

SALVATION JANE

Draft #6

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The earliest record of Paterson's curse (*Echium plantagineum*) in Australia was at the Camden gardens of John Macarthur near Sydney in 1843 where it had been introduced as an ornamental. Subsequently it appeared in nursery catalogues. Paterson's curse, also known as Salvation Jane, was first noted as a serious weed in 1889 at Gladstone near Port Pirie, South Australia, and at Cumberooona near Albury in NSW in 1890. By 1900, it had been recorded from many areas and was well established as a weed throughout south-eastern Australia.

Paterson's curse is now one of the most damaging weeds to the Australian livestock industry, infesting an estimated 33 million hectares at an annual cost to agriculture of approximately \$30 million. Paterson's curse reduces pasture productivity and carrying capacity by out-competing more beneficial pasture plants. It contains secondary plant compounds that can poison livestock, especially horses and pigs. The plant is regarded as useful stock feed in some areas and it has been valued by beekeepers as a source of pollen and nectar for honey production.

1. EXT FIELD (FLASH FORWARD) - DAY 1.

SLO-MO: In the golden light of a setting sun, a YOUNG GIRL's bare legs (later revealed as ALICE's) scythe through a knee-high field of flowering *Salvation Jane*. In her hands, a divining rod is held out in front of her.

Purple flowers fall in the YOUNG GIRL's wake. Following behind her, the tall lean legs of a WOMAN (later revealed as MINNY).

Last of all, an OLDER WOMAN's legs. She stops.

The OLDER WOMAN is revealed as CLAIRE (75), small and plump with faraway eyes. Her face wrinkles in pain. In a landscape bare and dry except for the flourishing *Salvation Jane*, she stands in the light of the westering sun .

2. INT GOODMAN'S CONSULTATION ROOM - DAY 2.

DR HUGH GOODMAN (43), a tall man with big hands, stares vacantly into space.

With a start, he 'wakes' up, momentarily confused.

GOODMAN

Ahh...yes...fluids.If you keep
your...ah...fluids to, say, five
litres a day, most kidney stones
should pass into the urine easily
enough.

He slaps a transparency onto an x-ray illuminator and points to an irregular white mass.

GOODMAN

This one isn't going anywhere.
Now...

CLAIRE wrenches her disturbed gaze from the x-ray to GOODMAN.

GOODMAN

...We're going to have to get
that stone out. That means
surgery.

CLAIRE

Oh no...can't I just flush it...?

GOODMAN plucks something from his desk.

GOODMAN

I don't think you want something...

He rolls his seat towards her until the object in his hand becomes clear. It is a golf ball.

GOODMAN

...like this...*flushing* through
your ureter.

Point made, he flips the ball deftly towards a jar full of golf-balls in the corner of the room, where it bobbles and drops in. He turns back to find a look of anguish on CLAIRE's face. His smugness evaporates, replaced by a genuine look of concern.

GOODMAN

Don't look so worried.

CLAIRE

Oh no, it's just my husband...
he's never been on his own
before.

GOODMAN

Well, it's really a very simple
procedure.

CLAIRE

(Not listening)

And my grand-daughter's coming...
My daughter doesn't have anyone...

GOODMAN

(Leans a little too close)

Jane.

CLAIRE looks at him.

GOODMAN

Twenty-four hours. I promise.
They won't even notice you're
gone.

CLAIRE

I'm sorry...

GOODMAN

Yes?

CLAIRE

My name...It's Claire. Not Jane.

She smiles an anxious-not-to-offend smile. GOODMAN looks suitably caught out.

3. INT CAR - DAY3.

CLAIRE drives a early-70's model Holden through a parched rural landscape.

OLIVER (72), hale and outdoorsy, looks at CLAIRE from the passenger seat.

OLIVER
Water? That's it?

CLAIRE
A lot of water, he said...to
flush it out.

OLIVER
You'll be right though?

OLIVER looks out the window, scowling as he sees clumps of *Salvation Jane* sprouting from the dry fields.

OLIVER
We're going to have our work cut
out for us. Look at this stuff.

CLAIRE
Oh, Olly...

OLIVER
It's a weed.

CLAIRE clamps her mouth shut. OLIVER glares out the window.

OLIVER
So you'll be alright?

CLAIRE
Yes. I'll be fine.

4. INT DOCTORS' COMMON ROOM - DAY4.

The grand Victorian interior has seen better days and isn't helped by the utilitarian office furnishings.

In the centre of the room, three doctors - DR DANIEL MORETTI (59), DR ZOE VEDETTE (47), and DR RAWUL SINGH (25), a young Indian man with a serious manner - take up a small fraction of a long table scattered with folders, coffee cups, the remains of breakfast muffins etc.

MORETTI and VEDETTE turn to the doorway, applauding enthusiastically. SINGH looks up from a magazine open before him, putting his hands together belatedly.

In the doorway, GOODMAN smiles sheepishly. Holding up a modest hand, he drops into the vacant seat next to DR MORETTI.

Across the table, DR SINGH smiles and pushes the magazine to the centre of the table. On the cover is a smiling headshot of GOODMAN with the caption: '*Top Surgeon*'.

SINGH

I thought you said we were
invisible out here.

GOODMAN shrugs but can't help looking pleased.

5. EXT FIELD - DAY

5.

CLAIRE and ALICE sit among the *Salvation Jane*. Bees bob from flower to flower.

Nearby, a rusty old truck stands among the weeds with BORE MACHINERY on the back. In overalls, OLIVER repairs the machinery, the dull clank of metal-on-metal and his jaunty whistle sounding thin in the still afternoon.

ALICE watches the bees, while CLAIRE bends a stout wire into a T-shaped divining rod with a pair of pliers.

CLAIRE

You know why they call it
Salvation Jane?

OLIVER

They don't.

CLAIRE

(Ignoring him)

Well...it saved the lives of
people round here once upon a
time.

OLIVER

You can't tell her that.

OLIVER drops what he's doing and comes and crouches next to ALICE. He grabs a handful of furry stems.

OLIVER

This stuff is called *Paterson's*
Curse. It's called that because
it's a weed and a nasty one. You
see a horse or pig eating this
stuff, you chase them off, 'cause
it'll kill them.

CLAIRE

Oliver...

OLIVER

It's a fact.

CLAIRE takes a deep breath and holds it in.

6. INT CLAIRE'S HOUSE - NIGHT

6.

At dinner, CLAIRE, OLIVER, their daughter MINNY (32), and the bright-eyed and watchful ALICE (7). CLAIRE lifts a very large glass of water to her lips and drains the entire thing. As she lowers the glass, she notices the other three staring.

ALICE offers her the jug of water from the centre of the table. Ignoring OLIVER's dubious expression and MINNY's quizzical stare, CLAIRE empties the second glassful.

ALICE watches in admiration.

As CLAIRE lowers the glass, a loud burp erupts from her mouth. She claps a hand to her lips, eyes crinkling with an embarrassed smile.

Everyone's eyes drop to their plates, snorting and giggling.

7. EXT CLAIRE'S HOUSE - NIGHT

7.

In the evening gloom, a sheep rips up a mouthful of Salvation Jane and chews it noisily.

CLAIRE and MINNY pass nearby, heading for MINNY's old Citroen, an incongruous sight parked on the open land at the side of the house.

Framed in a window of the house, ALICE squeals and giggles as OLIVER pursues her.

MINNY

Don't let her stay up. She's not sleeping properly anyway.

(STOPS AT THE CAR)

You're sure it's okay?

CLAIRE

Of course.

MINNY

Dad mentioned a doctor...?

CLAIRE

It's nothing. What matters is that you get yourself sorted.

MINNY

This isn't a regular thing.

CLAIRE slips her an envelope.

CLAIRE

No, no. Here. Don't tell your father.

MINNY looks inside the envelope. It's a cheque.

MINNY

I don't need this.

CLAIRE

Go on, take it. Help you get by.

MINNY

I get by. I do earn a living you know.

She hands it back. CLAIRE is miffed. MINNY makes as though to say something but stops herself. Instead...

MINNY

I'll see you Thursday.

CLAIRE says nothing, watching as MINNY switches on the Citroen's headlights, sweeps the car around in a wide arc and disappears down the long drive.

8. INT CLAIRE'S HOUSE - NIGHT

8.

OLIVER tidies the KITCHEN while CLAIRE hovers.

He puts some sauce bottles in a cupboard. As soon as he has turned away, CLAIRE moves them to their 'proper' place in another cupboard.

He moves some plates to the sink, picking at leftovers as he goes. CLAIRE plucks the food from his fingers, replaces it on the plate and scrapes the remains into the bin. OLIVER watches it disappear forlornly.

OLIVER

That was still good.

CLAIRE

If you like botulism.

OLIVER

Definitely. With a sprinkling of salmonella.

CLAIRE snorts with amusement. OLIVER grins and reaches for a serving platter but CLAIRE is there ahead of him. She deposits the platter in the dishwasher, but frowns as she does. She straightens, pressing a hand to her pelvis.

OLIVER
(Not noticing)
Or, what's that water one...?
Giardia. I'll have a pot of that.

CLAIRE tries to smile but it's an effort.

9. INT CLAIRE'S HOUSE - NIGHT 9.

In the glow of the SPARE ROOM night-light, ALICE lies awake in bed, eyes wide as she listens to...

SFX: An anguished moaning drifts through the house, barely held back cries of pain.

10. INT CLAIRE'S HOUSE - NIGHT 10.

The BATHROOM door opens to the sound of a flushing toilet. Bright light angles across the HALLWAY. CLAIRE leans in the door, exhausted.

ALICE appears at the door of the SPARE ROOM.

CLAIRE
Alice?

ALICE
I can't sleep.

11. INT CLAIRE'S HOUSE - NIGHT 11.

The SPARE ROOM is lit by a flickering candle flame. CLAIRE sits on the end of ALICE's bed.

CLAIRE
More than a hundred years ago,
if there was a drought, people
died, simple as that. Everything
depended upon how long you could
last till the rains came.

ALICE
What did they do?

CLAIRE
Camels. They got camels.

ALICE looks up, interested.

CLAIRE

Now, camels can last a long time without water. But a drought can last longer. One by one, the camels died.

ALICE settles back down onto her pillows. The candle reflects in CLAIRE's eyes as she gazes into her imagination.

CLAIRE

But...in their saddles, little seeds were trapped - seeds of a plant that grew in the gardens up north. And it was tough. Didn't need much water to grow. When it sprouted, the starving sheep and goats and cattle ate it and survived until...

ALICE is asleep. CLAIRE stares into the flame for a moment before extinguishing it with a quick decisive puff.

12. EXT HOSPITAL - DAY 12.

A rotating sprinkler hits the hospital sign with a machine-gun spray of water.

The main hospital building sits in the background, a bleached and dilapidated Victorian structure.

13. INT OPERATING THEATRE - DAY 13.

GOODMAN leans into the intense glow of light over his patient's abdomen and makes an incision in the window of exposed flesh. Blood wells from the slice.

Suddenly, a mobile phone rings. GOODMAN looks up at the SCRUB NURSE, SCOUT NURSE, ANAESTHETIST, and DR SINGH. They all look at each other.

GOODMAN

Bloody hell!

The phone continues to ring. They shift uncomfortably.

GOODMAN

Just a minute.

He backs away from the table and nods at the SCOUT NURSE.

GOODMAN

Would you...?

He raises his arm so that she can reach beneath his smock and emerge with his mobile phone. She holds it, uncertain what to do.

GOODMAN

The middle button...at the top...

She presses the button. GOODMAN gestures to his ear. SCOUT NURSE holds the phone up.

GOODMAN

Hello, Goodman...I'm in theatre...
What time is it?...No, no, I
can make it. I'll whip this one
through.

The phone-call over, GOODMAN stares, unmoving, into space.

SCOUT NURSE shoots an uncertain look in the direction of the table where SINGH, SCRUB NURSE and ANAESTHETIST are watching with querying eyes. SCRUB NURSE makes a gesture of exasperation.

SINGH

Hugh?

GOODMAN sucks in a much-needed breath and turns. For a moment, he seems surprised to find the SCOUT NURSE standing right there and gives her a what-the-hell-are-you-doing look before returning to the white glow of the operating table. SCOUT NURSE holds his phone like a dead rat.

GOODMAN

Giddyup.

14. EXT HOSPITAL - DAY

14.

GOODMAN hurries across the courtyard between buildings. SINGH hustles along beside him, struggling to keep pace.

GOODMAN

Three - three! - radical
nephrectomies, two partials...
ureterectomies, bladders,
cystectomies, god knows how
many rupture repairs...

SINGH

Oh yes. It's just the case
notes, I can't seem to find...

GOODMAN

You know what the public health options are out here? Us. There isn't a GP who'll bulk-bill for three hundred K's.

SINGH

Nevertheless, the records...

GOODMAN

...Are a bit behind. I know that, Rawul.

SINGH

Yes, it's just that Dr Moretti...

GOODMAN turns, forcing SINGH to stop short.

GOODMAN

What about him?

SINGH

He was complaining...

GOODMAN

Oh. Right, well, I'll look into it.

He heads off, then stops, looks back.

GOODMAN

Thanks.

15. EXT FIELD - DAY

15.

ALICE sits on her haunches amongst the *Salvation Jane* gazing up at a cow as it leans over the fence from a neighbouring paddock, stretching for the purple flowers.

ALICE uproots a handful and holds them up to the cow, who sniffs and eats.

CLAIRE (OS)

(Distantly)

Alice!

ALICE drags herself reluctantly from the contented cow, turns and runs towards CLAIRE, who is standing by the Holden.

14. EXT COUNTRY POST-OFFICE - DAY

14.

CLAIRE and ALICE sit on a bench outside the Post-Office surrounded by dozens of bulging shopping bags.

CLAIRE holds an envelope to ALICE's lips so she can lick the flap.

ALICE

Gran? Do you like Benny?

CLAIRE

Who?

CLAIRE seals the envelope and addresses it.

ALICE

Mum's boyfriend.

CLAIRE pauses.

CLAIRE

I don't think we've met.

She hands the envelope back to ALICE who attaches a stamp.

ALICE

I liked Max better.

ALICE stands on the bench and posts the letter in the mail slot.

CLAIRE sucks in a deep breath and holds it, not realising that ALICE is watching.

14A. INT HOSPITAL CORRIDOR - DAY 14A.

GOODMAN, in surgical smock, strides down the corridor with his mobile clamped to his ear.

GOODMAN

I understand perfectly. I just don't see how it's my responsibility...

Agitated, he stops, backs up and strikes off down another corridor.

GOODMAN

I do about twenty-five of those per month. I don't even remember this guy...No, of course I won't do that...Send him here then...

GOODMAN stops outside surgery doors.

GOODMAN

If it's that urgent, we'll squeeze him in...Look, I've got to go.

He drops the phone in his pocket and slaps through the surgery doors.

15. INT CLAIRE'S HOUSE - DAY

15.

A new freezer sits enormously in the small KITCHEN, which already has every surface crammed with bags of groceries.

OLIVER, in his overalls, stands amongst it all, looking hemmed in.

OLIVER

Okay, I give up.

CLAIRE busies herself emptying bags.

CLAIRE

Freezer. Freezes things.

OLIVER

Big things.

CLAIRE

Plug it in, Ollie.

OLIVER

To what? A nuclear power station?

CLAIRE triumphantly produces a bag of pre-cut frozen vegetables from among the groceries.

CLAIRE

Look! There's enough here to last for months! All you have to do is boil the water. You can even microwave them in the bag!

OLIVER

We don't have a microwave.

CLAIRE registers this, nodding slowly. She turns to a plastic message pad magneted to the fridge door and begins writing : MICROWAVE.

OLIVER

Claire!

She looks. He stares at her, a mute plea for an explanation. For a moment, it seems as though she's going to spill the beans, but then...

CLAIRE

It's only a microwave, Ollie.
You'll get the hang of it.

She continues writing on the message pad.

Giving up, OLIVER turns to find ALICE sitting in the doorway, cheeks puffed, slowly turning red with the effort of holding her breath. With the air of a man who knows he's out of his depth, OLIVER calmly picks her up, moves her to one side, and makes his escape.

ALICE releases her breath with a woosh.

16. INT GOODMAN'S CONSULTATION ROOM - DAY 16.

GOODMAN sits at his desk, staring down at a pile of medical folders.

With a sudden surge of activity, he grabs the folders, stands and drops them in the bin. Almost instantly, he pulls them out again, but doesn't know what to do with them.

He looks around in frustration and despair, a man at the end of his tether.

17. EXT FIELD - DAY 17.

The truck is parked in the middle of the field at the end of twin wheel furrows through the *Salvation Jane*. Nearby, OLIVER leans on a big old scythe, watching CLAIRE pace with the wire divining rod. ALICE follows closely.

Suddenly, the divining rod twangs sharply groundward.

OLIVER

That's it! That's the spot!

ALICE crouches down and solemnly touches the ground beneath the quivering divining rod.

OLIVER, brooking no more nonsense, eases them both firmly out of the way and, with a sweeping arc of the scythe blade, lops the *Salvation Jane* level with the ground.

ALICE turns away. CLAIRE beckons to her but ALICE stalks past her. CLAIRE flashes a condemnatory look at OLIVER, turns and follows ALICE.

SFX: Fade in a distressed MOOING.

ALICE stops, staring ahead. CLAIRE comes up behind, grimacing and pressing her side. ALICE darts forward and presses up against the wire of the paddock fence.

Over the fence, a cow lies on the ground, her breathing fast and erratic. White scum surrounds her mouth and nostrils. Her hooves scrabble listlessly.

ALICE stares in dismay. She spins around to CLAIRE for help, but...

CLAIRE is locked in her own drama, clutching at her abdomen, her face twisted in pain.

ALICE

Gran?

CLAIRE

(Barely able to speak)

It'll be alright...

ALICE stares in horror at CLAIRE, now bent over double. Then at the great rumbling mass of the cow. She backs away in fear.

ALICE

Gran!

CLAIRE emits a terrible groan. ALICE abruptly takes off back across the field.

CLAIRE

(Weakly)

Alice...

ALICE runs in panic, heading in the direction of the road.

Struggling to withstand the pain, CLAIRE sees the flicker of an approaching car through the trees that line the road. She swallows her pain and takes off in pursuit.

ALICE and the car-flicker are heading right for one another.

CLAIRE

Alice!

ALICE is out of the weeds and on to the road. At the last moment, she registers the car out of the corner of her eye and freezes. CLAIRE freezes. The car squeals to a halt, just in time.

It is the Citroen. MINNY climbs out from behind the wheel, wide-eyed with alarm. ALICE bursts into tears. MINNY scoops her up.

MINNY

Jesus Christ, Mum! What are
you playing at?

CLAIRE clutches at her side, unable to speak.

CLAIRE

She...she...

MINNY strokes ALICE's hair, settling her. Clutching her
close, she advances on CLAIRE.

MINNY

What is going on?

CLAIRE has no answer.

MINNY whips out an envelope from her back pocket.

MINNY

What the hell is this?

CLAIRE stares at the envelope.

MINNY

Fifteen thousand dollars? What
am I supposed to think?

CLAIRE

I...

Suddenly, it becomes clear that MINNY is on the edge of
breaking up, sick with worry.

MINNY

Dad called me. Says he found
a will...I just want to know
what's wrong.

CLAIRE

Nothing. I'm fine.

The answer is like a slap in the face. MINNY straightens up,
pulls herself together.

MINNY

Fine.

She slaps the envelope in CLAIRE's hand.

MINNY

Thanks, but I'm fine too.

She spins and heads back to the car.

MINNY

Say goodbye to Gran, Alice.

ALICE looks back at CLAIRE over MINNY's shoulder but says nothing.

The Citroen does a furious U-turn and drives off in a cloud of dust.

The dust drifts over CLAIRE, bent over with the pain. With a moan, she sinks to her knees and throws up.

In the distance, OLIVER runs across the field towards her.

19. INT HOSPITAL, OPERATING THEATRE - DAY 19.

CLAIRE lies on a trolley bed. The ANAESTHETIST leans in with a reassuring smile and places a mask over her nose and mouth.

ANAESTHETIST

Just breathe normally. Count
backwards from a hundred.

CLAIRE eyes her fearfully. Through the plastic of her mask, her mouth is tightly closed.

The ANAESTHETIST glances at her equipment, then back to CLAIRE, frowning.

ANAESTHETIST

Mrs. Seere? Are you breathing?

CLAIRE can't hold it any longer. Her eyes brim with tears as her mouth opens in a gasping intake of breath.

ANAESTHETIST

That's the way. One hundred,
ninety-nine, ninety-eight...

20. INT HOSPITAL, SCRUB ROOM - DAY 20.

SCRUB NURSE exits. SINGH stops in the door. GOODMAN is standing by the sinks, staring into space.

SINGH

Doctor?

No reaction.

SINGH

Doctor Goodman!

GOODMAN focuses, startled.

SINGH

We're ready for you.

With a visible effort, GOODMAN masters himself.

21. INT HOSPITAL, OPERATING THEATRE - DAY 21.

The operation is well-advanced. In the background, the SCOUT NURSE counts swabs on a tray.

SCOUT

...Two, three, four, five...

GOODMAN's gloves are bloody as he hesitates before the open flesh before him.

SINGH has one hand in from the side, holding a flap of muscle aside, but watching GOODMAN carefully.

GOODMAN's eyes flick to the clock on the wall. He forces in a deep deliberate breath, his mask sucking around the contours of his mouth.

SINGH

Everything okay?

(To SCRUB NURSE)

Swab, please.

SCRUB NURSE reaches in with a swab.

GOODMAN stares at the unconscious CLAIRE, frozen. His mask fails to billow out with an exhalation.

SINGH tries to draw GOODMAN's attention back to the square of bloody flesh.

SINGH

Hugh.

No response. Uncomfortable looks all round.

GOODMAN clutches the scalpel to his bloody surgical smock.

SINGH

(Reaching out to GOODMAN)

Hugh...

SINGH touches GOODMAN's arm. GOODMAN jerks in surprise. Inadvertantly, the scalpel slices through SINGH's glove. Swearing, SINGH jerks back from the operating table. The SCOUT NURSE jumps to his aid.

SCRUB NURSE.

Dr Goodman!

SFX : A monitor begins to BEEP.

SCRUB NURSE

Bleeding!

Blood wells up alarmingly.

SINGH

Suction!

SCRUB NURSE inserts a suction nozzle into the bloody cavity.
It gurgles and sucks hideously.

GOODMAN stares in shock at the commotion. The scalpel drops
from his hand.

It bounces with a METALLIC RINGING on the floor.

22. INT SCRUB AREA - DAY 22.

SFX: METALLIC RINGING echoes into nothing.

GOODMAN sits by the sinks with his head bowed. SINGH sits on
the opposite side of the room, eyes on GOODMAN.

Slowly, GOODMAN looks up.

23. INT HOSPITAL WARD - DAY 23.

A four-bed ward, one of the beds hidden behind a screen.

GOODMAN steps in and pokes his head around the screen.

CLAIRE sits on the edge of the bed, clothed, looking
miserable.

GOODMAN

In and out. Just like I promised.

CLAIRE

How long do I have to have
this...thing?

GOODMAN

Long enough to irritate, not
long enough to get used to.
Four weeks, max.

CLAIRE

Can't I stay? Just till it's...

GOODMAN

You don't want to stay here.
Nasty place. Full of sick
people. Wouldn't you rather
be with your family?

CLAIRE looks at him. Slowly, she shakes her head.

24. INT CAR - DAY

24.

CLAIRE's POV: (SLO-MO) Through the windscreen of the Holden, bare fields drift past. Directly ahead - a ute and trailer piled high with Salvation Jane clippings. Loose clippings whirl from the back of the trailer, buffetting into the windscreen, a storm of purple flowers.

The car turns out of the slipstream of the trailer and onto a long dirt track that leads up to CLAIRE's house, where MINNY and ALICE are standing out front.

End POV.

OLIVER turns to look at CLAIRE, huddled in the passenger seat. He reaches out and gives her hand a squeeze.

25. INT GOODMAN'S CONSULTATION ROOM - DAY

25.

SINGH, with bandaged hand, stands aghast.

SINGH

You discharged her?! The
nephrolithotripsy woman?

GOODMAN can't meet SINGH's eyes. He pushes past him, heading for the door.

GOODMAN

At the patient's request.

GOODMAN pauses at the door. He doesn't look round but there is a tone of weary admission in his voice.

GOODMAN

She wanted to go home, doctor.
And so do I.

He leaves.

26. INT HOSPITAL, CAR PARK - DAY

26.

GOODMAN stops at the back of his car. With a quick surreptitious look around, he opens the boot of his car.

Inside the boot are confused piles of medical folders.

GOODMAN rifles desperately through the folders, throwing them into an even worse state of disarray.

Finally, he finds one that he wants, scans the paperwork and dials a number on his mobile. As the dial tone sounds in his ear, he paces back and forth.

27. EXT FIELD - DAY 27.

ALICE strolls through the knee-high *Salvation Jane*. Behind her comes MINNY. CLAIRE brings up the rear.

ALICE turns sharply to look behind her.

CLAIRE is on her knees. MINNY turns back to her, but CLAIRE waves her away.

CLAIRE
I just tripped.

MINNY holds her hand out.

CLAIRE
I'm alright.

MINNY drops her hand in despair. The reaction triggers something in CLAIRE and her self-possession vanishes into tears.

CLAIRE
They gave me a *bag*, Minny...

MINNY comforts her.

28. EXT HOSPITAL, CAR PARK - DAY 28.

Mobile pressed to his ear, GOODAMN paces frantically. He slams the boot shut in frustration.

29. INT CLAIRE'S HOUSE - DAY 29.

Phone in the KITCHEN rings and rings and rings...

30. EXT FIELD - DAY 30.

Distant ringing of the phone is drowned out by the THROB of the bore machinery on the back of the truck.

CLAIRE, MINNY and ALICE stand at the edge of a clearing in the *Salvation Jane*, watching a grimy Oliver steady the bore-shaft with both hands.

ALICE tugs at CLAIRE's clothing. CLAIRE crouches down to her. ALICE gives her a card tied with ribbon.

CLAIRE undoes the ribbon and opens the card. Inside are dried and pressed *Salvation Jane* flowers.

CLAIRE smiles and gives ALICE a hug.

Suddenly, Oliver staggers back as muddy water bubbles out of the shaft. MINNY and ALICE dart forward. OLIVER stares in wonder as MINNY and ALICE dance around him excitedly. The water bubbles around their feet and spreads across the ground to the crouching CLAIRE.

CLAIRE smiles slowly, climbs to her feet...then stops. Her smile disappears into a sudden frown. She gropes awkwardly for the small of her back.

On the back of her dress, a crimson stain spreads and spreads.

CLAIRE looks at the smear of blood on her hands. She steps back out of the clearing, into the *Salvation Jane*.

31. INT HOSPITAL (FLASH FORWARD)- DAY 31.

GOODMAN (with a couple of months beard) walks resolutely through the corridors of the hospital.

As he passes by, a group of nurses glance his way and exchange some surreptitious comments. An orderly stares curiously at him.

GOODMAN ignores them all. In his stony expression, his eyes betray a look of misery and defeat.

32. EXT FIELD - DAY 32.

OLIVER, MINNY and ALICE celebrate around the gushing bore.

Smiling broadly, MINNY turns to find CLAIRE...but she is nowhere to be seen. Her smile fades.

33. INT DOCTORS' COMMON ROOM (FLASH FORWARD) - DAY 33.

GOODMAN stops at the door of the Common Room.

At the table in the centre of the room, SINGH, VEDETTE and MORETTI are locked in a fierce discussion.

Suddenly, they realise GOODMAN is there. The conversation is guillotined to a halt. They turn to look at him. Nobody speaks. GOODMAN makes as though to say something but can't find the words. The silence stretches out.

Finally, SINGH stands and approaches GOODMAN. He offers a hesitant hand for a shake.

SINGH

I'm sorry.

GOODMAN looks lost. He nods ponderously and leaves the room without taking the proffered hand.

34. INT HOSPITAL (FLASH FORWARD) - DAY 34.

GOODMAN makes his dazed and hopeless way down a long corridor towards an exit. He steps through the doors into bright, white light.

35. EXT FIELD (FLASHBACK)- DAY 35.

CLAIRE lies crumpled as the creeping water encounters her body, embraces it, and spreads out among the purple flowers of the Salvation Jane.