for her hand in
marriage. But you can ask me.

On Robbie. He realises she expects him to do it now...

11 INT. ROBERTS' HUT -- DAY

11

Terry sits on the bed reading the newspaper. Annie enters and starts applying some make-up. Terry gets up to go -

ANNIE

Terry -

TERRY

I don't want to talk about it.

ANNIE

I've things I'd like to say - but
every time I try and say them you
just -

TERRY

(cuts in -)

I don't want to talk about it.

Exactly. He grabs his paper and heads out. On Annie.

12 EXT. KYLIE'S HUT -- EVENING

12

Pattie opens the door holding Mary.

PATTIE

Yes?

ANNIE

Love, we're having a little party
for Kate's engagement. I thought
it'd be nice if you and Kylie came -

Kylie appears behind Pattie.

KYLIE
Someone say *party*?

She smiles, tries to play peacemaker.

KYLIE (CONT'D)
We should, we will, won't we?

Pattie looks at her mother.

PATTIE
Maybe, if I get this one down.

Annie nods, turns and goes.

Hard cut to -

13 EXT. KATE'S HUT -- EVENING

13

ENGAGEMENT PARTY. Women outside Kate's hut SINGING - Annie, Kate, Birdie, Maggie, Sheila, Christine and OTHERS.

They are fuelled by wine. There is a table of snacks and drinks nearby. Nothing fancy. Someone has made a very basic 'happy engagement' banner, which hangs across them.

One woman starts singing "*Katie, Katie give me your answer do*" and all the other women join in. Kate protests -

KATE
Alright, alright enough!

Peter passes, trying to catch Birdie's eye, but fails.

The music finishes and the women mob Kate.

SHEILA
Speech, speech!!!!

KATE
No, no way -

But they all cheer and encourage her.

KATE (CONT'D)
Alright... I'm not going to say much except to thank you all for coming out and making me feel special - it's a long time since I've felt something resembling happiness - but... I do tonight... so thank you -

She raises her glass. They all raise theirs.

SHEILA
To Kate.

ALL
Kate.

ANGLE - Annie glances across again and Pattie is gone.

Someone starts up another song on the record player.

15 OMITTED

15

16 EXT. ROBBIE'S CAR, HOSTEL GATES -- EVENING

16

Through Galgownie's gates we find Robbie's car. Trying to summon the courage to enter. Robbie mutters a sort of verbal dry run: "*I didn't mean to... I never intended...*"

He starts to fall apart... He can't do this... HE CAN'T FACE DOING THIS... he punches the steering wheel... Then, he notices a BLACK CAR passing him... it sweeps past...

17 EXT. HOSTEL -- EVENING

17

...And into the hostel, where it parks. Mrs Walker, heading to the office, sees...

OFFICIAL-LOOKING MEN exit THE CAR and head this way.

MRS WALKER
Good evening, can I help you?

OFFICER DANIELS
We are from the Child Welfare
Department - we've got word of a
distressing situation that requires
our intervention

They hand over paperwork. JJ, overhearing, arrives. On JJ's face as he scans the forms.

OFFICER DANIELS (CONT'D)
For your benefit as much as ours
it's better if these matters are
dealt with swiftly. Do you know if
this lady is currently on site?

JJ keeps quiet. Mrs Walker thinks for a moment, hands back the paperwork and says...

MRS WALKER
I'm afraid I don't.

OFFICER DANIELS
Let's go and find out then, shall we?

18 OMITTED

18

19 EXT. HOSTEL -- EVENING

19

Mrs Walker leads the officials across the hostel, with JJ purposely trailing slightly behind.

We hear the music and laughter from the ENGAGEMENT PARTY.

Tension, as JJ desperately tries to figure out a plan. Then he sees Kylie, dressed up on her way to the party, drinks in hand. A few other party-goers are ahead of her.

JJ catches Kylie's eye. He throws a PIECE OF PAPER to the floor behind him, and motions for her to get it.

Unseen by the officials, Kylie swoops and unfolds it. It reads: **Hide Pattie, hide the baby. THEY HAVE COME FOR HER.**

Kylie, rabbit in headlights. Sheer terror. Jumps into action and sprints off towards the direction of the engagement party.

BACK ON:

Mrs Walker and the officials arrive outside the Roberts' hut. She knocks. JJ loiters at the rear.

ANGLE - Kylie whispering urgently to Annie.

Terry answers the door, instantly alerted by the officials.

20 INT. KYLIE'S HUT -- EVENING

20

CRASH HARD INTO - Annie and Kylie burst into Kylie's hut and Pattie jolts in surprise.

ANNIE

Pattie, we have to get out of here -

PATTIE

What?

ANNIE

They've come for Mary -

PATTIE

...Who? Who has?!!!

KYLIE
Some men, JJ said, we have to get
you out of here -

PATTIE
(panicked)
Oh my god, they can't, they
can't... Mum...

All animosity forgotten now, in an instant - in a crisis -
she needs her mother.

ANNIE
Grab Mary - they can't see us.

PATTIE
Where are we going to go!!!! How
will we get out of here...?

She is a wreck of anxiety.

KYLIE
Wait - I've got an idea.

21 INT. ROBERTS' HUT -- EVENING

21

Terry and the officials speak. JJ and Mrs Walker Present. But
as they speak Welfare Officer Two noses around.

OFFICER DANIELS
It's come to our attention that
your daughter has an illegitimate
child.

TERRY
(Can barely form words)
...No, that's not...

OFFICER JOHNSON
And the father is coloured and has
remained in England.

TERRY
Who told you this?

OFFICER DANIELS
That kind of sexual
immorality would deem her as
an unfit mother - *

TERRY (CONT'D)
Someone's lied to you!!

OFFICER DANIELS (CONT'D)*
It is our duty to intervene
for the protection of the
child.

TERRY (CONT'D)
(Instantly defends, angry)
- Someone's told you a load of
rubbish - who's said this? Who's
told you this???

OFFICER DANIELS
We need to see Patricia and the
baby. Where are they?

MRS WALKER
Is this really necessary?

TERRY
They're not here. I don't know
where they are -

OFFICER JOHNSON
Over here!
(OFFICER DANIELS turns)
Bottles, blankets, all kinds of
infant gear -

OFFICER DANIELS
Where are they?

TERRY
I don't know.

OFFICER DANIELS
Don't LIE TO ME!

22 EXT. HOSTEL -- EVENING

22

Kylie carries a LAUNDRY BASKET across the hostel.

KYLIE
(sotto, to herself)
Don't wake up, don't wake up...

ANGLE - Annie and Pattie hide themselves down the side of
Kylie's hut.

PATTIE
I can't leave her, what if they
find her, I'll never see her again.

ANNIE
Pattie, you have to go - please
sweetheart - run, and stay hidden
until we get there -

She kisses/embraces her daughter.

PATTIE
Why are they doing this...?

ANNIE
I don't know, but it'll be okay.

PATTIE
I'm sorry Mum, I've caused such a
mess...

Annie embraces her.

ANNIE
You're my little girl - I'd die for
you - you understand, like you
would for Mary - now, GO.

Pattie bolts and RUNS.

23 EXT/INT. CANTEEN STOREROOM -- EVENING

23

Kylie sets the 'laundry basket' down at the door. She fumbles for keys to open up but as she does so she glances across and sees...

SOME HOSTEL RESIDENTS walking this way. Laughing, having a good time.

12A.

Shit! She tries to open the lock but fumbles the keys and they drop ON TOP of the laundry basket... the baby starts to make a noise...

KYLIE
No, no, no, no...

She scoops down and retrieves the keys. The people are getting closer, closer, closer... within earshot...

Kylie, in utter panic, opens the door and slams herself and the baby inside. She sweeps up Mary and stuffs a bottle in her mouth to soothe her. She exhales...

24 OMITTED

24

24A INT. ROBERTS' HUT -- EVENING

24A

Peter, heading into his hut, is suddenly ALERTED as his father and the officials, with Mrs Walker and JJ -

PETER
Dad, what's going on?

TERRY
Tell these people your sister is engaged to be married - tell them Mary's dad is away working -

PETER
But...
(picks up on his vibe)
Yes... why...?

OFFICER DANIELS
Where is your sister?

PETER
Who are you?

The Welfare Officers see this is getting them nowhere and go to leave. Peter blocks their exit. Angle - JJ clocking this.

OFFICER DANIELS
Please don't obstruct us.

PETER
I said -

But WELFARE OFFICER 3, the violent-looking one, just PUSHES PETER OUT OF THE WAY.

TERRY
Hey -

But Peter stands tall again, defiant. The officials head away to search.

OFFICER DANIELS
- Search the hostel!

TERRY
(yells after them)
She's a loved child - what you're
doing is ridiculous. She has a good
mother...
(to Peter)
You okay?

25 EXT. HOSTEL CARPARK - BEHIND JJ'S TRUCK -- EVENING 25

The officials are searching the hostel, asking residents if
they have seen Patricia Roberts.

JJ eyes Annie passing, he goes to her. They chat
surreptitiously in the dark.

INTERCUT WITH - officials go door to door. Asking if they
have seen Pattie.

There is an intensity now. They get head shakes and no's to their questions about Pattie, they are becoming frustrated.

INTERCUT WITH - JJ heads off with purpose. Annie waits, and then Peter, in a state, sees her.

PETER

Mum...

ANNIE

(urgently)

Out of sight, get in the truck.

ANNIE (CONT'D)

Trust me.

26 EXT. KATE'S HUT -- EVENING

26

The engagement party. Kate and the other women are largely oblivious to what is occurring around them. They are immersed in the fun and laughter of the party.

ANGLE - The officials continue their search.

27 OMITTED

27

28 OMITTED

28

29

INT/EXT. CANTEEN STOREROOM -- EVENING

29

JJ lets himself in.

JJ
(out loud)
It's JJ - stay calm, I'm helping.

Kylie slowly appears from her hidden position, holding the baby, terrified.

JJ places Mary inside a food container, then, edging the door open a crack he peers out, all clear, he exits back onto the hostel.

It's super tense now. JJ heads to his truck with the baby. As he does, Ruud, the Dutch resident, comes this way -

JJ (CONT'D)
Shit -

Ruud gets closer, and JJ smiles and nods as if all casual. Ruud glances into the box and sees the baby's foot.

JJ places the container inside the truck and goes to the driver's seat. Peter is in the rear and drags baby Mary close, with relief...

Ruud sees the officials and asks someone what's going on.

JJ climbs in the driver's seat, STARTS THE ENGINE. He looks down the hostel and sees Ruud pointing this way.

Fucker. JJ revs the truck and pulls away.

OFFICER DANIELS
Hey! Hey - stop!!!

The officials start to make their way across to JJ's truck, as he U-turns to depart.

OFFICER JOHNSON
You!!! Stop!!!

JJ pretends not to hear and drives away. The officials give chase on foot but the truck is too fast. It zooms out of sight and away...

Annie watching.

Robbie, confused, makes his way through the chaos and heads towards the engagement party.

29aA EXT. KATE'S HUT - EVENING

29aA

Robbie arrives at the party. Kate, unaware of what's happening, beams, but all he can give her is a stoic smile.

16A.

29bA EXT. MIDDLE OF THE HOSTEL -- EVENING

29bA

Annie goes back to Terry. They look at each other now. And like Pattie and Annie, this crisis has thrust their emotional conflict into perspective.

Terry looks like he might cry, he's overwhelmed. Annie embraces him. He holds onto her for dear life.

29A EXT. BEACH HUT -- TIME PASS

29A

Sun sets as we transition to night.

30 EXT. BEACH HUT -- NIGHT

30

JJ's truck pulls up outside the BEACH HUT and after the chaos of the hostel, we now experience a calm.

The lap of the waves on the shore. Stars shining, illuminating the nighttime beach.

Pattie climbs out of the truck and Peter hands her baby Mary. Peter and JJ climb out.

PATTIE
She needs feeding.

JJ and Peter swap looks.

JJ
You can go inside.

She heads towards the hut. JJ sparks a cigarette inside, offers one to Peter.

PETER
Oh, no, I -

JJ
You know something, Peter. Being a man isn't really any of those things I told you - footy, surf - it's a whole bunch of other stuff -

PETER
Like what?

JJ
Being responsible. Being strong when you need to be strong. Doing what's right, even when it's hard. So you can look yourself in the mirror and like the man you see -

He looks at Peter and REALLY WANTS HIM TO REMEMBER THIS.

JJ (CONT'D)
But you know, you already do those things. What you did, standing up to that man... You're a good lad. Bit different, maybe, but a good mind, good heart. And anyone worth a grain of salt will see that. So my advice: be yourself and you'll grow up to be a good man.

Hold their look. Lovely moment.

31 INT. ROBERTS' HUT -- NIGHT

31

Terry and Annie urgently pack some things into bags. Both a twirl of anxiety, when Kate and Sheila appear.

SHEILA
They've gone.

Relief.

KATE
But... They said this isn't the end of it.

Everyone swaps concerned looks.

ANNIE
We can't stay on the hostel. But we need transport, is there any chance we can borrow your van?

Kate nods.

SHEILA
Where will you go?

32 EXT. HOSTEL -- NIGHT

32

Kate's van drives away with Terry and Annie inside. Kate and Robbie watch them go.

KATE
Hope they're going to be okay. It's not bringing back good memories.

Robbie pulls her tight, his task now twice as hard.

33 OMITTED

33 *

34 INT. BEACH HUT -- NIGHT

34

Terry and Annie enter. They find Pattie, Peter, JJ and Mary.

ANNIE
You're safe.

She sweeps her daughter tight. Terry nods his thanks to JJ. Peter holds the baby.

TERRY

Thank you.

PATTIE

Who do you think told on me?

JJ

Could be anyone on that hostel -
but those buggers won't give up,
especially if they feel they've
been tricked.

JJ has an idea. He produces a scrap of paper and starts writing something.

JJ (CONT'D)

Here's the address of a solicitor
I know. He's defended other
residents. I'll give him a call
tomorrow, make sure he sees you
quickly.

Terry takes it. JJ pats his arm and departs.

We hold on the Roberts family, alone and now sort of united again - by circumstance.

PETER

We can't stay here, there's nowhere
to cook - or sleep.

TERRY

(puts an arm around his
son)

I've got a suggestion - you're not
going to like it but I think it's
our only option.

They all look at him.

35

EXT. SLUM HOUSE -- NIGHT

35

The Roberts all look at the property and area in horror.

TERRY

It's short-term, right - til we
sort something better.

PETER

Dad, those people nearly died here.

TERRY

You don't need to worry about that -
it was a monoxide leak and that's
all been shut off.

They all swap looks, what option do they have?

36

INT. CHRISTINE'S FLAT, SLUM HOUSE -- NIGHT

36

Terry lets them all inside. They trudge in holding their meagre possessions - bedding, some clothes, whatever.

They observe the shoddy state of the place.

Terry has an almost PTSD flashback to:

Christine on the floor, the kids on the floor.

He blinks it from his mind.

ANNIE
Thought Galgownie was bad.

TERRY
We'll work something out, I don't know what, but we'll find a way.

A heavy silence as they take in the brutal reality of their new surroundings.

PATTIE
I'll go home, to England. With Mary. I can live with Grandma, you three can stay out here.

ANNIE
No. We stick together.

PATTIE
This is my problem... you shouldn't suffer.

ANNIE
Pattie, no.

TERRY
Your mum's right. We're a family. And whatever mistakes get made, we sort them out together.

Annie is touched by that.

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

37

Kate is dressing down, preoccupied. Robbie sits on the bed.

KATE
I hope Annie and Pattie are alright, it's so scary what happened...

Nothing from Robbie.

KATE (CONT'D)
I don't know what they'll do. What if they have to leave Australia?

Nothing from Robbie.

KATE (CONT'D)
You okay?

On Robbie - looks at her - adores this woman. It crushes him. But, he sits up and finds the strength -

ROBBIE
Kate, I have a problem.

KATE
What is it?

Long, long terrible pause. Kate's heart sinks.

ROBBIE
I've made a mistake. And now,
because of that mistake... I can't
marry you.

Wallop. Kate's reaction.

KATE
(can't speak, until...)
What mistake?

ROBBIE
Mandy's baby - it's mine.

Kate instinctively steps away from him.

KATE
Yours?

ROBBIE
It was... I went back when you
disappeared with Michael... I was a
mess and I went home...

KATE
So it's MY fault -

ROBBIE
No, no, NO - I'm saying... I went
home and Mandy was there, she was
kind, she comforted me, but it went
a bit further.

Kate scoffs, 'a bit'.

ROBBIE (CONT'D)
A lot. And she said she was
protected. Kate, I love you - I
want to be with you. But I've got
her with child and now her mother's
arranging a shotgun wedding. And
I've made a mess of the best thing
I've ever had, because all I want
is you. ALL I WANT IS YOU. But how
can I...
(beat)
How can I not...?

Kate stares at him. In shock, disbelief. She is conflicted
between sympathy and anger. Anger wins.

KATE

You're asking me! How dare you! You
were all I had left!!!

ROBBIE

I'm so sorry.

KATE

You were my reason to stay. You and
me... a new life.

He looks at her through tears.

KATE (CONT'D)

I'd convinced myself I could start
again, be a mum again and this time
it'd work.

She can't believe it.

KATE (CONT'D)

This country is a curse for me. I
should never have come here. What
am I doing here?! I might as well
go home...

She heads for the door, needing air.

ROBBIE

Kate.

KATE

Leave me alone.

ROBBIE

Kate, please.

KATE

Just LEAVE me.

She bursts outside, onto the hostel. Sucks in air.

ROBBIE

Kate... I'm so sorry.

KATE

Just go. GO.

(screams at him)

GO!!!!

He does so. And Kate sags to the floor, a wreck of broken
hope and a shattered future.

Robbie trudges dejectedly one way as JJ strides, with purpose
in another... we follow him until he reaches a hut door,
hammers hard and eventually Ruud answers.

JJ
(big smile)
You lowlife piece of crap.
Tomorrow, you get off my hostel and
you never come back -

RUUD
Your hostel? I thought it was your
mother's hostel -

JJ
Tomorrow - you understand.

RUUD
(right into JJ's face)
Get mummy to tell me, mummy's boy.

JJ grabs him and thrusts him against the doorframe, he pulls back his fist to punch Ruud in the face, Ruud cowers - when -

MRS WALKER
What on earth is going on?

He lets Ruud drop, moves to her.

JJ
You think you can run this place
better than me. You can't.

He stands. She immediately stands tall, her patronising 'mother knows best' tone -

MRS WALKER
John Joseph -

JJ
No.

He puts a hand, STOP TALKING.

JJ (CONT'D)
My whole life you've looked down on
me - made me feel like a failure.
Well, it ends here. I resign.

He marches off, we stay with Mrs Walker...

TERRY
I DO wanna talk about it.

JUMP TO:

They sit in the desolate slum house, blankets dragged over them.

TERRY (CONT'D)
I've always thought about the war as my sacrifice. My hardship. Away fighting, not seeing Pattie - and selfish bugger that I am I've never given much thought to YOUR war - all those years alone -

He looks at his wife and simply asks -

TERRY (CONT'D)
Tell me about it.

Annie REALLY appreciates that. He's never asked before.

ANNIE
Us wives were left... and we had to be mum and dad, decisions you never thought you'd have to make - shall I send Pattie to the countryside? What if she lost both of us? I felt so tired. Sometimes my bones'd hurt from it. The endless worry.

She looks at him.

ANNIE (CONT'D)
Every day you'd hear someone else'd died... someone's son, someone's husband, and I'd wonder how long until that someone was you.

He takes her hands.

ANNIE (CONT'D)
It changed me. I had to find a strength, an independence. And working for Harry helped with that -

TERRY
Tell me how it happened...? With Harry...

It pains him but he needs this.

ANNIE
Terry...

TERRY
Please, Annie, I need to know - did you go to him or...

ANNIE

Him to me. But not with much expectation. He liked you, Terry... The times he'd met you - I don't think he felt like he was trying to steal something.

She feels terrible.

TERRY

And was he good to you?

She half nods.

TERRY (CONT'D)

And did he love you?

On Annie.

ANNIE

I think, he started to. But love is something you build, isn't it, proper love... takes time.

They look at each other, i.e. THEIR LOVE.

TERRY

Annie, I was a bad husband, when I got back. I relived it all, over and over, tried to drink it away. I was... angry... and I know at times I wasn't a nice man to live with. You'd have been well within your rights to find someone nicer, kinder - but you didn't. You stood by me, helped me... even brought us to the other side of the world, to try and pull me out of it.

He looks at his wife.

TERRY (CONT'D)

I hate the thought of another man's hands on you, but it's not enough - not enough to...

He tails off. Hold their look.

TERRY (CONT'D)

You're my girl, Annie Roberts, the girl I kissed outside the plaza on that rainy September night.

We hold on him.

TERRY (CONT'D)

The past is the past... and that's where it can stay.

Tears in their eyes, they embrace. They hold each other like their lives depend upon it.

41

EXT. CIVIC BUILDING - DAY

41

New day. Hard in on: A SMALL GROUP OF ABORIGINAL PROTESTERS obscure the entrance/exit of a civic building - Ron and Arika are front and centre. People turn to look/cross the street to avoid them.

The protesters chant: '*What do we want? Land back. When do we want it? Now!*' '*What do we want? Jobs. When do we want them...*'

ANGLE - at a small distance, we find Maggie watching.

Ron and Maggie catch each other's eye - subtly, they smile - as Ron chants - no one would notice. She encourages him.

And the protest continues... we focus on a SHOP OWNER, who enters a telephone booth. Dials, waits.

SHOP OWNER

Hello, police... I wanna report a wild mob of Abos causing havoc in the main street.

42

INT. WILSON'S -- DAY (PREVIOUSLY A2)

42

Annie's busy at work at Wilson's, but her head is full of worry. She crosses to Marlene's Office, knocks. '*Come in*'.

She enters. Still a tension between the women.

ANNIE

I was wondering if I could leave early today, there's a lot going on and -

MARLENE

(cuts in)

Annie. I don't like how we are.

Annie looks at her friend.

MARLENE (CONT'D)

Are you okay?

ANNIE

Not really.

MARLENE

Is this... what came out...?

ANNIE

No, it's... worse than even that.

MARLENE

Come in, come on... I've a half-drunk bottle of Cinzano in my drawer, I think we both need it.

She motions her inside.

43

INT. OFFICE, WILSON'S -- DAY (PREVIOUSLY A3)

43

They do indeed drink the Cinzano. Annie has told her about what is happening in her world.

MARLENE

I'm sorry, Annie. That's so scary for Pattie. For you all.

Annie just nods.

ANNIE

At least it's brought us all together again, after... what came out...

Annie looks slightly ashamed.

ANNIE (CONT'D)

I'm sorry for what I said, at the party... I was harsh.

MARLENE

Harsh but... correct.

That surprises Annie.

MARLENE (CONT'D)

Annie, I've been running this place badly for years, crossing my fingers, hoping for the best. I'm not a detail person. Spreadsheets bore the boobs off me. If it hadn't been for you I'd have gone under months ago...

ANNIE

Well... thank you.

MARLENE

SO. I've made a decision. If your lady still wants to invest, I'll take my cut and step aside -

On Annie, shocked.

ANNIE

But...

Marlene jumps to her feet.

MARLENE

Put your fingers into a square -

She shows her. Annie confused.

MARLENE (CONT'D)

Go on.

She does so.

MARLENE (CONT'D)
 Now look at me through the hole.
 (goes into performance
 mode)
 'Hello and welcome to *The Price is
 Right*, thank you for joining us and
 without further ado let's meet our
 four fantastic bargain hunters'...

She motions to some imaginary people off-screen.

MARLENE (CONT'D)
 (peers around the 'edge of
 the camera')
 What do you think?

ANNIE
 ...I think...

MARLENE
 Gus says I have a face for
 television. They're making a
 version of this American game show.
 With my retail experience, he says
 I could be just what they need.

She does a 'ta-da' pose. Typical Marlene.

ANNIE
 (saddened)
 Right. I don't know how I feel
 about that now.

Marlene places her hand on Annie's.

MARLENE
 We won't be colleagues anymore, but
 we'll always be friends. And I'm
 here to help in any way I can.

Hold their look, they embrace.

44 OMITTED

44

45 INT. CANTEEN -- DAY

45

Canteen is empty, except Sheila who sits opposite a wretched-looking Bill. He is wound up pretty tight, a coiled spring.

SHEILA
 Bill.

BILL
 Was this absolutely necessary?

He looks around, making sure they're alone. She has a renewed strength with him now. Less afraid.

SHEILA
So was our whole marriage a sham?

BILL
(sotto, urgent)
Stop this. For heaven's sake. I
loved you and was attracted to you
and we produced two wonderful
children.

She doesn't believe him.

BILL (CONT'D)
- That man - Ray Skinner is a
homosexual - a *predatory* homosexual
who befriended me and then - in an
unexpected moment - used his
strength to force himself onto me.

She regards him with contempt.

SHEILA
You say that, but as I've thought
back, to the reasons we came
here... there's a nag...

On Bill, nervous now.

SHEILA (CONT'D)
Graham Marshall's wife, tried
telling me something one day, at
the club, all very coded and made
little sense, but now I realise...
What she was trying to tell me.

Hold their look.

SHEILA (CONT'D)
You and Graham...

BILL
Nonsense, complete fiction.

SHEILA
Why did they stop speaking to us?
You were scared it might come out,
weren't you...?

BILL
I am not, and never have been...

He CAN'T SAY THE WORD ALOUD.

BILL (CONT'D)
We came here for a better life.
Which, despite your efforts, I
provided.

He produces a SET OF HOUSE KEYS and lays them down.

BILL (CONT'D)
 A set of house keys. I've made
 alternative plans. So it will be
 yours, to share with the children.

SHEILA
 I want something else.

He just holds her look.

SHEILA (CONT'D)
 I want you to sign the forms you
 have always refused to sign,
 allowing me, should I wish, to go
 home with the girls.

BILL
 That's not possible.

SHEILA
 (angry but sotto)
 You've committed theft and there's
 a poor boy locked up because of it,
 not to mention, I assume, other
crimes -

His homosexuality. Bill spins anxiously to make sure no one has entered.

SHEILA (CONT'D)
 - You will give me what I ask.

She has finally taken the power back. He looks back at her. In bitterness, he simply says -

BILL
 To be a success in life, a man must
 be seen to have a successful home.
 Beautiful wife, who provides him
 with beautiful children.

A terrible mean-spirited look from Bill.

BILL (CONT'D)
 That's what you were, Sheila.
 That's all you ever were to me.

He stands.

BILL (CONT'D)
 Come to the house on Saturday and
 you can have your signed papers.

He leaves... and we hold on Sheila, as she looks at those HOUSE KEYS. Mixed feelings.

Maggie continues watching the protest - surrounded by other white people looking on, she feels uncomfortable.

She goes to leave, but as she does so, POLICE VANS SWEEP PAST. Several POLICE OFFICERS pile out. They dash across to the bank.

POLICE OFFICER 1
Disperse - all of you - GO!

ARIKA
This is a peaceful protest.

POLICE OFFICER 1
Not anymore, it's over.

Arika motions for her peers to sit, which they all do. Ron can see the change in the police officers' faces.

POLICE OFFICER 1 (CONT'D)
You the leader?

Arika refuses to answer. Police Officer 1 motions to Police Officer 2 and they go behind her and grab her arms, they start to DRAG HER away from the others.

RON
Hey - you're hurting her. You're
hurting her, let her free.

ANGLE - Maggie watching, but can't go over.

POLICE OFFICER 2
Stop resisting!

He hits her. Ron is on his feet and dashing over.

RON
No!!!

POLICE OFFICER 1
Come any closer and you'll get the
same...

It's Ron's decision time. He goes close to the officer and -

RON
- You take our children, you take
our land, you put us on missions
and deny us liberty and freedom...
(yells out, defiant)
What do we want?

'Land back!'

RON (CONT'D)
When do we want it?

Before 'NOW' can happen, Police Officer 2 hits Ron in the head and he goes to the ground. Maggie snaps.

MAGGIE
You bastards. Help him!!! Someone
help him!!!

But as Maggie gets closer, the police officer turns, raises his baton and - she cowers away.

The police drag Ron and Arika away. Some of the white public applaud from the sidelines.

47 INT. SOLICITOR'S OFFICE -- DAY

47

Annie, Pattie and Terry sit with solicitor, Leon Rollins. They stare at a typed-up sheet of paper.

LEON

When we stand up in front of the court, we need the strongest appeal possible, Mary's fate gets decided in that room.

Terry reads the paper, disbelief - at the whole situation.

TERRY

(to Leon)

It's all happened so fast - one minute, we're there together, like normal and now...

Leon just nods, he knows.

LEON

The good news - if you choose to see it like this - is that it stays that way. You're coming forward, complying, you'll be one of many cases seen in the chambers, probably this week. It won't be drawn out.

Terry puts his arm around Pattie, she nods, pained.

ANNIE

Pattie's a good mother, and the child has a whole family that loves her.

LEON

I understand and you can say all that to the court, but I have to advise you that the colour of Mary's skin and your daughter's age make an appeal a very high-risk choice.

Terry looks again at the sheet of paper.

TERRY

Are you telling us there aren't any other options?

Leon nods. They are all anxious. A WEIGHT DESCENDS.

LEON

I'll get us seen as quickly as I can, so your lives aren't disrupted too much longer.

Leon looks at Terry now as head of the family.

LEON (CONT'D)
In the meantime, look after your family.

Terry nods, but that phrase pricks something. They all rise to their feet and we FLASH TO:

BENNY from the start of the episode.

BENNY
Look after that family of yours.

On Terry, as he goes.

48 EXT. SOLICITOR'S OFFICE -- DAY

48

As they all leave, we play their reactions, they are bedding down the brutal reality of that visit.

PATTIE
I'm getting Mary back, before anyone sees us out.

ANNIE
Love -

But she's pushing the pram away.

TERRY
Let her go.

We hold on Terry and Annie. It's BIG this, for them both. Terry then says -

TERRY (CONT'D)
I think it were Benny. That called the authorities -

ANNIE
Benny? I thought you'd left it fine with him, no hard feelings...

TERRY
Yeah, well I guess he lied. Believe me, there's no low he wouldn't stoop too.

Terry wrestles with something.

TERRY (CONT'D)
Annie, there's something I did for him, something, I'm not proud of.

On Annie.

49

MONTAGE/FLASHBACKS

49

And we smash into a STYLISED economical flashback to -

The Australia Day party (Ep 2):

'Valerie Vine, 'hostess with the mostess'.

JUMP TO:

Benny to Terry: 'Your job tonight is to make sure THAT MAN has a very good evening'.

JUMP TO:

THE RECORDING DEVICE. Benny stops it recording and does a tiny REWIND. Presses play. And we hear.

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

Benny to Terry: 'Charles Milne, running for mayor, against our friend Samuel'.

BACK ON:

50

EXT. SOLICITOR'S OFFICE -- DAY

50

Outside the building. Annie and Terry sit on a low wall.

ANNIE

Terry, what were you thinking?

TERRY

I was trying to stay loyal - keep the money flowing, to get us that house I'd promised.

He looks at her. She is furious.

ANNIE

He can't get away with this.

TERRY

He won't.

(has resolve now, a plan)
But I need your help.

51

EXT. BENNY'S WAREHOUSE - NIGHT

51

Benny locks up for the day... He climbs into his car and departs as he drives off we reveal:

Terry and Annie in a concealed position. They wait until the car is clear and then Terry grabs his TOOLBOX and heads towards the door of the building.

ANNIE

Be careful, Terry.

Terry heads to the building, jimmies open a side door with a crowbar and slips inside.

52 INT. BENNY'S WAREHOUSE - NIGHT 52

Torch in hand, Terry nervously moves through the warehouse. Reaches Benny's office.

Terry sets down his toolbox, and as quickly as he can he produces a tool and starts to REMOVE THE LOCK.

JUMP TO:

53 INT. BENNY'S OFFICE - NIGHT 53

Inside, the door swings open. Terry furtively enters. Heart pounding, feels like a burglar.

He starts to rifle through various drawers, cabinets, box files. Searching swiftly.

54 EXT. BENNY'S WAREHOUSE - NIGHT 54

Annie outside, crouched down, eyes on the door, willing Terry to hurry up as -

Another torch moves across her, surveying the warehouse... to her horror she sees... a SECURITY GUARD with a DOG, patrolling.

55 INT. BENNY'S OFFICE - NIGHT 55

Terry searching... searching... He then moves on to the next cabinet. It's LOCKED. Terry reaches for his toolbox and pulls out his crowbar. Gets to work, opens the cabinet with a bang.

56 EXT. BENNY'S WAREHOUSE - NIGHT 56

The security guard hears the NOISE and decides to head towards the door of the building... on Annie, terrified...

57 INT. BENNY'S OFFICE - NIGHT 57

Terry rifles through the cabinet with his torch.

58 EXT. BENNY'S WAREHOUSE - NIGHT 58

Annie desperately tries to get Terry's attention.

ANNIE
(loud whisper)
Terry, Terry...

No luck. Shit, shit. She takes a punt and runs off, behind the building.

58A INT. BENNY'S WAREHOUSE - NIGHT 58A

The security guard and dog, search the building.

THE DOG BARKS.

59 INT. BENNY'S OFFICE - NIGHT 59

Terry stops dead as he hears that BARKING. He then delves through the various compartments with more urgency and... BINGO! Inside he sees... what he is looking for.

60 OMITTED 60

61 INT. BENNY'S WAREHOUSE - NIGHT 61

We follow the security guard as he moves more quickly, he turns a corner and his torch light lands on the REMOVED LOCK on the floor. He wasn't expecting that. He releases the dog, who runs straight into Benny's office.

62 INT. BENNY'S OFFICE - NIGHT 62

The security guard follows... terrible tension... as he walks straight into the office where Terry was just moments before... He surveys the broken filing cabinet. We hold and hold and hold... Until... the security guard holds his torch light over an open window.

63 EXT. BENNY'S WAREHOUSE - NIGHT 63

...Terry outside holding himself flat against the wall underneath the window, as the camera pans across to reveal that he's with Annie. They share a look - *phew* they did it! And quickly MAKE THEIR ESCAPE.

As they so, we now realise Terry is carrying both his toolbox and a large brown case.

64 OMITTED 64

65 INT. CELL, POLICE STATION -- NIGHT 65

Ron and Arika sit in a police cell.

66 INT. POLICE STATION -- NIGHT 66

Maggie at the front desk, furious.

MAGGIE

Why are you holding them so long,
without any charge?

(no reply)

Why aren't you locking me up? If
you're locking them up why aren't
you locking me up?

POLICE OFFICER 1

(looks up, weary)

Word to the wise lady - turn your
back on an Abo and they'll rob your
trousers. Go home -

Maggie is left standing there, impotent in the face of the prejudice that was totally commonplace.

67 INT. HOSTEL -- DAY

67

Kate, with some shopping, trudges dejectedly back onto the hostel. As she does so we intercut with:

67A INT. RODDY'S HOUSE -- DAY

67A

Glimpses of Robbie trying on his wedding suit. Looking at the wedding rings in a box. Roddy doing his tie with a smile.

THESE IMAGES SHOULD BE SHOT IN SUCH A WAY THAT THEY ARE REALITY OR IN KATE'S MIND.

And then we hard cut to -

68 OMITTED

68

69 OMITTED

69

70 OMITTED

70

71 EXT. HOSTEL -- DAY

71

Kate, almost at her hut, where she sees - DAVID ROBINSON, in a smart suit and tie waiting for her.

DAVID
Kate - I'm David Robinson.

She can't believe it. She is stunned frozen.

KATE
(a maternal fear hits her)
Is Michael okay?

DAVID
Yes, he's fine.

KATE
Then why are you here?

DAVID
I need five minutes of your time -

KATE
You're a liar. You and your wife.

DAVID
I understand your anger -

KATE

Do you?

DAVID

Yes, which is why I have a proposal.

72

INT. KATE'S HUT -- DAY

72

They sit, tentatively, awkwardly.

DAVID

I've reflected on how you must have felt, after Fran made her offer and then, reneged on it. As you know my wife has suffered trauma, with children - and Michael was, she felt, a last chance. But, I've come to realise that *your* trauma is real too. You have lost your child.

She just eyes him. Where's this going?

DAVID (CONT'D)

But I feel that, all this clinging on to the past, speaking with journalists...

Now she understands.

DAVID (CONT'D)

...Is only causing you more pain and more misery.

Kate eyes him with hatred now.

KATE

Do you? So...

DAVID

I'd like you to leave Sydney, leave us behind and build yourself a new life - somewhere fresh. This is no home, this hut, this hostel - and forgive me, but, by appearance, you don't seem to be thriving -

He slowly produces his CHEQUE BOOK. A fancy one. And sets it down on the table between them.

DAVID (CONT'D)

Name your price. I'll pay travel, a year's rent, whatever you need. Perth, Adelaide. Or even back to England if you'd prefer.

KATE

You want to pay me off? Buy your way out, like you bought my child?

DAVID

I'm offering you an escape route -

KATE

Escape? If you want to set me free, give him back and I'll take him home.

David eyes her, the gloves are off now.

DAVID

Your obsession with Michael has to stop.

'Obsession'.

KATE

Obsession. He's my son and I love him. So yes, I'm obsessed. He deserves nothing less.

Kate stares at David, desperately wants to tell him to go fuck himself, but AFTER A LONG PAUSE, she says -

KATE (CONT'D)

And I hope you and your wife will be obsessed with him too.

David, confused.

KATE (CONT'D)

You're right, this is no life for Michael... but I won't be bought - like the people you bought him from first - who took him, stole him, from me. Who continue to steal children from scared mothers, and then call them obsessed...

She thinks of Pattie... and maybe Mandy too. She looks at him with real hatred now.

KATE (CONT'D)

I'll leave Sydney, but don't think you'll ever have the satisfaction of telling him his mother didn't want to know him. One day, he'll ask about me, and I won't be hard to find.

(beat)

I can wait.

Kate turns away, wipes tears.

KATE (CONT'D)

Now get the hell out of my life.

73

EXT. HOSTEL -- DAY

73

Annie arrives back to Galgownie. She heads past Kate's hut as David leaves, Annie registering that... but heads towards Christine and her kids, who are outside their temporary hut... Annie locks eyes with her.

ANNIE

Chrissy -

CHRISTINE

Annie, is everything okay?

ANNIE

We're living in your old house. But I need you to pay the rent you owe.

On Christine, confused.

ANGLE - JJ watching them from the door of his office, when Mrs Walker appears behind.

MRS WALKER

I didn't care for the way you spoke to me, John Joseph.

He turns to her.

MRS WALKER (CONT'D)

But despite your tone, I don't accept your resignation. You care about these people more than I ever will, so I'd like you to stay.

Wow - his mother admitting a mistake. Unheard of. JJ eyes her carefully. Then eventually says -

JJ

Well, mother, I'm afraid...

(turns his back on her)

I'm going to have to give that some serious thought.

She goes back inside and JJ looks across the hostel and a small smile creeps across his face.

74

INT. MORELAND HOME -- DAY

74

Time pass, takes us to a new day.

Kate arrives at Mandy's house. She looks pale, drawn.

KATE

Thanks for meeting me.

MANDY

(awkward)

I didn't really want to but Robbie's father said you wanted to speak.

Kate comes in and is SURPRISED to see a YOUNG BOY there.

KATE

Oh...

MANDY

This is Wilfred, I tutor him twice a week.

Kate smiles at him, not much older than Michael.

MANDY (CONT'D)

Go and play on your bicycle, we can finish your session after.

He goes. Mandy motions for Kate to sit. She pours them water.

MANDY (CONT'D)

I know this can't be easy for you.

KATE

Mandy... Robbie doesn't know I'm here... I just wanted to talk with you, woman to woman...

MANDY

(nervous)

Right.

KATE

Because I've been in your position. In England, I got pregnant and the father of the child was... committed to someone else... it wasn't easy. It caused a little bit of a scandal in truth.

MANDY

I thought you said you didn't -

KATE

I lied. I have a child. HAD a child... he's been adopted.

MANDY

I see.

KATE

So this is my promise to you - I won't get in your way. I'm going to move away, leave Sydney and you and Robbie won't ever see me again.

Mandy is delighted but submerging it.

MANDY

I appreciate that. Robbie is a good man, and he's doing the right thing... But you're a beautiful woman Kate, and I can tell he's upset to let you go -

Kate nods.

KATE

I want to wish you all the best
with marriage and motherhood.

MANDY

Thank you. Where will you go? Back
home?

KATE

I'm thinking of Perth - there's a
shortage of nurses there... and
I've heard there's a beach cafe
with music and dancing...

She is pretending to be okay.

MANDY

I've never been. But it's certainly
a long way away.

Hold their look. Kate smiles, touches Mandy's hand.

KATE

Be good to him, he's a really
lovely man.

Kate stands, preparing to leave. But as she drags on her
coat, they hear -

SCREAMING/CRYING. They turn. As Wilfred comes running back
in with a BUSTED NOSE, blood spurting.

MANDY

Oh my god...

WILFRED

I fell off!!!

KATE

It's okay, it's alright... towel, I
need a towel...

Mandy motions to the kitchen but Kate can see she looks
unwell at the sight of the blood...

Kate dashes away to find the towel and Mandy looks like she
might vomit, she is no use to the crying child... Kate runs
back with the towel.

KATE (CONT'D)

(into nurse mode)

Press that on the bleed and tip his
head back a bit, not too much.

ANGLE - Mandy sees the blood - reacts - she looks faint. Then, like she might vomit.

KATE (CONT'D)
 It's okay... it'll stop.
 (to the boy)
 Pinch there, not too hard, just
 apply some pressure. I'm going to
 clean your face...

Mandy retches. Kate, concerned for her.

KATE (CONT'D)
 Mandy...

Mandy waves her away, dashes out to avoid vomiting here.

KATE (CONT'D)
 You're going to be okay, Wilfred.
 There we go, look - that's it, head
 back a bit... good boy...

74A EXT. MORELAND HOME -- DAY

74A

A minute or two later... Kate exits to where Mandy is leaning over into the shrubs, she has clearly been sick and is now just allowing the final dregs to spit out.

KATE
 Mandy, are you alright? Is there
 anything I can do?

Mandy half-turns.

MANDY
 I'm okay, the sight of blood. How's
 Wilfred?

KATE
 He's fine. Shall I get you some
 water?

She splutters and starts to retch again, and as she does so Mandy leans right over and her top rises up revealing the back of a...

MENSTRUAL BELT

The strap.

Kate stares at it a moment, perplexed.

JUMP TO:

Kate sucking in fresh air, her mind racing... and we move from a mid-shot to closer, closer, CLOSER... all sounds fading away...

Before we SNAP BACK TO REALITY.

HARD CUT TO:

75 OMITTED

75

76 EXT. SLUM HOUSE -- DAY

76

Benny arrives at the SLUM HOUSE - enters.

77 INT. HALLWAY, SLUM HOUSE -- DAY

77

He heads to the door of Christine's flat. He knocks and the door opens. Christine's standing there.

BENNY

You finally have my money?

CHRISTINE

Come in.

He follows her inside.

78 INT. CHRISTINE'S FLAT, SLUM HOUSE -- DAY

78

BENNY

So, what's the plan, Christine, are you moving out for good?

CHRISTINE

Well, I'm hardly going to stay here, in the flat I almost died in -

She picks up an ENVELOPE (THAT COULD HAVE MONEY INSIDE).

CHRISTINE (CONT'D)

If it hadn't been for Terry Roberts, me and my children would now be six feet under.

BENNY

It was an unfortunate incident.

CHRISTINE

'Unfortunate?'

If looks could kill.

CHRISTINE (CONT'D)

You should have given that man a promotion - but instead, you fire him.

Benny holds out his hand for the cash.

BENNY

Can I?

CHRISTINE

Sure.

She hands him the envelope. He takes it and tucks it into his inside pocket.

CHRISTINE (CONT'D)

Not gonna check it?

BENNY

You know better than to try and screw me, Chrissy.

CHRISTINE

Why, what will you do? Have me hurt...? That's your style, isn't it? Open it -

Benny holds her look.

CHRISTINE (CONT'D)

Open it.

He just eyes her: what's going on here?

ANNIE (O.S.)

She said - OPEN IT.

Benny turns. Annie enters from THE BACK ROOM. An anger and confusion is rising inside Benny.

BENNY

What's she doing here?

CHRISTINE

She's my friend.

ANNIE

Hello again.

BENNY

(wry)

How's the bikini business? Shown your breasts anywhere lately?

CHRISTINE

Open it.

Keeping his eyes on them both, he produces the envelope and tears the seal, but inside, instead of cash, we now see:

FOLDED SHEETS OF PAPER.

BENNY

What's this?

CHRISTINE

Take a look.

The women watch as he unfolds the paper and reads FORMAL LETTERS on HEADED NOTEBOOK. Typed.

Benny's face runs cold - but, he attempts indifference.

BENNY
This is private correspondence.

ANNIE
Between you and your solicitor, in
the days after the death of Mrs
Yagorolis in one of your
properties.

CHRISTINE
You found her body and reported it
as a natural death, but you knew
she died from monoxide poisoning -
And you did NOTHING.

Benny stands his ground.

BENNY
Not true.

ANNIE
Your solicitor suggests removing
every single appliance that could
be responsible, to cover your
tracks, but even then you didn't do
it.

CHRISTINE
Too worried about the cost. But
what about the cost to me and my
children!!!

Benny eyes them both.

BENNY
The fact that you have these
indicates a criminal offence, you
can only have these documents if
you broke into my office and
believe you me I will be speaking
to the police as soon as I -

Benny turns on his heel to leave -

TERRY
Do it!

Now Terry appears in the hallway.

TERRY (CONT'D)
Go on, do it. And we'll give those
letters - don't worry, have
photostats of them - to the police
and see what they say.

Standoff.

TERRY (CONT'D)
 You came after my family. Now I'm
 coming after you.

BENNY
 (scoffs)
 You can't make any of this stick,
 you're the little people. And you
 know as well as I do, Terry, I make
 things go away.

He looks at Christine, furious.

BENNY (CONT'D)
 I still want that rent.

He turns on his heel and goes. We hold on the three of them
 and for a moment it seems like failure until Terry's face
 peels into a smile. He calls behind him -

TERRY
 We get all that?

Annie now uncovers the RECORDING DEVICE that Benny used in Ep
 2.

ANNIE
 We sure did.

CHRISTINE
 And you can use it against him?

TERRY
 In the right hands.

79 INT. CHARLES MILNE'S OFFICE -- DAY

79

Door opens, Charles Milne sees Terry. Can't believe his eyes.

CHARLES MILNE
 You.

TERRY
 You were right - Benny Bates has
 blood on his hands.

Terry hands him the BOXED RECORDING.

TERRY (CONT'D)
 And here's the proof.

Milne eyes that box, can't quite trust this.

TERRY (CONT'D)
 And here's the original recording,
 of you and... your friend.

He hands him a second BOX.

CHARLES MILNE
Why would you do this?

TERRY
Because I'm not that man.

80 EXT. BEACH HUT -- DAY

80

Maggie is working on the fish and chip beach hut. She becomes aware of someone entering and turns...

It's Ron. He stands for a moment. Hold their look.

RON
I can't be here long, I'm taking a risk just coming.

MAGGIE
What's happened? They wouldn't tell me anything -

RON
The arrest means... I've lost my privileges - I can only do official work and I have to account for my movements... I can't come here anymore...

MAGGIE
But this is ours...

RON
(shakes head)
There is no ours.

Maggie moves to him.

MAGGIE
Ron...

Hold their look.

RON
I want you to know that... I've enjoyed being with you. You're a good woman and I wish you a great life over here.

It breaks her heart. She touches his hand, strokes his fingers.

RON (CONT'D)
It's impossible. If I'm seen with you, especially now... it'll be very bad.

This devastates Maggie. He turns to go. But... she gently pulls him back towards her.

She embraces him. And then... she kisses him. Delicate, tender. It's a stolen act of defiance.

RON (CONT'D)
Please. It'll only make it harder.

Then... he goes. Hold on Maggie.

80A EXT. HOSTEL -- TIME PASS 80A

A time-lapse across the hostel and surroundings, give us a sense of a small passage of time.

81 OMITTED 81

82 EXT. HOSTEL -- DAY 82

NEW DAY. Kate sits on her step, not looking good. When she hears voices she recognises, glances over and sees... THE ROBERTS FAMILY arriving back.

ANGLE ON - Terry, Annie, Pattie, and Peter all glad to be back. Kate comes dashing over.

KATE
Annie.

Kate and Annie embrace. Look at each other, friends.

KATE (CONT'D)
I didn't know you were coming back.

ANNIE
We have the court hearing later. To decide what happens to Mary.

Annie swallows down the fear of that. Hold their look.

KATE
Oh God. Is Pattie okay?

ANNIE
(Annie half-nods, stoic -)
I'm so sorry, Kate - about Robbie -

She shakes her head like 'it's unbelievable'.

KATE
I can't believe it. They're getting married soon...

We hold their look, these two friends. Both in diabolical situations right now. Kate has a weird look on her face.

KATE (CONT'D)
Annie, there's something not right -

ANNIE
How do you mean?

On Kate, she can barely say the words aloud...

KATE
About the wedding...

83 EXT. HOSTEL GATES -- DAY

83

Kate's minivan vrooms to life, Kate in the driver's seat. Annie by the driver's window.

ANNIE
Go...

KATE
This is madness.

ANNIE
Kate - you have to -

Kate, resolved, PULLS AWAY. Annie watches her go.

ANGLE - as Peter watches the van screech away, from behind her hears...

BIRDIE
The tea leaves said you'd be back.

He turns and sees her smile.

PETER
Clever tea leaves.

BIRDIE
I thought you'd left for good.

PETER
For all the reason to leave,
there's a big one to stay.

They look at each other, they smile.

BIRDIE
Wanna go to the beach?

PETER
Definitely.

She takes his hand.

BIRDIE
You can teach me to surf.

84 EXT. SYDNEY ROADS -- DAY

84

HIGH SHOT - Kate's minivan heading away along the Sydney roads, heading out of town...

Music kicks in... and continues over -

85 OMITTED

85

85A EXT. PORT IMMIGRATION OFFICE -- DAY

85A

Kate arrives at Robbie's work, she heads toward the office. One of his colleagues is outside the building.

KATE

Oh hi, I'm looking for Robbie Carter...

COLLEAGUE

Robbie... you'll be lucky, he's getting wed today.

On Kate.

KATE

Today?

Kate panicked.

KATE (CONT'D)

Do you know where?

COLLEAGUE

Think it's Mckay Falls, main church.

Kate nods, resolved and starts heading back to the car. The colleague looks at his watch, does a face; she won't make it.

86 INT. LOBBY, COURT -- DAY

86

Terry, Annie and Pattie - all dressed in best now, wait. Pattie is extremely anxious. Almost a child again now. Annie holds her hand, squeezes it. Leon appears.

LEON

It's time.

Music out.

87 INT. COURT -- DAY

87

Terry, Annie and Pattie sit nervously in the courtroom, with Leon, A CHILD WELFARE SOLICITOR sits parallel to them, ordering papers. THE MAGISTRATE enters. They stand.

The only other person in the room is the COURT TYPIST.

The MAGISTRATE motions for them to sit and then scans papers before him... he eventually looks up.

MAGISTRATE

Hearing to appeal the adoption of
Mary Claire Roberts. Mr. Rollins,
I've read the Child Welfare
Department's concerns for the baby.
What is your response?

Leon stands.

LEON

Thank you, your honour. We
appreciate your consideration in
this matter.

(MORE)

LEON (CONT'D)

Pattie, Mary's mother, is contesting the adoption on the basis that Mary's needs are best served by staying in the environment in which she currently resides. The child has food, shelter, a loving home and little prospect of neglect or harm. If your honour will allow, I'd like to ask Pattie to speak for herself -

The magistrate nods and Pattie, on unsteady legs, rises.

PATTIE

Thank you.

(she may refer to notes in her hand)

I realise that my situation isn't ideal, I came to Australia pregnant and the father of my child stayed in England. I am young and do not have a breadwinner to support me. However, my parents, Mary's grandparents, have a long and faithful marriage.

'Faithful'. Annie and Terry hold hands.

PATTIE (CONT'D)

They are good role models for me and for Mary. They provide a safe and stable home for her to grow up in. With warmth and love. The hostel on which we live, whilst not perfect, provides a wonderful community where everyone looks out for one another.

On Terry and Annie.

PATTIE (CONT'D)

Being a mother requires sacrifices, and that is what I am happy to do, to bring up my daughter as an Australian, and teach her that she can thrive here - in this fair and decent country. Thank you.

She sits. Terry and Annie nod well done, touch her hand. The magistrate looks over his glasses.

MAGISTRATE

And, is there a stable income in the family home?

LEON

Currently, Mrs Roberts works in a high street store and Mr Roberts is in the process of opening a restaurant.

MAGISTRATE

I see.

A concerned look crosses Annie's face.

MAGISTRATE (CONT'D)

How long do they plan to live at
the immigration hostel?

Leon motions for Terry to answer.

TERRY

We hope to buy our own home and
move in as soon as we have
sufficient funds.

MAGISTRATE

I see.

The magistrate looks at his documents and the Roberts wait,
they swap VERY NERVOUS looks.

88 EXT. HOSTEL GATES -- DAY

88

Sheila climbs into a TAXI. JJ embraces her. Mouths 'good
luck, love you'. She climbs inside.

89 EXT. ROADS -- DAY

89

Kate driving FAST - JUMP CUTS TO MARK HER JOURNEY - as the
town turns to countryside and eventually... We see a sign
for: THE BLUE MOUNTAINS.

90 INT. LOBBY, COURT -- DAY

90

Terry, Annie and Pattie exit the courtroom, shell-shocked. WE
DON'T KNOW WHAT HAS HAPPENED.

Pattie suddenly bursts into tears and clings to her mother.

ANNIE

It's okay, it'll all be okay.

Annie gives Terry an inscrutable look.

91 INT. TAXI -- DAY

91

Sheila travelling to Bill's house... A new start... We hold
on her apprehensive face.

92 EXT. BLUE MOUNTAINS -- DAY 92
Kate heads through a Blue Mountains town and drives with purpose, preparing herself for what she needs to do.

93 OMITTED 93

94 OMITTED 94

95 OMITTED 95

96 OMITTED 96

96A INT. CHURCH -- DAY 96A
Robbie and Roddy wait at the altar. We hold on his face. Roddy looks at his son and can see his lack of excitement, lack of happiness at this moment. It pains him.

97 OMITTED 97

97A EXT. BLUE MOUNTAINS ROADS -- DAY 97A
Kate driving, driving, driving...

98 OMITTED 98

98A OMITTED 98A

99 EXT. CHURCH -- DAY 99
A car pulls up and Mandy, in a cheap wedding dress, and her mother get out.

100 EXT. SUBURBIA -- DAY 100
Sheila's car pulls into the close, she eyes the house.

101 OMITTED 101

102 OMITTED 102

103 EXT. BLUE MOUNTAINS -- DAY

103

Kate gets out the van. Then she's running through the streets, dashes down an alley or across a field (quicker than driving)...

104 INT. ANDERSON HOME -- DAY

104

Sheila walks in, she sees an envelope propped up, with her name on it. She smiles, goes to it, but as she approaches Bill enters flanked by TWO POLICEMEN.

SHEILA

Bill, what is this?

BILL

Sheila, you need to remain calm. These officers have come to help you.

SHEILA

- What...

BILL

- You escaped a psychiatric institution, you've committed adultery. Your mind is not sound...

POLICEMAN

(moves towards her)

Sheila...

SHEILA

(panicking)

No, no - he stole money. From his employer... and... I caught him with another man...

Bill does a face to the police officers: see what I mean.

BILL

(calmly)

I have two children. Her mind goes to dangerous places.

Sheila, backing away from them, but she is starting to look exactly as Bill has painted her.

SHEILA

He bought this house with stolen money, I can prove it... he worked with a known criminal...

BILL

I'm a respectable businessman...

The police move to her.

POLICEMAN

Miss, you need to come with us.

SHEILA

No!!!

BILL

You're not well, Sheila. No one can trust a word you say.

SHEILA

No, noooooo!!!

The police remove her. We hold on her horror. HARD OUT.

105 OMITTED 105

106 INT. CHURCH -- DAY 106

BACK IN ON:

Wedding ceremony. Poorly attended due to the swift nature of it. Robbie and Mandy eye each other at the front...

Roddy, Carmel and Hilary are to one side.

VICAR

For Christians, marriage is an invitation to share life together in the spirit of Jesus Christ. It is based upon a solemn, public and life-long covenant between a man and a woman, declared and celebrated in the presence of God and before witnesses...

107 EXT. TOWN, BLUE MOUNTAINS -- DAY 107

Kate running... out of breath... gasps, then continues...

108 INT. CHURCH -- DAY 108

VICAR

Do you Robert Ian Carter, take this woman Amanda Jane Moreland to be your lawful wedded wife, to have and to hold, for richer for poorer, in sickness and in health for as long as you both shall live?

ROBBIE

...I do.

109 EXT. TOWN, BLUE MOUNTAINS -- DAY 109

Kate running, running, running. She can see the church ahead.

110 INT. CHURCH -- DAY

110

VICAR

...Lawful wedded husband, to have
 and to hold, for richer, for
 poorer, in sickness and in health,
 for as long as you both shall live?

The door crashes open. All heads turn.

ROBBIE

Kate.

Mandy and Hilary are furious.

KATE

She's lying.

HILARY

Get her out of here.

KATE

Robbie, she's lying.

HILARY

Have some dignity woman...

RODDY

Wait, let her speak.

ROBBIE

(moves towards Kate)
 What do you mean - 'lying'?

MANDY

(terrified)

Robbie...

HILARY

She's just jealous.

KATE

She's not pregnant. She's lied to
 you.

MANDY

That's NOT TRUE!!!

Shock ripples around the church.

KATE

You were wearing a menstrual belt,
 I saw it, when we met.

Carmel and Roddy turns to her, shocked, appalled.

KATE (CONT'D)

So I want you to tell the truth -
 in God's house - are you carrying
 Robbie Carter's baby?

Robbie turns and looks at Mandy, stunned.

ROBBIE
Mandy...?

HILARY

She's pregnant! And the baby is
Robbie's. Tell them!!!

Tension, tension, looks and glances...

Mandy suddenly crumples. Her lie exposed.

ROBBIE

You lied...

MANDY

(almost in tears)

I love you Robbie... I'll be a good
wife, I swear... I'll make you
happier than she ever could...
please... I'll give you a baby...
I'll give you one straight away...

It's horrible and desperate and shocking.

Kate looks at Robbie and Robbie looks at his parents and back to Kate... it's a strange moment. All eyes are on Robbie -

ROBBIE

(turns to Mandy)

- I don't love you. I'm sorry. I'M
SORRY.

He grabs Kate's hand and pulls her away with him... they leave the church together...

111 EXT. CHURCH -- DAY

111

Kate and Robbie reach a distance away from the church and stop. He takes her face in his hands and KISSES HER. MUSIC RISES... and we move high up in the sky...

112 EXT. HOSTEL -- DAY

112

...Then come down on... the bustle of Galgownie... The Roberts step out of a TAXI. Their faces still don't tell us, the audience, what has happened. Peter comes running to them.

PETER

What happened, can we keep her?

PATTIE

(almost breaks down again)

We can keep her.

Peter holds his sister, and Terry joins them. Annie sees Mrs Walker standing at the door of her office. She turns on her heel and walks towards her.

ANNIE

Give me a minute.

113 INT. HOSTEL OFFICE -- DAY

113

Annie walks in and Mrs Walker is behind her desk.

ANNIE

If you're still planning to buy
Wilson's - you can have the 51%.
But I won't be working there.

MRS WALKER

Why ever not?

ANNIE

I'm giving it all up.

WE NOW FLASHBACK TO:

114 INT. COURT -- DAY

114

Terry, Annie and Pattie all stand for the verdict.

MAGISTRATE

The decision of this court is that
Patricia Roberts' appeal against
Mary's adoption is denied.

Shock and fear from Pattie. Annie and Terry panicked.

MAGISTRATE (CONT'D)

However... if Patricia consents for
Mr and Mrs Roberts to adopt Mary as
their own and bring Mary up, as
their own, then the court will
grant them an adoption order... and
permit her to stay at Galgownie.
Is that a consent you will grant,
Miss Roberts?

Pattie looks crushed, she looks at her mother.

On Annie, so long railing against being a grandmother, and
now, life has handed her motherhood again.

Annie simply, stoically, nods... and Pattie through the start
of tears, says -

PATTIE

Yes.

BACK ON:

115 INT. HOSTEL OFFICE -- DAY

115

Annie looks at Mrs Walker - her Australian dream of freedom
and empowerment in tatters, as she quietly says -

60.

ANNIE
I'm going to be a mother again.

END SERIES TWO