



TEN POUND POMS

Eleven
14-18 Great Titchfield St
London
W1W 8BD

: / ' ' , + 7 % - 5 9 %
65) 2 % @ % 7 * / 7 5 9 + , ' % 0 5 2 & ' / %
* ((, 3 * / 2 % * & % 0 ' % > 5 ! . 2 %
. , > 2 % * & % 0 ' % > 5 ! . 2 %
5 : : , ! ' (% * & % 0 ' % > 5 ! . 2 %
9 5 4 * + % @ % 2 ; - ' (3 , 2 , + 7 % * > ; / & %
2 ' ! ; (, &) % 0 5 2 - , & * / %
& * B , % > (, 3 ' (%

& ' ! " \$ (') # % %

, C \$ = D E F D # %
, + & % ; . 6 % 0 ' + () H 2 % 0 5 ; 2 ' %
, + & % & 0 ' % + ; (2 ' 2 % 2 & * & , 5 + %
, + & % 2 , 2 & ' (% 4 ; // , 7 * + H 2 % 5 : : , ! ' %
, + & % > 5 ! & 5 (H 2 % 5 : : , ! ' %
, + & % 7 ; * 4 7 5 % 0 , & 0 5 2 4 ; / % * + H , & ' +

' B&G%O' %6; 20%
' B&G%5/>%4 *+%5' H2%1; +. %) * (>%
' B&G%4,! O*' /H2%O5; 2' %
' B&G%4,! O*' /H2%7 * (>' +%
' B&G%* (&)H2%5 *%20' >%
' B&G%6' *! O%
' B&G%6; ,/>,+7G%59+%+% ; (5-' 6%
' B&G%2& (' ' &%
' B&G%+,70&%&,4' %45+&*7' %
' B&G%O5//59%& (' ' %
' B&G%&' ()%* +>%* ++,' H2%O; &G%5; &2,>' %
' B&G%20' ,/*%* +>%6,/H2%O; &?7*/759+,' %O52&' /%
' B&G%6,/H2%O; &%
' B&G%5; &2,>' %4,! O*' /H2%O5; 2' %

C\$=DEFD#%J% I\$=DEFD#%
,+&?' B&G%&*B,%
,+&?' B&G%6,/%* +>%20' ,/*H2%O; &%

!

!"#\$%#(!+)%&(#\$%

K%@%000% *%&' L%4,! O*' /L%1 O,/ > (' +L%2; -' (3,2,+7%954 *+L%+; +%
M%@%000%54,&&' >%
N%@%000% *%&' L%+; (2' 2L%2,2&' (%4; //,7*+%
O%@%000% *%&' L%2,2&' (%4; //,7*+L%656L%+; (2' 2L%2' !; (&)%
P%@%000% *%&' L%656%
Q%@%000%* ++,' L%-*%&&,' L%>5! &5 (%
R%@%000%54,&&' >%
S%@%000%&' ()L%(5+L%95 (' (2%
T%@%000%&' ()L%* ++,' L%-*%&&,' L%- ' &' (L%)/,' L%4,7 (*+%2%
KU%@%000%1L%20' ,/*%
KK%@%000%6,/%
KM%@%000%* ++,' L%6,/%
KN%@%000%54,&&' >%
KO%@%000%54,&&' >%
KP%@%000%54,&&' >%
KQ%@%000%6,/%L% /,8*6' &OL%4 * (7* (' &%
KR%@%000%6,/%L%20' ,/*L%1%
KS%@%000%6,/%L%1L%4 * (,*%
KT%@%000%&' ()L%* ++,' L%- ' &' (L%1L%* (&)L%4 * (,*L%3' (5+,! *L%1 (59>L%-*%&&,' L% *%&' %
MU%@%000%20' ,/*L%&O' %&9,+2L%6,/%

MK%&' ()L%* ++, 'L%-*&&' L%2&' 3, ' %
MM%&*' ++, 'L%4 * (/ ' + 'L%2* /' 2%7, (/2L%1; + ' %
MN%&5 4, &&' >%
MO%&' *&' %
MP%&' ()L% 5 (' 4 * +L%(5+L%9 5 (. ' (2%
MQ%&' ()L%9 5 (. ' (2L%(5+L%* (&)%
MR%&' ()L%* (&)%
MS%&' ()L%* (&)%
MT%&' ()L%* (&)%
NU%&*' ++, 'L%1; + 'L%4 * (/ ' + ' %
NK%&*' ++, 'L%+, ! . L%1; + ' %
NM%&5 4, &&' >%
NN%&' &' (L%9, //, ' %
NO%&9, //, 'L%- ' &' (L%5/>%4 * +%1 5' %
NP%&' &' (%
NQ%&' *&' L%2; 2-!, 5; 2%9 5 4 * + %
NR%&' *&' %
NS%&' *&' %
NT%&' *&' %
NT*%&-*&&' L%2&' 3, ' %
OU%&2&' 3, 'L%-*&&' %
OU*%&&' ()L%(5+ %
OK%&5 4, &&' >%
OM%&5 4, &&' >%
ON%&5 4, &&' >%
OO%&5 4, &&' >%
OP%&(5+L%* (&)L%&' () %
OQ%&5 4, &&' >%
OR%&5 4, &&' >%
OS%&5 4, &&' >%
OT%&5 4, &&' >%
PU%&5 4, &&' >%
PK%&5 4, &&' >%
PM%&5 4, &&' >%
PN%&5 4, &&' >%
PO%&&' ()L%* (&)L%(5+ %
PO''%&&' ()L% / ' ' , +7%-5 9L%* (&)L%(5+L%: 5 5&6 * //%)5; +7%4' + %
PP%&5 4, &&' >%
PQ%&5 4, &&' >%
PR%&5 4, &&' >%
PS%&5 4, &&' >%
PT%&5 4, &&' >%
QU%&*' ++, 'L%+, ! . %
QK%&5 4, &&' >%
QM%&1L%20' , / *L%4 (2%9 * / . ' (%
QN%&-*&&' L%2&' 3, 'L%* ++, ' %

QO%&' (%)
QP%1L%4 (2%9*/. ' (%)
QQ%6, //L%20' ,/*L%0' %9, +2%
QR% *%L%4, ! 0*' /L% (* +%
QS% *%&' %
QT%5 4, &&' >%
QT''%&' ()L%* (&)L%(5 +%
RU%&' ()L%* (&)L%* ++, ' %
RK%&' ()L%* ++, ' L%- *%&&, ' L%* (&)L%2&' 3, ' L%4 * (, *L%052&' /%(' 2, >' +&2L%3' (5+, ! *L%(5 +%
RM%5 4, &&' >%
RN%5 4, &&' >%
RO%&' &' (%)
RP%&' ()L%* ++, ' L%(5+L%5/>%4 *+%15' %
RQ%&' &' (%)
RR%&' ()L%* ++, ' %
RS%&' &' (%)
RT%&' ()L%* ++, ' %
SU%&' &' (%)
SK%5 4, &&' >%
SK *%6, //L%20' ,/*L%0' %9, +2%
SM%&' ()L%* ++, ' %
SN%&' ()L%* ++, ' L%- ' &' (%)
SO%5 4, &&' >%
SP%5 4, &&' >%
SQ%20' ,/*%
SR%&' ()L%* ++, ' L%- ' &' (L%- *%&&, ' L% *%&' L%20' ,/*L%* (&)L%3' (5+, ! *L%(566, ' L%)/, ' %
SS% *%&' L%(566, ' %
ST%&&, ' L%2&' 3, ' L%&' ()%

KATE, MICHAEL, CHILDREN, SUPERVISING ADULT, NUN

Kate dashes down around to a side entrance and sees CHILDREN being led into the station. She runs towards them but by the time she gets there, a chain gate has been dragged across. She yells through the metal -

KATE

Michael! . . . Michael! . . .

And in amongst them, we see MICHAEL. He turns confused. . .

KATE (CONT'D)

Michael! . . . no no no wait! . . .

But it's hopeless. Michael is moved away by a WOMAN in a uniform, the supervising adult. He's on to a train.

KATE (CONT'D)

Please! Wait please! No! Where's that train going!?

She's ignored, the whistle goes, the train is moving

K
Where's it going?
Please! Michael! Mich

3

INT. THE NURSES STATION - PRESENT DAY - EVENING

3

KATE, NURSES, SISTER MULLIGAN

Kate's face, more tanned, here in Australia, as she keeps her eyes low. Nurses bustle past. Kate grabs the tannoy and
S

Ten Pound

As soon as she's gone, Kate slips out from behind the nurses station and heads towards the Sister's office.

Ten Pound Poms - 105 by A. Pickett - 30.09.22

3

She looks back, checks no one's watching, then slips inside, shutting the door behind her...

4

INT. SISTER MULLIGAN'S OFFICE - CONTINUOUS

4

SISTER MULLIGAN
Have you lost your mind woman!

Ten Pound Poms - 105 by A

TERRY
(Low voice)
How was today then?

ANNIE
(not looking at him)
Fine. All sorted, isn'

Ten Pound Poms - 105 by A

JJ
Listen... mate...

Bill goes really close to him, almost face to face and si

Ten Pound Poms

ANNIE

Oh...why didn't she tell me first?

KATE

Sometimes it's hard to tell the people you love the truth. Hard to see the disappointment in their faces.

(beat)

She'll be okay. I promise.

(beat)

Annie, look. I'm sorry but I really have to go.

Annie pulls herself together -

ANNIE

Is it Michael? Good news?

Kate nods and Annie hugs Kate tight, fear and excitement

(MORE)

Ten Pound Poms - 105 by A. Pick
BILL (CONT'D)

Ten Pound Poms

(MORE)

Absolutely not, if your fiancé sees
you in that he'd take the ring
right back. Get it off.

JUNE rolls her eyes and gives

(MORE)

MARLENE (CONT'D)

(back to Annie)

So he's still sulking is that it? -
Not that he should be after the
scene he made at mine.

Silence. Annie doesn't say anything, just keeps arranging the wigs. Marlene sighs.

MARLENE (CONT'D)

Look I know it's very British not
to talk about your marriage but
unless you're a royal it just seems
like you're a prude.

ANNIE

No it's - it's fine. I'm fine.

MARLENE

"I'm fine". The mantra for sad
housewives everywhere. I'm fine
means I'm disappointed, everybody
knows that. *He forgot my birthday
but I'm fine. 3 children and no sex
but I'm fine.* I couldn't imagine
anything worse. Honestly you Brits,
A life of "I'm Fine" I think I'd
break out in hives if I even said
it once -

ANNIE

(snapping)

Well some of us have to be just
f

EXT. A NICE SUBURB - M0

Ron holds the Foreman's

ARTY (CONT'D)

Dog house'll still be there when
you get back, pal.

Terry's face breaks in to a reluctant chuckle.

INT. JJ'S TRUCK - LATE AFTERN

TE

ARTY

4 winks and a nod. The winks from
me, the nod from her.

TERR

then, over here, for the kiddies, I
might have an ice cream stall. Get
some fun flavours, like
whatsit called.

Ten Pound Poms - 105 by A. Pickett - 30.09.22
ARTY (CONT'D)

NICK

Is this the place where I can
purchase a *Madam Buxom* wig?

ANNIE

Ha! How did you know?

NICK

The sales girls are talking about
it at such a pitch I heard it
from outside, I thought James
Dean was in the building.

ANNIE

Unfortunately not.

NICK

Ah well, good news for me. Less
competition.

H

NICK
(touches her arm, making
it clear there is more to
this than 'chat')
We'll have fun, seven o' clock?

H

WILLIE

She goes up to the back d

Te

Ten Pound Poms -

Ten Pound Poms - 105 by A. Pick

45

INT. ARTY'S BOATSHED - AFTERNOON

45

TERRY, RON, ARTY

Ron looks around the disused boatshed. He whistles - big job.

RON

It's a lot of work.

ARTY

But it's got potential right?

RON

Well you live in hope. How much?

ARTY

I'll pay you both a pound a day.

RON

Including today?

ARTY

Including today. And if you're both on board I'll let you into a little secret... fish and chips is the front for my back room contraband...

He winks.

TERRY

Contraband?

Arty motions 'drinky'. They all smile.

Ron looks around again, looks at the door. He has to know before he agrees to work for the man.
12 1TT1 1 T65 T12 0 0 12 3

RON

Okay but... If I'm coming through that door to work I'll be coming through it to drink. At

Ten Pound Poms - 105 by

Ten Pound Poms - 105 by A. Pickett - 30.09.22

34

58 OMITTED

58

59 OMITTED

59

60 INT. THE BELLFLOWER - EARLY EVENING
ANNIE, NICK

60

Annie walks in to the lobby of the Bellflower and sees Nick waiting for her at the bar, his back towards her.

Annie walks towards him and he stands up to greet her..

NICK

I'm so glad you came.

u ANNIE

Well, I thought I could school
you on the actual benefits of a
Madam Buxom wig.

NICK

Drink?

He pulls a chair out for her and picks up a menu.

a

CUT TO

Drinks arrive and they cheers

b

JJ
No, I would not. Strike a w

JJ

Sheila...

But Sheila doesn't stop. Mrs Walker watches her leave and then turns back

They spring apart as Annie - heading back into the hostel - comes towards them, still reeling from her non Nick encounter.

ANNIE (CONT'D)

What are you doing!?

PATTIE

Mum! Nothing we were just -

ANNIE

Inside now. And you - I told you - she was staying inside...

STEVIE

Sorry -

ANNIE

Good night Stevie. Say good night!

PATTIE

Good night.

Annie frogmarches Pattie away from Stevie, he watches her go - has he missed his chance?

Annie - we sense taking some frustration out on Pattie

Y' know, every time I come down
here, I always hope I'll find the
man I thought you'd be.
(beat)
And I never do.

She stands.

MRS WALKER (CONT'D)
We will resume this conversati

ANNIE (CONT'D)

We can't find Peter.

We stay c

Ten Pound Poms - 105 by

Ten Pound Poms - 105 by A. Pickett - 30.09.22

44A

On Ron - he does...

72

OMITTED

72

73

OMITTED

73

EXT. THE

Ten Pound Poms - 105 by A. Pickett - 30.09.22

Ten Pound Poms - 105 by A. Pickett - 30.09.22
TERRY (CONT'D)

47A

- we brought our problems with us
but I am sorry.

And with that, Terry turns and starts walking again, searching.

TERRY (CONT'D)

I'll find him - I'll find him or
I'll die trying. He's my boy.

Annie is moved by his words. He carries on.

ANNIE

Terry -

Te

Hold their look. We move to the window and tilt up to the night time sky... that moon and those stars and we fade thru to... Emerging daylight...

82

EXT. THE BUSH - DAWN.

82

TERRY, ANNIE

As we *tilt* back down on...

Hours laterj ET BT 12 01

TERRY

It's okay, it's okay, son... we've
got you... we've got you...

On Annie, deeply moved. She dashes in and joins their
embrace...

84

OMITTED

84

85

OMITTED

85

86 INT. BILL AND SHEILA'S HUT - MORNING
SHEILA

86

Sheila scrapes all the money she has saved from her tin and
puts it in her purse

CUT TO:

87 EXT. BILL AND SHEILA'S HUT/GALGOWNIE HOSTEL -2CONTINUOUS
TERRY, ANNIE, PETER, PARU

87

She squashes a stray cockroach under foot and kicks it away as she enters, rolling her eyes.

Angle - Arty, hand in hand with Veronica passes, seeing what Kylie did, he smiles.

ARTY
Tomorrow's dinner.

Veronica smiles

ROBBIE

Hey, hey, hey... you'll always be
his mother... Look at me. Kate -

Sh

Sheila Looks

BILL
What do you think...

He proudly walks up the path towards the front door, a man that has really ACHIEVED something...

BILL (CONT'D)

Te