

50AF

Pilot

Fourth Draft

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1 INT. SUSAN'S HOME - DAY 1

A 1980s brick home with beige drapes at the windows. It looks like half the furniture has been removed.

A Chinese Australian woman SUSAN (51) quickly turns a light switch off. She ducks behind the couch.

Knock, knock, knock. Someone is at her door.

Susan crouches lower and creeps to a window.

She holds the curtain back a smidge and sees two men at her front door. Alarmed, she closes the curtain.

2 EXT. SUSAN'S HOME - DAY 2

Two men stand at Susan's front door. One of them, her ex husband ANDREW (56) pounds on the door knocker.

ANDREW
I don't know what's going on.

He knocks again. Looks at his companion, a real estate agent, JEREMY (35).

JEREMY
No worries mate. We'll come back another time.

Andrew tries to peer through the windows.

3 INT. SUSAN'S HOME - DAY 3

Susan ducks beneath the window, out of sight from Andrew.

4 INT./EXT. LARA'S CAR - DAY 4

LARA (52) is looking for a parking spot in the busy, commercial centre of an inner city suburb.

A car ahead of her indicates to pull out. Bingo! She puts her blinker on.

The car pulls out.

A sports car pulls in front of her, whips alongside the vacant spot and reverses into it.

Lara glares. An immaculately groomed woman ALANA (53) gets out of the sports car.

Lara blows her horn.

Alana locks her car and sticks her middle finger up at Lara before heading onto the footpath.

Lara blows the horn again.

Alana turns around.

ALANA
Snooze you lose sweetheart.

5 INT. GRAPHIC DESIGN STUDIO OFFICE - DAY

5

JAIME (29) holds the door of the ultra modern office open.

Lara, harried, clutching her portfolio to her chest, walks into the room.

Jaime takes a seat behind her desk. She looks at the clock on the wall.

JAIME
Take a seat.

LARA
So sorry, trouble parking.

Lara sits down opposite Jaime and puts her portfolio on the desk.

JAIME
Let's see.

Jaime leafs through the portfolio. The designs are for print media.

JAIME (CONT'D)
These are great but they're not really current. (beat) Have you done anything interactive for online?

Lara is bamboozled.

JAIME (CONT'D)
Have you ever incorporated SEO into your designs?

Lara shakes her head.

JAIME (CONT'D)
How are your video skills?

Lara looks confused.

JAIME (CONT'D)
Have you designed content for TikTok?

Lara shakes her head.

JAIME (CONT'D)

Insta?

Lara shakes her head.

JAIME (CONT'D)

Facebook?

LARA

No.

Jaime is unimpressed. Lara looks defeated.

6

INT. BEAUTICIAN SALON - DAY

6

Alana lies back on the table splayed out like a frog - knees out, ankles together. A modesty towel covers her crotch.

The BEAUTICIAN (20s) prepares a wax pot.

BEAUTICIAN

So how's life in the real estate game?

ALANA

Always fabulous.

BEAUTICIAN

And in your private life?

ALANA

Pretty fabulous also.

BEAUTICIAN

Still pioneering the charge to educate the next generation?

ALANA

Most definitely. They're so eager to learn.

They laugh.

The beautician carries the wax pot to Alana and removes the modesty towel.

BEAUTICIAN

Glad to hear. G string?

ALANA

Uh huh.

The beautician pauses before applying wax and leans over closer to inspect Alana's crotch.

She grabs her tweezers.

BEAUTICIAN
You might want to consider a
Brazilian.

ALANA
(sitting up)
Why?

The beautician tweezes a pubic hair and holds it up to the light.

BEAUTICIAN
The dreaded silver is sneaking in.

ALANA
(mortified)
What!?!

7 INT. MAIL SORTING ROOM AUSTRALIA POST OFFICE - DAY 7

AUDREY (48), a trans woman, face made up and glam nails, is placing parcels from a trolley onto shelves.

She lifts a parcel addressed to Mr M. Ross and puts it up.

She takes another package addressed to Miss Madonna Ross.

She shakes her head then puts it next to the other one.

AUDREY
(to herself)
Poor baby.

8 INT. SHOPPING CENTRE FOOD COURT - DAY 8

Audrey pays for her lunch at the counter.

She walks to a table in the corner and sits by herself.

She picks at a salad.

A group of teenagers sits nearby, they're staring at her.

Audrey smiles.

The teenagers erupt into laughter.

Audrey focuses on the salad.

9 INT. LARA'S CAR - AFTERNOON 9

Lara drives through city streets. She's on the phone to a friend MICHELLE (49).

LARA

You're supposed to know After Effects, Dreamweaver, Premiere, the list goes on. (beat) Maybe it is time to look for just any job.

MICHELLE (O.S.)

Babe you're way too talented to work just any job. You'd die in admin.

LARA

Jake's getting impatient.

MICHELLE

He's so bloody left brained. (beat) Have you thought about going back to school? Just to freshen up your quals?

LARA

Not exactly. I mean I've thought about going back to school... I have this insane dream to pick up the fine art degree I never finished... but I don't think that'd be very TikTok.

MICHELLE

You need to follow your gut hon. You know what they say? Do what you love and the money will follow.

LARA

Name one person you know that's worked for.

10 INT. LARA & JAKE'S KITCHEN - NIGHT

10

Lara chops veges preparing to cook dinner.

Jake comes into the kitchen.

JAKE

What did you do today?

LARA

Another interview.

JAKE

I suppose it's another interview that won't amount to anything?

LARA

My skills aren't current enough Jake. I don't know how to market something on TikTok.

Lara hacks a carrot.

Jake sits at the table behind her.

He's scrolling through posts on a job seeker website.

JAKE
Here's something.

Lara turns to face him.

JAKE (CONT'D)
It's government. Good conditions.

LARA
What is it?

JAKE
Customer service.

LARA
Just perfect for someone who's
afraid of the general public.

JAKE
You need to get over yourself hon.

Her mouth drops open.

JAKE (CONT'D)
I mean that in the nicest possible
way.

Lara turns back to food prep.

JAKE (CONT'D)
I know design is your first
preference but Lara, if you can't
get a design job you need to take
your transferable skills and start
looking at a second preference.

Lara chops the celery violently.

JAKE (CONT'D)
I can't support us forever.

Lara stops chopping.

LARA
It's only been a few months Jake.

JAKE
These few months would have made
all the difference to our savings
if you were pulling your weight.

Lara rages with her eyes.

11 INT. STYLISH LOUNGE ROOM - EVENING

11

Susan sits between her son JASON (25) and her daughter MILLIE (23).

She holds her phone up in front of them.

They're on a FaceTime call with an elderly Chinese couple, Susan's BABA and MAMA.

SUSAN
(in Mandarin with English subtitles)
Millie is getting very good at cooking.

BABA
She will be a dutiful wife.

Millie rolls her eyes.

SUSAN
Yes, yes. And Jason is a candidate for the university medal.

Jason jerks his head to look at Susan.

MAMA
The perfect grandson.

SUSAN
Andrew is working very late all the time.

MAMA
You must be missing him.

SUSAN
He's a wonderful provider.

12 INT. IKEA - EVENING

12

Susan, Jason and Millie are sitting inside one of IKEA's styled cubicles.

Susan holds her phone up in front of the trio.

SUSAN
Bye bye Mama. Bye bye Baba.

The group blow video kisses to each other. Susan ends the call.

JASON
Jeezus Mum, I graduated two years ago. When are you going to tell them?

SUSAN

It doesn't hurt them to think
you're still at uni.

MILLIE

And what the fuck? A dutiful wife?
You have to stop this Mum. I won't
keep doing it.

SUSAN

Hush Millie, it's only for a little
while.

MILLIE

Do they even know you and Dad
split?

SUSAN

It would kill them.

Jason and Millie are angry with Susan.

SUSAN (CONT'D)

Please kids, it's the least you can
do for your mother.

13

INT. JASON'S CAR - EVENING

13

Susan sits in the passenger seat.

JASON

I know you changed the locks so Dad
can't get in. Why are you so
against selling the house?

SUSAN

I'd have nowhere to live.

JASON

You can buy another one.

SUSAN

There won't be enough money from my
part to buy anything.

JASON

You can rent.

SUSAN

Who's going to rent to me? I could
rent, the money from the sale would
mean Centrelink would cut me off,
it'd get eaten up in rent, and then
I'd be homeless.

JASON

Do you even leave the house any more? Apart from these calls?

Susan is silent.

JASON (CONT'D)

It's not healthy Mum. You need to do something to get your mojo back.

Susan pouts.

JASON (CONT'D)

I have this, er, friend, who goes to a personal development group. It's really good for her. I think you should go.

Susan stares out the window.

JASON (CONT'D)

I insist you go. I won't be part of another call to Mama and Baba unless you go.

Susan glares at Jason.

14

EXT. CHURCH HALL - DAY

14

A couple of people stand outside the open door. One of them is CANDY, a young woman dressed very provocatively in street working gear.

Lara approaches the hall. She clocks Candy and her eyes nearly bulge out of her head. She can't hide her distaste.

Lara gives Candy a once over and eyes down, heads into the hall.

Jason's car pulls up outside the hall.

Susan sits tight in the passenger seat.

Jason puts his hazard lights on and gets out of the car.

He opens Susan's door.

Susan stares straight ahead. She won't budge.

JASON

Either you get out of this car and go into that group or I'm going to tell Mama and Baba what's really going on.

Susan huffs herself out of the car and slams the door behind her.

They stand off staring at each other.

JASON (CONT'D)
I mean it Mum.

Susan sighs and trudges to the door of the church hall.

Jason gets back in the driver seat.

He watches until Susan goes inside before driving off.

15

INT. COMMUNITY MEETING ROOM - DAY

15

A modest space with mismatched fabric covered chairs set in a circle. Picture cards in the centre of the circle. Five women and two men sit in the chairs.

The facilitator, SARAH (39), holds up a picture card. On it the word...

SARAH
Surrender.

Sarah looks around the group.

SARAH (CONT'D)
What does it mean to you?

A middle aged man in a grey cardigan, PAUL (60), puts his hand up.

Sarah nods his way.

PAUL
Give up. Give in.

Sarah nods. Candy puts up her hand.

Sarah nods at Candy.

KAREN
Stop controlling. Let stuff go.

SARAH
Yes. Yes. All of the above.
Surrender means letting go. (beat)
What do you need to surrender to in
your life right now? (beat) Take a
breath.

She holds her hand to her chest. Inhales deeply.

SARAH (CONT'D)
Breathe in. Right down to your
belly.

The group participants do so. Sarah nods.

SARAH (CONT'D)
Breathe out. (beat) And let it go.
(beat) Let everything go.

She closes her eyes, holds her arm out to the side and exhales loudly.

SARAH (CONT'D)
How does that feel?

Paul is really agitated.

PAUL
I can't hang on to this any more.

The group all look at him.

PAUL (CONT'D)
I met this gorgeous young guy at the sauna and he gave me a pipe before we, um, well you know. And now I can't stop.

Faces around the group are shocked, judgmental, concerned.

Candy smiles sympathetically.

Lara screws up her face in disgust.

PAUL (CONT'D)
He loves me, I know he loves me, but we always smoke together. And his friends come and do it too. And I always pay.

SARAH
I want you to close your eyes, hold your hand on your belly and breathe deeply. Make your hand move.

Paul closes his eyes, hand on belly, takes a breath.

And another one.

Paul opens his eyes.

SARAH (CONT'D)
How do you feel now?

PAUL
I feel so much better for getting it out.

Paul bursts into tears.

Lara passes a box of tissues to Paul.

LARA
Maybe you could stop going to the
sauna. Eeuw, nasty.

Sarah stops Lara passing the tissues.

SARAH
Tissues suppress the emotion Lara,
Paul needs to feel this.

Lara puts the tissues back down.

Sarah closes her eyes.

SARAH (CONT'D)
Breathe with me.

She takes a deep breath in.

The whole group follow her lead and breathe in.

SARAH (CONT'D)
Now exhale and let all your tension
go with it.

The group exhales.

SARAH (CONT'D)
That's it. Let's do it again. In.
(beat) and out.

The group members breathe in time with her directions.

SARAH (CONT'D)
Let's come back to the room now.

The group members open their eyes.

She nods towards Lara.

Lara looks around at everyone else. They're all looking at her.

LARA
My chest hurts.

Sarah smiles at Lara.

SARAH
It's normal for the body to react
to the action of letting go. (beat)
We don't want to do it. We want to
be in control.

Lara is wide eyed.

Susan nods.

LARA

I'm not in control of anything.
Everything is out of my control.

Sarah

And there's fear present. (beat)
Does that feeling, feeling out of
control, remind you of anything
Lara?

Lara looks confused.

LARA

No.

SARAH

Something old?

Then Lara gets it.

LARA

My dad.

SARAH

As a child everything was out of
control. But you're not that child
today. (beat) When we surrender to
what is, everything opens up.

She smiles beatifically.

Crash. The door to the meeting room smashes open into the
wall behind it. Alana grabs the door handle and pulls it
back.

ALANA

Oops.

The group turn around to look at her. Alana smiles and makes
her way to a seat.

Lara's face drops. She glares at Alana.

Alana doesn't recognise her. Alana smiles.

ALANA (CONT'D)

Sorry. Trouble parking.

Lara rolls her eyes.

SARAH

That's okay. Take a seat Alana.

The group makes space for Alana to add another chair to the
circle.

Alana sits down.

SARAH (CONT'D)
Today we're looking at the
principle of surrender.

Sarah looks at Lara.

LARA
You want me to continue?

Sarah nods.

Lara hesitates.

LARA (CONT'D)
I'm trying with everything I've got
to find a job. If I surrender...
I'll never work again and my
partner will probably kick me out.

Nods around the room.

SARAH
Things are intense right now Lara,
but I guarantee if you really give
yourself to what we're doing here,
your life will feel meaningful, job
or no job. All I ask is that you
keep an open mind.

Lara isn't convinced but she nods.

SARAH (CONT'D)
(to Susan)
Would you like to share with us
today... ?

Susan's not comfortable being in the spotlight.

SUSAN
I can't see how surrendering will
help me.

The group members all look at Susan.

SARAH
What's your name?

SUSAN
Susan. I have a housing situation.
(beat) How will surrender help
that? (beat) I also need to find a
job. (beat) And I have a totally
unrealistic job provider with
insane hoops for me to jump, just
so I can keep my measly Centrelink
payment.

SARAH
Surrender isn't always about things
in our lives. It can be about our
attitudes and beliefs.

A collective aha moment in the group. Sighs and nods.

SARAH (CONT'D)
(to Audrey)
How about you hon?

Audrey, made up to the nines, with a big scarf wrapped around
her head, looks at Sarah.

AUDREY
Feels like I've already surrendered
everything. I left my home a few
months ago and moved to the city.

ALANA
You have pretty spectacular nails
for a country girl.

Giggles in the room.

AUDREY
(to Alana)
Thankyou. (beat) I know I can't
live pretending any more. (beat)
But honestly, I'm like a middle
aged teenager going through
puberty. And I don't know where I
belong.

SARAH
You're in the right place Audrey.

Audrey risks smiling at Sarah.

ALANA
Is it okay if I share?

SARAH
Of course.

ALANA
I've been wracking my brain on this
one and what I've come up with is
that I need to surrender to the
state of the market... which,
fortunately is really hot right
now. I just love making money for
my clients.

Alana winks at Sarah.

Lara rolls her eyes.

16 EXT. COMMUNITY MEETING ROOM - DAY 16

Group members file out the door and on to the footpath.

Audrey is speaking with Paul.

Lara follows Susan out.

LARA
Would you like to grab a coffee?

17 INT. COFFEE SHOP - DAY 17

Lara and Susan sit opposite each other.

LARA
Everyone says it's an employee's market but I'm finding it really difficult. I just feel so useless.

SUSAN
Tell me about it. Doesn't life experience count for anything?

LARA
Maybe I need to find a job provider.

SUSAN
My job provider makes me attend ridiculous interviews just so I can get my payment.

CUT TO:

18 INT. MCDONALDS - DAY 18

Customers order meals. Susan waits at the counter. An employee KIM (17) approaches her.

KIM
What would you like?

SUSAN
I'm waiting to see the manager.

A brash, pimply guy ETHAN (23) approaches.

ETHAN
Susan?

SUSAN
Yes.

ETHAN
Take a seat.

Susan slides into a booth. Ethan sits opposite her.

ETHAN (CONT'D)
Tell me about your qualifications.

SUSAN
Well I raised a family and ran a home for twenty five years.

ETHAN
I mean real skills. You know, work skills.

SUSAN
A lot of work goes into running a household. There's schedules, budgets...

ETHAN
(cutting her off)
Any customer service experience?

SUSAN
No.

ETHAN
Worked a cash register?

SUSAN
No.

Ethan smiles at Susan.

ETHAN
Sounds like someone needs to do some training.

Susan hides a scowl behind a smile.

CUT TO:

19 INT. COFFEE SHOP - DAY 19

SUSAN
Whatever you do, you do not want a job provider.

Lara nods.

20 INT. COFFEE SHOP - DAY 20

Audrey walks in and to the counter of the cafe.

SUSAN
Audrey...

Audrey looks.

SUSAN (CONT'D)
Come sit with us.

Audrey hesitates then decides to joins Susan and Lara. A waitress JOEY brings coffees.

JOEY
(to Audrey)
Would you like something?

AUDREY
Skinny flat please.

The waitress leaves.

Outside the cafe Alana gets into her sports car.

Lara sees Alana.

LARA
Ugh. I can't stand women like that.

Susan and Audrey turn to look.

SUSAN
Women who have everything?

LARA
She's just so, confident.

AUDREY
She's got a good game face, I'll give her that.

Lara frowns.

LARA
She's a moll.

She turns back to Audrey.

LARA (CONT'D)
So where did you move from, and where are you living?

AUDREY
I moved from the lower Hunter. I'm in a share house in Abbotsford.

LARA
What were you doing in the Hunter?

AUDREY
We had a horse farm.

SUSAN
You and...

AUDREY
Mark. My husband.

LARA
(surprised)
You're married? Did you break up?

AUDREY
He died.

SUSAN
Oh my God. I'm so sorry.

LARA
Oh Audrey, that's horrible.

AUDREY
It's hard without him. Moving to
the city seemed the right thing to
do. You know, make a fresh start.

Lara squeezes Audrey's arm.

LARA
So brave.

SUSAN
Did he leave you anything?

Audrey is taken aback.

21 INT. ALANA'S SPORTS CAR - DAY 21

Alana pulls up outside a huge oceanfront home.
She takes in the size and grandeur.

ALANA
Wow!

She unclips her seatbelt.

22 INT. NORTHERN BEACHES MANSION - DAY 22

Alana stands in the cavernous foyer with MIN (45).

ALANA
It's the right thing to do you
know, putting your mum in a nursing
home. Not everybody could do it but
it's absolutely the right thing.

MIN

At some level I know that. I just feel so guilty.

ALANA

Wash that right away. Your mum deserves the extra care. And you're making it possible for her.

Min shrugs.

MIN

I suppose.

ALANA

You know if you sold the house, you'd be able to upgrade her to aged care's equivalent of a penthouse suite.

Min is taken aback.

MIN

Oh we're not planning on selling. Not yet anyway. There's so much to process.

ALANA

Oh of course, sorry babe, I didn't mean to be insensitive... (beat) it's just that the market's really moving at the moment... you'd be doing the very best thing for everyone in the family... including your mum.

Min looks blankly at Alana.

Alana smiles encouragingly.

23

INT. AUDREY'S BEDROOM - NIGHT

23

A bedroom decorated in glam style, complete with chandelier.

Audrey sits at her Hollywood lit vanity unit removing eye make-up.

She cleans off lips, cheeks, foundation.

Audrey sits nude faced looking at herself in the mirror.

She looks to a framed photo of her deceased husband MARK that's on the vanity.

A noise from outside the bedroom startles her.

24 INT. HALLWAY AUDREY'S SHARE HOUSE - NIGHT

24

A semi-dressed trans woman DOMINIQUE is having a breakdown. She storms past Audrey who's peeking from her door, to the living room.

AUDREY

Are you okay?

25 INT. KITCHEN AUDREY'S SHARE HOUSE - NIGHT

25

Dominique slams her purse down on the table and parks herself on a chair. Head in hands, she sobs.

DOMINIQUE

No! Nothing is okay. I thought he was different.

Audrey walks into the kitchen.

She sits beside Dominique at the table.

DOMINIQUE (CONT'D)

Fucking hetero macho arseholes. They love you until someone else is around. I'm done with hiding in the shadows.

She bursts into deep howling.

Audrey puts her arm around Dominique.

AUDREY

He just wasn't the right one honey. You're beautiful and he should be proud to have you on his arm.

Dominique buries her face in Audrey's shoulder.

DOMINIQUE

You hit the jackpot with Mark. No-one else is like that.

AUDREY

Yes I did. (beat) Life feels pretty empty without him. But it goes on. And it goes on for you too.

Audrey smiles and leans her head on Dominique's.

26 INT. LARA AND JAKE'S BEDROOM - NIGHT

26

Lara and Jake are having sex. He's checking himself out in the full length mirror opposite the bed as he pumps up and down.

Lara, languid, is looking at the ceiling.

JAKE
(pumping harder)
Oh yes. Yes.

Lara moans.

JAKE (CONT'D)
Say my name baby, say my name.

LARA
(unenthusiastically)
Jake.

Jake groans in a crescendo as he comes. He flops on Lara then rolls off.

Jake gets up and wipes his penis with a tissue.

He heads to the shower.

Lara opens her phone.

27 EXT. SUSAN'S HOME - EVENING

27

Susan walks through the front gate. Andrew steps out of the shadows to confront her.

ANDREW
What do you think you're doing changing the locks? Susan! We need to get this house on the market.

SUSAN
What about me Andrew? What am I supposed to do?

ANDREW
You'll find somewhere else to live. Like any other normal person.

SUSAN
Oh sure. Who will rent to me? I have no references and no job.

They stare at each other.

SUSAN (CONT'D)
And believe me, there's nothing normal about trying to find your first job when you're 50.

Andrew frowns.

SUSAN (CONT'D)

I gave all my years to you and the kids. And now you want to turf me on to the street!

ANDREW

I won't be manipulated like this by you Susan. We made an agreement. I've stuck to my part. The kids have left. Now stick to yours. I'm bringing my agent through tomorrow. You can give me the new key (beat) or I'll have the police let me in.

Susan does her best to look fierce.

SUSAN

I guarantee you the house will look *terrible!*

Andrew turns and walks off the property.

Susan lets herself in the front door.

She looks at the semi furnished beige room that used to be her family home.

She bursts into tears.

28

INT. ALANA'S BEDROOM - NIGHT

28

The bedroom is dimly lit. Minimal design with high end finishes.

ALANA (O.S.)

(panting in between words)

I've .. never .. had .. to ..

Alana is riding up and down on JASON (Susan's son), whose buff, sweaty body is braced to receive every thrust.

ALANA (CONT'D)

work .. so .. so .. hard .. God!

JASON

Work it baby, work it.

ALANA

Everyone .. knows .. I'm .. the .. best ..

JASON leans up and puts his hands behind Alana's back. He holds her firm, helping her achieve leverage.

ALANA (CONT'D)

.. Why .. won't .. she .. just ..

Her mouth forms an O. She grimaces. She's coming.

JASON
Come to the party?

Alana collapses on top of him.

JASON (CONT'D)
She will babe.

He wraps his arms around her and strokes her back.

JASON (CONT'D)
You're the bomb.

SAM (O.S.)
Mum!

ALANA
Oh shit.

She jumps up.

ALANA (CONT'D)
Don't make a sound.

Alana grabs her dressing gown and leaves the room, closing the door behind her.

29 INT. ALANA'S KITCHEN - NIGHT

29

Alana's 19 year old son SAM holds the fridge door open.

SAM
What's for dinner?

Alana composes herself as if she's come from a rest. She yawns.

ALANA
Why don't you order in?

SAM closes the fridge door.

SAM
Again?

He walks out of the room.

Alana leans against the kitchen door.