

STAN AND THE BBC PRESENT

A **Stan.** ORIGINAL SERIES

TEN POUND POMS



For more information, contact stan.publicity@stan.com.au

CAST

Kate Thorne	Michelle Keegan
Annie Roberts	Faye Marsay
Terry Roberts	Warren Brown
Pattie Roberts	Hattie Hook
Peter Roberts	Finn Treacy
JJ Walker	Stephen Curry
Dean	David Field
Sheila Anderson	Emma Hamilton
Bill Anderson	Leon Ford
Arty	Berynn Schwerdt
Marlene	Cheree Cassidy
Ron	Rob Collins

ABOUT THE SERIES

Ten Pound Poms is the new Stan original series created by BAFTA-winning Danny Brocklehurst (*Brassic*, *Ordinary Lies*) produced by Eleven, the team behind the award-winning *Sex Education*. A co-production between BBC and Stan, the series will premiere on BBC One and BBC iPlayer in the UK and as a Stan Original Series in Australia.

SYNOPSIS

The six-part series follows a group of Brits as they leave dreary post-war Britain in 1956 to embark on a life-altering adventure on the other side of the world. For only a tenner, they have been promised a better house, better job prospects and a better quality of life by the sea in sun-soaked Australia. But life down under isn't exactly the idyllic dream the new arrivals have been promised. Struggling with their new identity as immigrants, we follow their triumphs and pitfalls as they adapt to a new life in a new country far from Britain and familiarity.

At the heart of the drama are Annie (Faye Marsay) and Terry Roberts (Warren Brown). They try to make the best of the situation for their family, but the poor living conditions at the hostel and local attitudes towards immigrants test them in ways they couldn't have imagined. They aren't the only people at the hostel avoiding the truth. Kate (Michelle Keegan) is a young nurse who arrives without her fiancé and will do whatever it takes to try and rewrite her devastating past. Bill (Leon Ford) has lost his family business back home and is so desperate to prove he's living the Australian dream that he'll stop at nothing in order to get a lifestyle he can't sustain. Teenager Stevie (Declan Coyle) comes from a troubled background and hopes to use this new adventure to escape his oppressive father. Meanwhile Ron (Rob Collins), an indigenous Australian war veteran, struggles with feeling like an outsider in his own country.

AN INTRODUCTION TO TEN POUND POMS BY WRITER DANNY BROCKLEHURST

After World War II, more than a million Brits were enticed to emigrate to Australia for just £10. In return they were promised a better house, better job prospects and a better quality of life by the sea in sun-soaked Australia.

When Eleven Film first approached me with the idea of a series about the Ten Pound Poms and asked if it was something I would be interested in writing about, my interest was piqued. You get this sort of thing a lot as a writer and quite often you think “You know, it’s not for me.” But there was something about this that really appealed. I’ve not written a period drama before, for good reason, because they’re generally quite tricky to make good. But I was drawn to the themes of escape, of no matter where we go, we take our problems with us – something which is ever present in my work – and the fact that this was a piece of our history that I didn’t know much about. It’s a period piece that isn’t all bonnets and frocks – and the more I looked into it, the more I thought: “Yeah, there’s definitely a TV series here. I’m in.”

Once I was on board, Eleven decided to hire a full-time researcher who dug around quite intensively for a few weeks and produced a detailed 50 page document and when I started to watch documentaries and read books, it opened up a whole river of imagination and knowledge which I found fascinating. The research offered up so many ideas that it was almost overwhelming; there were so many fascinating and heart-breaking potential stories, so many directions I could go in. I had to choose who was going to come over to Australia, who was already there, what year do we begin, there were lots of important decisions to make early on.

Britain in the fifties was a fairly grim place and many people were tempted by the adverts for Australia as “a great place for families.” The technicolour promo films of the time showed golden beaches, beautiful houses with picket fences and big gardens, attractive, suntanned people water-skiing and playing volleyball. But in reality, many immigrants arrived to gross disappointment. They were housed in post-war steel Nissen huts with outdoor showers, no flush toilets and terrible food. The accommodation was cramped, insects rife, the heat stifling and walls paper-thin.

I decided I wanted to bring over a loving couple with two children. They are trying to change their life because Terry the father is haunted by memories of what he saw in the war and is drinking too much in an effort to blot them out. Bright and ambitious, his wife Annie has always put herself second to the needs of her family. Then there’s Kate, a lone



traveller who leaves her fiancé at the port and has a deeply emotional motivation for coming to Australia. At the hostel in Australia, we meet an English family, Bill, Sheila and their twin daughters who have been there for some time. She is desperately homesick and longing to return home.

So that was the core of my series. And they obviously collide with various Australian characters on the compound and in the town, funny, friendly, abusive and embracing. There was a real sense of “Who are these poms, coming here, taking our jobs.” Australia, like many places in the fifties had issues with racism, sexism and masculine culture. Women weren’t allowed in pubs, indigenous Australians were sent to the back of the queue in shops, children roamed free all day long despite the very real danger of snakes, spiders and dingoes. But there were no class hang-ups and women were encouraged to work whilst families spent time on the beach – and of course the landscapes are stunning.

I’d worked with Michelle before on the series *Ordinary Lies* and *Brassic*. Early on there was a discussion with the BBC and I asked Michelle if she’d be interested. She loved the idea of Kate’s journey, because she appears to be in a relationship when we first meet her at the port in England, but she arrives in Australia on her own and tells the port official that her fiancé didn’t want to come after all and you immediately think: “Hang on, that doesn’t sit right.” Throughout the series you realise Kate’s on a very personal, heart-wrenching mission, which goes back to the research and some of the things that were happening to single women in the UK at the time. Michelle was perfect for the role – it’s the first time she’s done a period drama and we adapted the script to accommodate some of the things that came out of rehearsals.

Faye is fantastic as Annie and in many ways she's the emotional heart of the series as the mother of our lead family. She's the one who drives the decision to go to Australia when she sees an advert in the paper. Terry is blind drunk and he's lost all of his money and she announces: "We are going to change our life." When she arrives, she's the stereotypical 1950s housewife, like lots of women at that time. She's brought up the kids, she looks after the home, she's very much catering for her family. But what she discovers in Australia is an unexpectedly massive opportunity to become something different alongside all of that, which could be a whole new exciting life for her, which isn't really why they went. So it immediately creates a conflict in the family because everybody's dynamic is changing quite unexpectedly. Faye, who's from the north of England, is such a natural actor - she can do so much with an expression, and she looks so believable and real. It's sometimes difficult to find actors who feel of the period, so you're looking for actors who are chameleon-like. Faye's really inhabited Annie's character and takes us on that journey throughout season one.

As for Warren, Terry was one of the first characters who came into my mind when I was creating the series. Our story opens in 1956, eleven years after the end of the Second World War but lots of people in the UK were still processing what had happened and many people who'd fought were struggling. I watched a very good documentary with some first-hand accounts of real Ten Pound Poms and one character stuck in my mind. He was talking about how his experiences of the horror of the war had stayed with him and he was unravelling in the UK. He had PTSD and was finding life very hard. Going to Australia was a way of trying to deal with that. The theme of the show is told through his story which is that you can go and start a new life, but you essentially take your baggage with you; you can never leave yourself behind. He's still got all this bad stuff in his head, problems with drink and gambling. How can he try and lessen some of that through starting afresh in this new country?

Warren and I had worked together briefly many years ago on *Shameless* and had talked about doing something together. Terry is a hard role to cast because he's got to be masculine and physical as a working man and labourer, but

he's also got to be troubled, with a sensitive side, we've got to have some humour and it's difficult finding all that in one actor. Warren looks very good for the period, but he also has that vulnerability whilst being tough. He kind of ticked all of the boxes.

I didn't really know any Australian actors before we started this process. I was brought up to speed by our brilliant casting director and it became pretty clear to me how much amazing acting talent there is over there. It was a nerve-wracking decision to cast only a small percentage of English actors whilst some would be played by Australians doing an English, Northern accent. The kids, Finn and Hattie, are absolutely brilliant - you wouldn't know they're not from Manchester. They're an amazing find and I'm very pleased. As for the other cast, like Rob and Stephen, they're just exceptional and we're very lucky to have them on board.

For much of the production I was in the UK and the time difference is hellish meaning you do most Zoom conversations pretty early in the morning UK time. 8 or 9 in the morning is 5 or 6 o'clock in Australia, so you have a very small communication window which can be challenging. But once we were up and running and the director and executive producer moved to Australia, it became a bit easier on the ground. We have one Scottish director and one from Australia, so we add those different voices into the mix. They're both superb.

I hope it's an entertaining story that shines a light on something viewers didn't know much about. I think *Ten Pound Poms* is a kind of rare beast these days. It's unashamedly a character drama. I mean it's got thriller moments and emotional high stakes but it's essentially about ordinary people in extraordinary circumstances, their lives and their families and trying to make things work. In a TV landscape awash with cops and crime and high concept whizz bang, it's a privilege to have the time to do a character piece that feels very rich and emotional. We've created a period drama with dirt under its fingernails, a show that doesn't glamorise the past. It's about love and hope and following your dreams.



INTERVIEW WITH EXECUTIVE PRODUCER JOEL WILSON, CREATIVE DIRECTOR AT ELEVEN FILM

How did you first hear about the story of the Ten Pound Poms?

I first came across the story of the real Ten Pound Poms in a documentary and I immediately thought that it would be a really exciting fulcrum for a drama. Olivia Trench, who I work with at Eleven, had worked with Danny and suggested him and I thought that was a terrific idea. So we sent him the documentary and some books and so forth. He loved the idea and was immediately on board.

The research we then sent him offered a wealth of stories. So many of them are fascinating both in their full span but also in the particular details of individual experiences. So then it was really a question of picking out the kind of stories we wanted to tell and filling them out with lots of details we magpied from all sorts of places, pulling them together to work out which collided most interestingly with each other.

It turns out that most people in Australia and so many in the UK have some kind of connection with the Ten Pound Poms and that's part of what makes it so interesting - people have vaguely heard about it but don't know the details of the Assisted Migration scheme, especially in the UK.

What was it like filming in Australia?

I'd never had any ambition to travel to Australia before - it's such a long way away and other places are much more culturally different from the UK. But I was completely wrong - I have fallen in love with Australia and Sydney in particular. I've learnt to surf and I've enjoyed every minute. I'd move out there in a heartbeat if it wasn't for the family I have at home, so I can completely understand the reasons that the Ten Pound Poms would have come here. And learning about the indigenous Australians, working with Ryan Griffen, who's one of the writers on the show, learning about his background and some of the parallels it has with the Ten Pound Poms has been fascinating.

Tell us about the directors Jamie Stone who's Scottish and Ana Kokkinos who's Australian?

We wanted to work with the directors Jamie Stone and Ana Kokkinos for very similar reasons. They are both filmmakers who have made very elegant, thoughtful work. We wanted this show to feel elevated in that way, to feel like the very best, quality television. Danny and I also had a clear shared vision for the show, and they instinctively

spoke specifically to those, to the aspirations we had for the show creatively. In particular, we were keen for it to feel very real; we wanted to see the dirt underneath people's fingernails, for the cast to feel authentically 1950s as well as the props and the costumes. We also wanted it to have that lived-in feeling, so a lot of the cars we see in the series are from the thirties or forties as well, as are a lot of the clothes. They really spoke to that authenticity and the desire to avoid that feeling of it being too clean and crisp and confected. The characters feel modern in the sense that they would have felt in the time they're living - and Jamie and Ana were obviously drawn to Danny's brilliant storytelling.

Tell us about the casting of the British actors?

We had Michelle in mind to play Kate from the very beginning. I was delighted when she said yes as I think she inhabits the character in a very truthful, moving, three-dimensional way.

The character of Annie came about because there were lots of stories about women who kind of discovered themselves when they went out to Australia. Educational and employment opportunities were roughly similar in the UK and Australia, but because of the different nature of the class systems and the fact that it was a less rigid structure in Australia at that time, many women felt able to take advantage of opportunities they might not have had back home. We loved the idea of a woman who previously had been brilliantly running her family as a sort of business if you like, managing Terry and the kids, and then accidentally, in a way which is full of humility and modesty, discovers she is able to do that at work. But at the same time as she is starting to succeed, her husband is floundering, which is another tale that's common with a lot of immigrants. I've also known Faye for years as we worked on a show for Channel 4 called *Glue* years ago. She's obviously a terrific actor, but she didn't tell me she had taped for the part - but it was immediately obvious to us all that she was Annie and exactly what we wanted.

As for Warren - he's worked with Jamie before and he just said that Warren would be the right person to play Terry and he was absolutely right.

How would you sum up Ten Pound Poms?

I think *Ten Pound Poms* is a multi-faceted show in lots of ways. It's got lots of characters, myriad storylines and a really beautiful variation in tone. It's often very funny, with lots of comical moments and plenty of action. And it's also very, very moving. It's fast paced like a thriller although it absolutely isn't one. It carries you along like so many of Danny's shows - you're desperate to know what happens next.

INTERVIEW WITH DIRECTOR (BLOCK ONE) JAMIE STONE

How would you sum up the series?

Ten Pound Poms is a migration story set in the 1950s about a group of Brits who make a one-way trip to Australia in search of a better life, each of whom is running away from something. Ultimately, they are all struggling to find their place in this new kind of world they arrive in.

What drew you to the subject matter?

For a director, the historical stuff is always good fun to do. I love fully immersing myself in a period of history. This one is particularly interesting because whilst it feels so foreign and quite far away to me, it's all within living memory which is kind of amazing. We talk about migration a lot in the UK and it often seems like they are 'the other', but this is from our own recent history, when we were the ones heading off in search of a better life.

Tell us about Danny's scripts?

Danny's scripts are really rich and had me on tenterhooks. He has drawn the characters so well, they're so layered. He's pulled a lot from history and diaries and first-hand accounts, so it's been really satisfying getting to grips with it all, talking to Danny and the cast but also doing my own research, reading diaries and talking to original Ten Pound Poms who are still around, unpicking this rich tapestry of an era of history I was ignorant about before doing this job. That's been really satisfying. It's incredible to think about how many lives the Ten Pound Poms scheme touched and the numbers involved are crazy.

You worked with both British and Australian actors and crew?

We brought three fantastic British actors across, but everyone else is Australian, including the two central Pom kids, who have done a great job of playing in Mancunian accents. It's been interesting for me, a Scotsman, and our three central actors, as our experience echoed the experiences of the characters in some ways, where they hop on a boat and head off to Australia on a one-way ticket. But they're there for good and they've got to figure out the different ways of working whilst missing people back home.



THE REAL TEN POUND POMS A FEW FACTS

Ten Pound Poms is a colloquial term used to describe British citizens who migrated to Australia and New Zealand after the Second World War.

The Government of Australia initiated the Assisted Passage Migration Scheme in 1945 and the Government of New Zealand initiated a similar scheme in July 1947. It formed part of the Australian "Populate or Perish" policy intended to substantially increase the population of Australia and to supply workers for the country's booming industries.

The Ten Pound Poms scheme attracted more than a million migrants from the British Isles between 1945 and 1972. In 1957 more migrants were encouraged to travel following a campaign called "Bring Out a Briton". The scheme reached its peak in 1969 when more than 80,000 migrants took advantage of the scheme.

Ten Pounds bought a six-week assisted passage on chartered ships and aircraft and the promise of good employment prospects, affordable housing, endless sunshine and a brand new, more optimistic life down under. "Your family will flourish in Australia." However, on arrival, migrants were placed in basic migration hostels and the expected job opportunities were not always readily available.

The charge of £10 covered processing fees for migration whilst "youngsters under 19" travelled for free. Ten Pounds is the equivalent of some £350 today. In 1973 the cost was increased to £75 and the scheme ended in 1982.

Almost one million Brits emigrated to Australia and the scheme extended to residents of British colonies such as Malta and Cyprus, with schemes to assist selected migrants from the Netherlands, Italy, Greece and West Germany in the fifties.

Migrants were required to remain in Australia for two years or refund the cost of their assisted passage. The cost of a return journey to Britain was at least £120, some £4,200 in today's money which most could not afford. An estimated quarter of British migrants returned to the UK within the first two years although half of these - the so-called "Boomerang Poms" - returned to Australia.

Before 1st December 1973 migrants from Commonwealth countries could apply for Australian citizenship after one year's residency. That was then extended to three years, the requirements being place of residence, good character, knowledge of the language and rights and duties of citizenship and the intention to live permanently in Australia. However relatively few British migrants took up Australian citizenship.

The term "whinging poms" is a pejorative term for any Brits who complained about the conditions and heat, pom being short for pomegranate, alluding to the Brits' ruddy complexions.



WELL KNOWN PARTICIPANTS INCLUDE:

Former Australian Prime Minister Julia Gillard migrated with her family from Barry, Glamorgan, Wales in 1966 aged four. Her parents hoped the warmer climate would help cure her lung infection.

Kylie and Dannii Minogue, both born in Melbourne, are the daughters of Ten Pound Poms. Their parents - car company accountant Ronald Minogue and his wife Carole Ann, a former ballet dancer - moved to Australia in 1958 on the ship Fairsea. So Kylie and Dannii are of English and Welsh descent, although their surname is of Irish origin.

Also on board the ship Fairsea were the Gibb Family of later Bee Gees fame. They spent their first few years in Manchester then moved to Queensland where they began their musical careers.

Born in Sydney, actor Hugh Jackman (The Greatest Showman, Les Miserables) is the son of English parents (his father was an accountant) who moved to Australia in 1967 as part of the Ten Pound Poms immigration scheme.

Another Australian Prime Minister, Tony Abbott, migrated in 1960 under the scheme, although his father had already lived in Australia after arriving at the beginning of the Second World War and his mother was an Australian expatriate living in Britain at the time of his birth.



Birth
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ORIGINALS

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