

PRESENT DAY

EXT. ALBANY, WESTERN AUSTRALIA - SUNSET

Two colonial homesteads sit poised on a hill overlooking fields of wild lilies. The houses are surrounded by their own white picket fences and in the center, between their two yards, stands a magnificent old tree. The tree's branches, gnarled with age hold up a weathered child's tree house. One of the homesteads has been recently painted white while the other one is a dusty grey and a new coat of paint is overdue. A newly sealed driveway winds its way up through trees and lily fields from the main road, about half a kilometer away. At the bottom of the slope on the white home's side of the hill is a very large brand new cultivation shed.

EXT. MELBOURNE CBD - EARLY EVENING

The city streets are teeming with pedestrians and traffic. The outside of a large office block, *Central News Online*, comes into view. It has large satellite discs and antennas on its roof.

INT. CENTRAL NEWS OFFICE - EARLY EVENING

The ultra modern office is very busy with staff answering phones and typing on computer keyboards. NICOLE, a young female staff member, is on the phone listening and scribbling down some notes on a notepad.

NICOLE

Uh, huh! Uh, huh! Yep, got that!
I'll get it to the desk right away.

She slams down the receiver, hurriedly tears the page from her note pad and rushes from the room. She comes to a door, stops to catch her breath, then quietly slips into the editing booth that overlooks a news desk and presenter. She hands the note to NEVILLE who glances at it and then speaks into his microphone.

NEVILLE

The number of deceased has now been confirmed at eleven.

Nicole and Neville watch with admiration as LILY FIELDS (age 27), of mixed Aboriginal and white heritage, their star presenter, seamlessly adds the updated information into her presentation.

(CONTINUED)

LILY

It has been confirmed by the chief of police that eleven innocent lives have been lost in this horrific tragedy. The small community of Warburton, Victoria and the rest of the country will be in mourning tonight. We will all be thinking of the families of those who were lost.

(Pause)

Next, after a short break, we will look at the weather.

EXT. WILD LILY FARMS - LATE EVENING

JARED MACKLIN (age 27), slips out of his house and after jumping over the white picket fence that separates the properties, opens up the grey homestead's front door. He enters the dark house.

INT. TREVOR'S HOUSE - LATE EVENING

Jared flips on a couple of lights as he moves through the rooms.

JARED

Trevor, Trevor, you awake?

He makes his way into the formal lounge room to find TREVOR FIELDS (age 62), a man of Aboriginal descent, sitting hunched down in an old faded armchair, staring at a dying fire. Trevor's once handsome face has sunk into itself and seems pale in the firelight. His once robust frame has weakened and his eyes, that in the past years held a haunted look, now glisten with unshed tears. Jared places a kindly hand on his shoulder.

JARED

I'll get you a cup of coffee then.

It seems as if Trevor hasn't noticed Jared at all but a tear slips out of his eye and travels down his craggy cheek. Jared lifts his hand off Trevor's shoulder and goes into the kitchen to prepare coffee.

JARED (OS)

The new seedlings are coming along well. They should start to bud in three weeks. I've already lined up a buyer, one of those new chains in Sydney and Melbourne. It looks good and I've found the reason the

(MORE)

(CONTINUED)

JARED (OS) (cont'd)
Regales aren't doing so well on the
south ridge...

Jared's voice fades as he comes back into the lounge room.

JARED
They are being choked out by...

Jared sits beside Trevor and places the hot coffee into his hands.

JARED
Have you told her yet?

Trevor takes a small sip of coffee but keeps staring at the fire.

JARED
Lily? have you told her yet?

Trevor, with shaking hands, places his cup on the coffee table beside him.

TREVOR
No, I can't. I don't know what to say.

JARED
Do you want me to?

Trevor nods. Jared rises and moves to the fire. He puts on a couple of logs. The fire starts to burn a bit brighter.

JARED
Don't worry about it okay. I'll do it now.

Jared comes back to Trevor and places his hand back onto his shoulder. He gives it a small squeeze.

JARED
Good night. Don't forget your coffee.

Trevor doesn't acknowledge Jared leaving. He just sits, staring at the fire, caught up in his memories and despair.

EXT. TREVOR'S HOUSE - LATE EVENING

Jared stops on the porch and stares out for a minute at the farm, his gaze wandering to the lights of Albany in the distance. He pulls out his mobile phone and sends a text.

INT. NEWS ROOM - EARLY EVENING

MOHAMMED, the weather commentator, is just finishing up his report when under the desk Lily's phone vibrates. She glances down at the lit up screen, frowning, to see that she has a message from Jared.

NEVILLE

Everything okay, Lily?

Lily pastes a smile on her face and looks up at the booth.

LILY

Sure.

NEVILLE

Okay...now.

LILY

Thank you, Mohammed. That's all we have time for tonight, but don't miss the local news bulletin at seven. Thank you and goodnight.

NEVILLE

Alright everyone that's a wrap. Good show Lily. Have a good weekend.

LILY

Thanks Neville, you too.

Lily picks up her mobile phone and opens up the message.

TEXT

They've found her.

Jared

Lily's face pales as she looks at the message. Her eyes cloud over and she freezes staring off into space.

FLASHBACK

EXT. TREVOR'S HOUSE - MORNING

Lily (age 6), is swinging on a makeshift swing that is hanging off a sturdy tree branch. Jared (age 6), is pushing her until after one great big push Lily comes flying back. Her heels collect with Jared's nose, breaking it. Blood spurts down his shirt. He holds his hands up to his nose trying to stem the flow.

JARED

Ugh!

LILY

What's wrong?

JARED

'Ou 'icked me.

LILY

No I didn't.

JARED

'Es 'ou 'id, look?

Jared pulls his hands away from his face and shows Lily his bleeding broken nose.

LILY

It wasn't my fault. You were standing too close.

JARED

Was 'ot.

LILY

Was too.

Jared takes off running back to his house.

JARED

'um, 'um, MUM!

Lily runs her feet along the ground until the swing almost stops then she jumps off. She runs over to her yard and up the stairs into her mother, ASTER'S, waiting arms.

LILY

I didn't do it Mummy. It wasn't me, it was Jared.

Aster picks up Lily and swings her around and around.

(CONTINUED)

ASTER

Of course it wasn't you my princess, I was watching from the window. Jared shouldn't have been so close to your feet.

LILY

That's right Mummy, it's all Jared's fault.

PRESENT DAY

INT. NEWS ROOM - EARLY EVENING

Lily is still sitting at her news desk.

NEVILLE

Lily, Lily, are you okay?

Lily shakes her head as if to clear it.

LILY

Yeah, fine.

Lily gets up from her chair and moves with Neville through the newsroom.

LILY

Listen, could you get Nicole to book me on the first flight to Perth?

NEVILLE

Tonight? But what about the press party?

They walk through the desks to Lily's office where she collects her handbag and tailored jacket.

LILY

Something's come up.

Lily turns and opens up the door.

LILY

Just get Nicole to text me the details. Okay?

She hesitates and comes back to him leaning in to kiss him on the cheek.

(CONTINUED)

LILY
I'm sure you'll be great. Make my
apologies, won't you?

She leaves the office with Neville calling out to her.

NEVILLE
But Lily...LILY!

Lily waves goodbye over her shoulder and hurries through the desks, not making eye contact with anyone.

EXT. CENTRAL NEWS ONLINE - EARLY EVENING

Lily strides out of the foyer to a waiting taxi and after she get's in, it pulls out immediately.

EXT. LILY'S APARTMENT BLOCK - EARLY EVENING

The taxi waits outside an ultra-modern apartment building. The foyer doors open and Lily, still dressed in her work clothes and carrying an overnight case, walks over to the taxi and climbs in.

TAXI DRIVER ONE
Where to miss?

LILY
Tullamarine airport please.

The taxi pulls away.

EXT. TULLAMARINE AIRPORT - NIGHT

A jumbo jet takes off into the distance.

EXT. PERTH AIRPORT - DAWN

A jumbo jet lands and Lily is escorted off the plane into a waiting airport taxi and taken straight to a helicopter. She shakes hands with the PILOT, climbs in and the helicopter takes off.

INT. HELICOPTER - EARLY MORNING

Lily, wearing safety headphones, looks down at the houses, fields and a large track of state forest that lay between Perth and Albany. She looks tired and resigned but looks up as the dawn breaks over the horizon.

INT. JARED'S KITCHEN - EARLY MORNING

Jared is in his kitchen preparing a cup of coffee in a travel mug. The television is switched onto a political interview. As the INTERVIEWER conducts her interview with a MINISTER a breaking news message appears at the bottom of the screen.

INTERVIEWER

The people want to know, Minister, how the government is going to balance the budget without the help of the Independents?

MINISTER

Well, the Prime Minister has outlined a series of reforms that we are confident will pass the lower house and then the senate.

INTERVIEWER

What kind of reforms?

BREAKING NEWS

Human skeletal remains have been found by hikers in the State Forest near the town of Albany.

Jared switches off the television and goes outside. He descends the porch as the screen door slams behind him and makes his way to the cultivation shed.

INT. TAXI - MORNING

Lily is staring out at the passing countryside. Her eyes slowly close as she is lulled to sleep by the muted music playing from the taxi's radio.

FLASHBACK

EXT. TREVOR'S HOUSE - MORNING

Aster swings around a happily, giggling, Lily (age 6). Suddenly, Aster drops her. A startled Lily looks up at her mother. Aster's face has changed from one of laughter and happiness to one that is angry and tormented.

ASTER

What have you being doing you dirty girl?

(CONTINUED)

Aster rubs her clean hands together again and again as if trying to rid herself of some mud or dirt. She then sniffs her hands and rubs them on her skirt trying to rid them seemingly of an offensive odor.

LILY
What Mum? I haven't done anything.

ASTER
You're dirty.

Aster leans over and smells Lily.

ASTER
You smell like filth.

Lily starts to cry.

LILY
No, I don't Mummy. I don't smell.

Aster grabs Lily by the shirt and starts to drag her towards the well.

ASTER
YES YOU DO. YOU SMELL LIKE HIM!

LILY
Who Mummy, who?

ASTER
HIM,HIM!

Aster has Lily at the side of the well. She pulls up the bucket and dumps the cold water straight over Lily's head, soaking her.

LILY
Who Mummy?

ASTER
HIM! HIM!

Trevor comes around the side of the house and runs towards them as Aster picks up a dripping Lily and moves to throw her into the well.

TREVOR
ASTER, LET HER GO!

Aster startled by the sound of her husband's voice reverts back into her normal state. She looks helplessly down at her daughter and shakily backs away from the well. Trevor takes Lily from her arms and holds her tight to his chest.

(CONTINUED)

TREVOR

It's okay love you don't smell,
except like flowers.

He gently lowers a shaking Lily to the ground.

TREVOR

Now, run inside and get changed
while I talk to your Mum. Will you
do that for me honey?

LILY

(Hiccups and nods)
Ah huh.

TREVOR

Good girl, now go.

Lily runs back up to their house, she turns back to see her
father gently holding her sobbing mother in his arms.

TREVOR

Did you forget your pills today?

ASTER

I don't know, I don't remember.

JARED (age 6), is standing at his front gate holding a
wadded flannel to his broken nose. He watches as Lily runs
inside.

PRESENT DAY

EXT. WILD LILY FARMS - MORNING

A taxi pulls up at the bottom of the drive next to a new
sign depicting lilies and the name *Wild Lily Farms*.

TAXI DRIVER TWO

Here you are, love.

Lily, disorientated, wakes up out of her doze.

LILY

Huh?

TAXI DRIVER TWO

You said at the end of the drive,
didn't you?

Lily pulls herself up.

(CONTINUED)

LILY
Yes, yes thank you.

TAXI DRIVER TWO
That'll be \$25, love.

Lily hands over the money and gets out of the car.

LILY
Thanks.

TAXI DRIVER TWO
You sure you don't want me to take
you to the top of the drive?

LILY
No, it'll be alright. Thanks.

TAXI DRIVER TWO
Okay love, have a good day.

Lily waits until the taxi pulls away. Still dressed in her work clothes and heels she begins to walk slowly up the drive.

INT. CULTIVATING SHED - MORNING

Jared is sipping his coffee wandering through rows of seedlings in various stages of growth. Every now and then he stops to inspect a leaf or a bulb. At the end of a row he checks the sprinkler system timer against his watch. He smiles when the sprinkler automatically turns on.

EXT. DRIVEWAY - MORNING

Feeling the heat of the morning Lily unbuttons her jacket and shrugs it off, folding it over her overnight bag. At the edges of the driveway are small copses of trees with the yellow blooms of lilies at their base.

FLASHBACK

EXT. FLOWER FIELDS - DAY

Lily (age 4), is sitting on her fathers shoulders as he weaves through the blooms underneath the trees. He reaches down to pick a flower and Lily almost slides off his shoulders. Giggling, she accepts the flower and tucks it haphazardly behind her ear. They are laughing, happy in each others company.

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EXT. DRIVEWAY - MORNING

The trees end at an open field of tall white lilies. Lily breathes in their overwhelming perfume. She relaxes as she wanders, letting her free hand lovingly brush against the stalks of the plants.

She stops at a smooth curve in the drive.

FLASHBACK

EXT. DRIVEWAY - AFTERNOON

Lily and Jared (age 10), are riding their second-hand bicycles down an old narrow gravel goat track. They are going fast, their knees clenched, trying to hold their bicycles straight while their arms are outstretched hitting the stalks as they go barreling past. There is mist of pollen in the air, released from the bobbing blooms. Both of the children have yellow/orange pollen in their hair and wide smiles on their faces. They race along until they reach a sharp curve in the track and they both jump off their bikes rolling unhurt into a dense grove of flowering plants. They lay side-by-side surrounded by fallen stalks and blooms. The pollen on their faces sparkles in the sunlight.

PRESENT DAY

EXT. DRIVEWAY - MORNING

Lily picks a beautiful white flower and twirls it underneath her nose, inhaling its perfume. She continues her walk up the driveway.

EXT. TREVOR'S HOUSE - MORNING

Lily reaches the top of the drive and looks around at the two vastly different homes. Her father's house looks faded and dull with its paint peeling and the lawn and gardens overgrown. Jared's house is blindingly white in the morning sun. The grass is neatly cut and the hedges trimmed. Even the flowers in the garden seem to have a more vibrant hue than the ones in her father's yard. Lily shades her eyes and glances over to the cultivating shed and then slowly walks up to her father's gate. She opens and closes it softly. She hesitantly climbs the steps to the porch.

Jared comes out of the shed to see Lily climbing the steps. He falters at the sight of her. He swallows down the last of his coffee and starts to walk towards the homesteads.

At the front door Lily gropes around in her handbag for an old front door key and after finally finding it pushes it gently into the lock. She is concerned to find that the door swings open without her having to turn the key. She pushes the front door wide open and goes inside.

INT. TREVOR'S HOUSE - MORNING

LILY
(Quietly)
Dad, Dad.

She moves through the house, glancing into each room as she passes.

LILY
(Quietly)
Dad, Dad. Trevor?

She doesn't see him asleep in his old armchair. Going into her old bedroom she dumps her overnight bag and jacket onto the bed. She steps into the attached bathroom and looks at herself in the mirror. Her hair that was previously coiled up tight in a twist now looks slightly mussed with tendrils escaping down to frame her face. Her face is pallid but the smudges of darkness under her eyes hint at the tiredness she is feeling. She turns on the tap, the water gurgles and bubbles like it hasn't been used in a while. Pushing up her shirt sleeves she splashes the water onto her face. Reaching around, she finds a flannel and dries off. After tucking the loose strands of hair behind her ears, she leaves the bathroom.

LILY
Dad? Where are you?

She pauses at her parent's bedroom to see that nothing has changed since she was little.

FLASHBACK

INT. PARENT'S BEDROOM - MORNING

Aster in her nightgown, is hiding in the bed with the covers pulled up over her head.

ASTER
Lily, Lily come and find me.

Lily (age 5), pauses at the door.

(CONTINUED)

LILY
Where are you Mummy?

ASTER
I'm heerrreee.

Aster squirms under the covers giving her position away.

LILY
Coming Mummy.

Aster giggles as Lily launches herself onto the bed and lands with a thump on her mother's squirming body.

LILY
I found you, I found you.

ASTER
You sure did you lovely girl.

Aster grabs Lily in a tight embrace and flips her over to the other side of the bed. Aster kisses and snuffles her then tickles her ribs. Lily shrieks and giggles and Aster laughs.

PRESENT DAY

INT. TREVOR'S HOUSE - MORNING

Lily closes the door of her father's bedroom and walks slowly through the house. She pauses to look at an old faded wedding photo of her parents hanging on the wall. They are smiling into each others eyes, deep in love. Lily traces her finger over the frame and wipes off a thick layer of dust. She moves to the next photo in which Aster is holding newborn Lily. Aster is looking down at Lily who is swaddled tightly in a bunny blanket. Lily moves closer to the picture and blows the dust off her mother's face. There is a haunted look in her mother's eyes, a look that Lily has never noticed before. Her own eyes turn troubled. She moves to the kitchen.

LILY
Dad, Dad? Oh Dad, where are you?

Lily pauses at the doorway.

FLASHBACK

INT. TREVOR'S HOUSE - MORNING

Lily (age 8), is peering around the kitchen doorway watching her mother in the kitchen. Lily seems hesitant as if unsure whether she should enter the room or not, but Aster seems to be in a good mood. The radio is tuned to the latest rock song and Aster is humming and singing along while washing up the breakfast dishes. Lily starts to creep around the door frame when the scene changes.

Lily is again peering around the kitchen doorway but Aster is now curled up on the floor in the corner, her back against the kitchen cabinets. There is a large carving knife, that is dripping wet from the washing up water, beside her on the floor. She is screaming as if tormented and she is pulling at her hair causing chunks of it to come out into her hands.

Trevor, followed by Jared, rushes into the kitchen. Trevor takes one look at Aster, grabs Lily and shoves her into Jared's arms.

TREVOR

Aster, ASTER? Jared, here, take
Lily home to your place. Quickly go
now, GO!

Jared drags Lily from the room and they run outside.

PRESENT DAY

INT. TREVOR'S HOUSE - MORNING

JARED

He's in here.

Lily startled, turns to see Jared standing at the doorway to the lounge room.

JARED

I think he's still asleep.

LILY

Th...thank you.

Lily walks past him and enters the room. She makes her way to the armchair. Kneeling beside her father she places a hand on his knee.

(CONTINUED)

LILY

Dad, Dad.

She pats him on the leg until Trevor stirs at her touch.

LILY

Dad, it's me, Lily.

TREVOR

Lily?

LILY

Yes, Dad, it's me.

JARED

I'll go and get some coffee.

Lily nods as Jared goes to the kitchen.

TREVOR

Lily, is it really you?

LILY

Yes Dad it's me.

Lily lays her head onto his lap like she did as a girl and Trevor, hesitantly, begins to stroke her hair.

TREVOR

My love, my beautiful flower.

Lily starts to cry at his tender words and touch.

TREVOR

Sit up and let me look at you.

Lily moves so that she is sitting on the floor in front of Trevor.

TREVOR

You are so beautiful.

He reaches over and gently touches her cheek wiping away a tear.

TREVOR

So lovely, just like your mother.
The softest skin...

Lily reaches for her father's hand and brings it down to his lap.

(CONTINUED)

LILY

I came as soon as I got Jared's text.

Trevor nods but soon drifts off staring at the dying embers of the fire.

LILY

Dad, Dad. Jared's message said that they found her.

Trevor nods and a tear slips down his cheek. Jared pauses in the doorway before entering the room with a tray laid out with two cups of coffee.

LILY

Is she alive?

Trevor shakes his head.

LILY

So, what do you mean by, they've found her?

Jared places the tray down.

TREVOR

They...they

Jared hands Trevor his coffee then places his hand on the old man's shoulder consoling him.

Lily's eyes narrow at his familiarity.

JARED

It's alright, Trevor.

TREVOR

It's not alright. It hasn't been alright for 10 years.

Jared hands Lily her cup.

JARED

They found remains, an old skeleton. A couple of backpackers found it in the state forest.

LILY

I didn't hear anything. No word of this came through the newsroom.

Jared shrugs.

(CONTINUED)

LILY
Why do they think that it's her?
That it's Mum?

JARED
They're still not totally sure.

Lily turns to Trevor.

LILY
Dad, what makes them think it could
be Mum?

TREVOR
Tests.

JARED
The cave was found about a week
ago. We'd had a tremor and some
rocks had fallen away from the
entrance. The backpackers were
curious, they climbed in to have a
look and they found the remains.
They called the police who are
running DNA tests. They are trying
to prove...

TREVOR
That it's Aster.

LILY
Are they really sure? I mean, they
could have made a mistake?

TREVOR
I suppose they could have, they
still aren't 100 percent certain.
But I know it, in my heart, it's
Aster. You're mother died in there
almost 10 years ago.
(Chokes up)
All alone.

LILY
Was she alone? Jared did
they...have they found out yet how
she died?

JARED
No, not yet but one of the
scenarios is suicide.

(CONTINUED)

TREVOR
(Vehemently)
No, not my Aster.

JARED
It could have been.

LILY
But it may not have been.

JARED
But it could be. Lily what do you
remember of that day?

LILY
The day that Mum disappeared...

FLASHBACK

EXT. FLOWER FIELDS - DAY

Lily and Jared (age 17), are kissing passionately leaning against the side of the well. Lily laughing, pulls away and runs down the goat track. Jared chases after her until he finally captures her. They tumble into a field of lilies and they fall down with Lily landing on Jared. They are laughing together. The dappled sunlight frames her head as she leans down and kisses him. With a look of seduction she sits up and slowly undoes the buttons on her peasant blouse until it falls away. Jared's eyes become hooded at the sight of her.

PRESENT DAY

INT. TREVOR'S HOUSE - MORNING

LILY
Not much.

Jared looks disappointed that she cannot remember.

JARED
It was the day that you got your
university acceptance letter.

LILY
Oh yeah, that's right.

Lily's face falls.

LILY
I couldn't find her, I looked
everywhere. I wanted to tell her my
news. I looked everywhere but she
had...

(CONTINUED)

TREVOR

Disappeared. She would have been so proud, but she was missing. My lovely Aster, gone.

LILY

Maybe she just got lost, got confused or scared. Maybe she was tired and just wanted a rest. She wouldn't, couldn't have...

JARED

There have been rumors, false sightings, over the years. They even suspected your father once, they locked him up for a week.

LILY

What! You never told me that.

TREVOR

You were at Uni and I didn't want you to worry. You had that big exam coming up and Jared took care of it. There was no proof, so they had to let me go, and after that, any leads they had turned cold.

JARED

They searched the farm, the paddocks and fields, turned up nothing so they had to let him go. They knew of your mother's condition, knew the medication that she was taking, so they just stopped searching and listed her as missing.

LILY

So, the skeleton in the cave, they're sure it wasn't murder?

TREVOR

No proof.

JARED

Not yet anyway, the first tests didn't show any evidence of foul play.

LILY

So what do they think? That she just crawled into that hole and

(MORE)

(CONTINUED)

LILY (cont'd)
just...died. Is that what you
believe?

Jared shrugs.

TREVOR
I don't know love, I just don't
know.

Lily turns to Jared.

LILY
Thanks Jared, thanks for being here
for my father. So when will we know
for certain?

TREVOR
Not for a couple of weeks, they
haven't finished...

LILY
So why Dad, why bring me back from
Melbourne now? Why get Jared to
send me that message? You could
have just rung me when you were
sure and I would have come then.
Why bring me back now?

TREVOR
I don't want to be alone anymore
Lily. I need you, you're my
daughter. I don't think that I can
cope with all this...Jared has
helped but he's not you, not
family. I need you love, beside me,
especially now.

LILY
But, Dad?

TREVOR
No love, I need you here, with me,
helping Jared look after the
business.
(Sighs)
I'm getting too old.

LILY
But Dad I don't want to be here. I
can't cope with being here where
Mum disappeared and maybe died. I
have a home, a life in Melbourne.

(CONTINUED)

JARED

What, just reading the news?

LILY

It's not just that.

TREVOR

But what about the farm? I've built it up for you.

LILY

Oh Dad, I love the farm and all of the flowers but it's not for me. It's just, not enough.

Lily gets up from the floor and kisses Trevor on the cheek.

LILY

I'm going to grab some air.

Trevor nods.

When Lily leaves the house the screen door slams shut behind her.

TREVOR

She belongs here, you know that.

JARED

Yeah, I know, but she doesn't and I don't think she ever will.

Jared nods at Trevor and leaves the house avoiding Lily.

EXT. THE WELL - MORNING

Lily is beside the well. From the corner of her eye she watches Jared leave the house and make his way past the old tree, into the flower fields.

FLASHBACK

EXT. TREVOR'S HOUSE - DAY

Lily and Jared (age 17), are standing on the porch, arguing.

JARED

I didn't know that you had applied to Melbourne University. I thought that you would be going to the one in Perth.

(CONTINUED)

LILY

No, their journalism course is not the best. Only Melbourne University had the most up-to-date course, the top lecturers. It's the place to go.

JARED

But what about us? I'll never see you.

LILY

Yes you will. I'll try to be back on uni breaks, unless I get a job.

JARED

But what about Trevor, he needs you. Ever since your mum left...

LILY

Look, I don't want to be here anymore, okay? I don't want to be in this place, this out of the way...I just want to be as far away from everything as I can.

JARED

Even your Dad?

LILY

No, yes, oh I don't know. I just want to leave it all behind. It's not that I have many good memories about this place, you know, with Mum being crazy and all.

JARED

Your Mum wasn't crazy.

LILY

Oh yes she was, you saw her. I don't need it anymore, the memories. So I'm going, I've had enough.

Lily turns to go into the house but pauses when Jared speaks.

JARED

But, what about your Dad, your family and your heritage? The farm is half yours when he retires. Are you just going to turn your back on

(MORE)

(CONTINUED)

JARED (cont'd)
everything that your father and his
father have built for you?

LILY
Of course not. But I have to think
of myself too and that's going to
be years away yet. But I want this.
I need this. I need to get away, to
be something, someone, away from
everything, from everyone.

Lily starts to go inside but hesitates at Jared's voice.

JARED
(Softly)
Even us?

She turns back to see Jared leaving the porch with his
shoulders hunched. He disappears into the tall blooms.

LILY
Yes, 'cause us frightens me.

PRESENT DAY

EXT. TREVOR'S HOUSE - MORNING

Lily is standing beside the well. Small stones are lined up
around the edge and she is pushing them into the well
one-by-one. After she has pushed each one in she waits for
the sound of it hitting the water before she pushes the next
one in.

Trevor walks unsteadily out onto the porch. He looks around
at the farm until his eyes rest on Lily. After carefully
negotiating the steps he shuffles along the path until he
reaches her side just as she pushes the last stone into the
well.

TREVOR
You used to do that when you were a
kid. You pushed in so many stones I
thought it would fill up.

LILY
But it hasn't yet.

TREVOR
No it hasn't. Walk with me.

(CONTINUED)

Without waiting for an answer Trevor shuffles off following on old worn track into a field of blooms. Lily sighs at his retreating back. She glances around, not seeing anyone, slides off her heels and leaves them on the side of the well.

LILY

Wait Dad, I'm coming.

Lily walks quickly to catch up to her father. When she reaches him they walk companionably side-by-side for a time. Every so often Trevor or Lily would lean down to inspect a bloom or plant. They both relax, breathing in the perfume of the blossoms. Lily pauses to inspect a flower.

LILY

These are new.

TREVOR

Oh, we've had them for about four years now. There a hybrid that Jared is working on.

LILY

And Jared, is he looking after the business?

TREVOR

Uh huh, since his Mum and Dad retired about five years ago and went traveling he's been running the show. He's got a head for plants, has all these new ideas.

LILY

And the shed, is that one of his new ideas?

TREVOR

Yes, it's just been built. It's for the seedlings and the new hybrids that he's trying.

LILY

Seems like a waste of money. What's wrong with the fields?

TREVOR

No, it's a good investment. Jared has shown me the results. The seedlings are a higher quality, there are less pests and they produce a hardier bulb. He's been

(MORE)

(CONTINUED)

TREVOR (cont'd)
able to attract new markets and the
business has grown.

LILY
How? He doesn't know anything about
business.

They reach a faded bench seat in the shade of an old tree.
They sit side-by-side, close but not touching. Lily is
sliding her bare feet through the grass and she leans back
taking in the scenery around her.

TREVOR
There's a lot that you don't know
about him.

He pauses and takes note of her features relaxing.

TREVOR
He got his degree two years ago a
double major in business and
agriculture. It took him six years,
around long days to achieve his
dream. The farm means everything to
him.

LILY
Everything? Yeah I suppose it does.
He's not engaged or anything is he?

TREVOR
No, I haven't seen him go on a date
in the last five years. He went out
a few times about a year after you
left. Trying to get over you I
suppose. His heart was broken when
you left.

Lily looks shocked.

TREVOR
Oh, it's no secret love, we all
knew.

LILY
I didn't want to hurt him, but when
mum left...I had to leave too.

TREVOR
I know love, I know.
(Pauses)
You know, you were named after the
flowers that grow here. Your Mum
(MORE)

(CONTINUED)

TREVOR (cont'd)
just loved flowers. When she was pregnant with you she used to lie down just over there on that bed of grass with the flowers swaying in the breeze above her. She used to tell me that's when she felt the most content, just laying there listening to the birds and the breeze, smelling the perfume.

Lily straightens up and reaches for her father's hand.

LILY
Tell me about her. I need to know.

TREVOR
What do you want to know love?

LILY
Did you know? Did you know that she would leave?

TREVOR
Then, no, but it shouldn't have surprised me. It wasn't the first time. If she took a really bad turn, if she couldn't cope she would just walk out. Just disappear. It was frustrating and scary especially for you. There was one time when you were ten, don't you remember?

LILY
No.

TREVOR
There were a few times, when you were little, I had to leave you at the Macklin's place with Jared's parents so I could go and look for her. But, when you were ten, she was gone for two days. You don't remember?

Lily shakes her head.

TREVOR
Not even when you woke up in the spare bed in Jared's room?

Lily looks into the distance.

(CONTINUED)

LILY

Maybe.

FLASHBACK

EXT. JARED'S HOUSE - NIGHT

Trevor is carrying a partially asleep Lily (age 10), up the steps of Jared's house. He knocks on the door which is opened by Jared's mother, DOROTHEA. Jared's father, WILLIE, stands behind her.

DOROTHEA

Again?

Trevor nods. Dorothea opens the door wide.

DOROTHEA

Well, bring her in. Put her in Jared's room.

They walk through the quiet house. Willie opens up the door to Jared's room. Jared is pretending to be asleep. Dorothea pulls down the covers on the spare bed and Trevor lays Lily down. He covers her up then kisses her gently on the cheek. They creep out of the room. As the door closes Lily opens up her eyes. Both children are awake listening to the adults talking in the hallway.

INT. JARED'S HOUSE - NIGHT

TREVOR

I don't know when I'll be back.

DOROTHEA

How long has she been gone for this time?

TREVOR

Half the day. She said that she was going to sit on the porch but when I took her a cuppa, she was gone. I have already searched the yard and most of the fields.

DOROTHEA

Did you have any idea?

TREVOR

No, but she was a bit withdrawn today, a bit confused. She said that she had taken all of her pills, but, it's like she can't or

(MORE)

(CONTINUED)

TREVOR (cont'd)
won't communicate with me. She's in
her own world, listening to
who-knows-who.

WILLIE
Well, don't worry about Lily we'll
take care of her. You just go and
find your wife and bring her back
home safe and sound.

TREVOR
Thanks Willie, thanks Dorothea.
I'll be back as soon as I can.

INT. JARED'S BEDROOM - NIGHT

JARED
Don't be afraid Lily. He'll find
your Mum, I'm sure.

LILY
Sure?

JARED
Yeah, I'm positive.

LILY
I'm scared.

JARED
Don't be, there's nothing to be
afraid of. When you wake up your
Mum'll be home and it will be
alright.

LILY
You're sure?

JARED
Positive.

LILY
O...kay, but I'm still scared. Can
I get into your bed?

JARED
Alright.

Lily gets out of bed and crawls in with Jared. She curls herself up into a little ball with her back to him. He gently strokes her hair.

(CONTINUED)

JARED

It's okay Lily, it'll be fine in the morning, you'll see.

PRESENT DAY

EXT. FLOWER FIELDS - MORNING

Lily is brought back to the present by Trevor's voice.

TREVOR

I just didn't think that she was that bad this time. I didn't think that she would disappear for good, just leave, not forever. It never entered my mind that she would just abandon you, me, our family. I mean, there were bad times, rough times and now as I look back, that time was the worst. But I thought that she was okay...I didn't pay enough attention.

LILY

It's not your fault, Dad.

TREVOR

Yes it was love. I should have known, should have guessed. Did you know that things were really bad before she left?

LILY

No, not really. I've tried to block it out.

TREVOR

Don't block everything out love, there were good times as well as bad. Don't let the bad memories be all that you remember. Try not to let the bad days ruin the good ones.

LILY

I'll try not to Dad. I'll try not to.

Lily and Trevor sit on the chair listening to the birds singing and watching the flowers sway. Lily's eyes slowly close.

FLASHBACK

EXT. FLOWER FIELDS - DAY

Lily and Jared (age 17), are back in the field of flowers. Lily has just taken off her blouse. Jared captures her face tenderly in his hands and brings her down for a kiss. Laughing, she nips him on the lips.

JARED

Oh no you don't.

LILY

Don't what?

JARED

That.

LILY

What? This?

She nips him again and Jared groans in response. He grabs her and flips her over onto her back on the cool grass. Lying on the ground with her hair fanned out around her, her eyes are filled with mischief. Jared leans over and kisses her passionately. She grabs his shirt and breaks away to pull it up over his head. She throws it away. It soars in the air until it lands on a couple of tall blooms.

PRESENT DAY

EXT. FLOWER FIELDS - MORNING

Lily is brought back to the present when Trevor gets up off the bench. She joins him as they walk back towards the homestead.

LILY

Did you have any good days, Dad?

TREVOR

Yes love of course. Do you remember your first horse? We took her out and rode through the fields. You wanted to go bareback, but there was no way I was going to let you.

LILY

But what about with Mum? Were there any good days with *her*?

(CONTINUED)

TREVOR

Oh yes love, we had some marvelous times. I dream about them now. Our happiness, my courting her, our love and having you. The best of times. Stuff that great memories are made of, the special moments, the wonderful days, the bad days pale against these.

LILY

But there were bad times?

TREVOR

Yes love there were. But the good ones always outweighed the bad.

LILY

Tell me Dad, why was she like that? You never told me?

TREVOR

She had a condition, one that sometimes overwhelmed her.

LILY

Couldn't it be controlled, managed by medication?

TREVOR

(Nods)

But sometimes she forgot to take her pills, or, was distracted and took too few. If she forgot even one tablet...but come on it's breakfast time and I'm hungry.

Lily linked her arm with her fathers.

LILY

So am I. Let's go.

They walk back to the homestead.

INT. TREVOR'S HOUSE - MORNING

LILY

I'm going to get changed. Why don't you go and get Jared. I'll cook, my treat.

(CONTINUED)

TREVOR

Okay love, be right back.

Lily goes to her bedroom and from her bag takes out a pair of old worn jeans and a tee-shirt. After getting changed in the bathroom, she comes back to her wet-pack and takes out a bottle of pills. She looks at it for a second then slips it into her jeans pocket.

INT. TREVOR'S KITCHEN - MORNING

Lily fiddles with the radio until she finds a station that is playing an upbeat dance tune. She prepares bacon, eggs and toast unaware that she is happily humming to the music. When the bacon and eggs are on she fills up a glass with water and places it on the counter. Reaching into her pocket she pulls out the tablet bottle. With a quick look over her shoulder she opens it up and shakes a tablet into her hand. She stares down at the tablet in her palm.

FLASHBACK

INT. TREVOR'S KITCHEN - MORNING

Aster is standing at the kitchen table shaking a tablet from an open bottle into her hand when Lily (age 6), runs into the room.

LILY

MUM, MUMMY! JARED HIT ME, LOOK!

Startled, Aster turns and the tablets spray out from the open bottle all over the bench.

ASTER

Oh Lily, look what you made me do.
Don't come running in here yelling
at me, you know I don't like that.

Aster starts to sweep the tablets into a pile.

LILY

Sorry Mum, I won't do it again, but
look at my arm.

Lily presents her slightly dirty arm to her mother.

ASTER

I can't see anything, are you sure
he hit you? Looks like you just got
dirt on your arm.

(CONTINUED)

LILY

No, he hit me and I'm going to get him back

(Mutters)

I'm going to get him, just watch. I'll hide his bike or maybe his stupid sword...that'll make him think next time when he tries to hit me.

Lily races from the room.

Aster doesn't notice that when she sweeps the last of the tablets back into the bottle one slowly rolls off the bench onto the floor and stops in the corner. She puts the bottle away in the cupboard forgetting that she hasn't taken a tablet.

PRESENT DAY

INT. TREVOR'S KITCHEN - MORNING

Jared appears in the doorway of the kitchen holding Lily's high heels.

JARED

What's that?

Lily quickly throws the tablet into her mouth and swallows it down dry.

LILY

Nothing, just a headache table.

(Chokes slightly)

You know what a lousy flier I am...and I didn't get much sleep last night.

She slips the tablet bottle back into her pocket.

JARED

There not for anything else are they?

LILY

(Unconvincingly)

No, of course not.

Jared puts Lily's shoes on the counter and moves around her, blocking her in. Lily skirts around him to push the bread down into the toaster then goes to the cupboards to get out crockery and cutlery.

(CONTINUED)

LILY
Where's Dad?

Jared's eyes follow her around the kitchen.

JARED
Freshening up. After breakfast do you want to come down to the shed and see what we're doing?

Lily moves back to the fry pan and starts serving up the bacon and eggs. She doesn't see Trevor enter the room.

LILY
No I don't think so. Dad'll want me to...

TREVOR
Your Dad, wants you to go and spend time with Jared and see how the new seedlings are going. He's been weaving me all of these fancy notions and figures, but I don't know...I'm just an old country farmer, what do I know about organic fertilizer, bulb rot or hybrids.

Trevor takes a seat at the table and motions Jared to join him. Lily finishes serving up breakfast then takes a seat.

LILY
(Laughing)
You're not old Dad, just mature and I'm sure that you know everything about lilies. I'm positive that there won't be anything Jared can tell me about the farm that you don't already know.

TREVOR
I'm not so sure love. Jared's been experimenting with things that I usually let Mother Nature decide on. Isn't that right, son?

JARED
I'm not doing anything that if Mother Nature had any say in the matter, that she would've done herself in a couple of hundred years. I'm just *helping* her along.

(CONTINUED)

LILY

How, by *fiddling* with things that shouldn't be messed with?

JARED

No, I'm not fiddling with things. I'm helping nature along. Providing the best nutrients, the ideal circumstances and the best care to allow them to not only survive but thrive.

TREVOR

You are fiddling with things and that's what seems to be working. He tells me that these new bulbs that he's got will grow triple the blooms and are hardier so when they are cut the flowers will last twice as long.

LILY

Really, well I suppose I had better take a look, you know, to check on Dad's half of the business.

Jared scrapes the last of his breakfast into his mouth. He gets up from the table and grabs Lily's hand and pull her up.

JARED

Let's go.

INT. CULTIVATING SHED - DAY

JARED

These are the new hybrids, *Lady Alice*.

Lily leans over and inhales the perfume.

LILY

They're lovely. The variegated blooms are attractive. How are they going? Are they achieving the results that you want?

JARED

Not yet, but I'm sure the next harvest will yield more.

Jared pulls a small pair of shears from his back pocket then reaches past Lily and selects a bloom. He snips off the flower and intimately tucks it behind her ear.

(CONTINUED)

JARED

Lovely.

Lily steps back unsure whether he means her, the flower, or both.

LILY

They are beautiful. Have you thought of supplying directly to the Bridal Market in Melbourne?

JARED

What do you mean? We already supply to the general flower market. What's the Bridal Market?

LILY

It's not a market. I mean, have you considered having a stall at Bridal Fairs. There's at least one every month somewhere in Melbourne and then there are others in Sydney and of course Canberra. In fact they hold them all over the country. Could be a new avenue for you. Instead of just selling to florists or the general market you could market to wedding planners, bridal shops and the like.

JARED

Um, how would you go about it?

LILY

Oh, I don't know. Maybe have a representative who can visit these businesses with samples. They could have the ability to take orders or even have a mobile van, one that can be set up at Fairs to show off the different species.

They keep wandering through the rows of plants. Jared keeps looking at Lily.

JARED

Interesting.

Lily stops to admire another plant.

JARED

Lily?

(CONTINUED)

LILY

Um.

JARED

Why didn't you come back?

LILY

What do you mean?

Jared grabs her hand and pulls her close to him. Lily hesitates, she wants to pull away but...can't.

JARED

You know what I mean.

LILY

Oh, I had lots of study, a part-time job, exams...

JARED

No, I mean after.

LILY

After?

JARED

After your studies had finished. You left your father high and dry, pining for you. We all needed you, especially him.

Lily pulls away.

LILY

I didn't want to. I couldn't.

JARED

Why?

LILY

I just couldn't. I just couldn't.

Jared watches as Lily turns and walks quickly out of the shed back towards the homesteads. Lily stops at the large tree. She tests the tree house's wooden ladder with her foot and when it doesn't give way, gingerly climbs up. She has to duck to get through the doorway and from the window she can see over the farm. Turning around she sees an old child's chair and after wiping off the dust, sits down.

FLASHBACK

EXT. TREE HOUSE - DAY

Jared (age 6), is at the bottom of the tree dressed up as a medieval knight with his cardboard shield and sword painted with abstract flowers. A paper helmet adorns his head and he is fighting a pretend dragon.

Lily (age 6), is leaning out of the window watching Jared thrust and parry with his sword. She is wearing a dress that has a long skirt and billowy sleeves. A basket, filled with petals, sits on the ledge beside her.

JARED

Take that you dastardly dragon.

He swipes and thrusts with his sword.

JARED

Princess Lily will not be your captive anymore. Let her go you beast.

He dodges pretend flames.

JARED

No, don't you belch you fire at me.
Take that, and that.

Lily claps at his efforts.

LILY

Oh Jared, watch out!

Jared takes another swing, then runs around the tree as if chasing the dragon.

JARED

That's it, run away you beast. You should be scared of my sword. Go on, run away.

Jared chases off a little way down the path then swaggers back to the tree.

LILY

Oh Jared, my hero.

She throws petals down over his head and shoulders.

The scene changes.

(CONTINUED)

Lily (age 14), is crying as she hurriedly climbs up the wooden ladder to the tree house. She dives in and curls herself up into a little ball in the corner of the room. She mutters.

LILY

Make it go away, make it go away. I hate it, I hate it. STOP!

Jared (age 14), appears in the doorway. He is confused at Lily's distress.

LILY

STOP! STOP!

Jared comes forward and cradles her in his arms.

JARED

What's there Lily? Why are you so upset?

LILY

I don't know. Something's there, it's chasing me. Wanting me to go with it. But I don't want to. Don't want to
(Hiccups)
go.

JARED

Shush, shush, it's okay. Shush now, it's gone.

Lily clings to him. She is still quite distressed. Jared gently strokes her hair trying to calm her.

LILY

No it hasn't, NO IT HASN'T! Make it go away. Please, please, make it go away.

JARED

It has, it's gone. Shush my princess. I chased it away just like I did with the dragon when we were kids.

LILY

(Hiccups)
You did?

JARED

Yep, it's gone. It must be in Albany by now. It's far away.

They sit there for a couple of moments with Lily sobbing quietly until she suddenly sits up. Her eyes are dry and there is no evidence of her earlier distress.

LILY

Jared, what are you doing?

Jared is very confused as Lily has completely changed.

JARED

What do you mean? I'm comforting you.

LILY

Why?

JARED

You were screaming and crying. You said that something was chasing you.

Lily gets up off the floor and looks at him like he's mad.

LILY

No, I wasn't. You're telling lies like when we were kids.

JARED

No, I wasn't. You were acting strange. Really weird.

LILY

No, I wasn't.

JARED

Yes, you were.

LILY

No, I wasn't.

JARED

Yes, you were. Weird like your Mum.

LILY

No, I wasn't. You're mean. Stop making things up, I'm nothing like my Mum.

Lily flounces out of the tree house and hurriedly climbs down the ladder. Confused, Jared watches her run into the house.

PRESENT DAY

INT. TREE HOUSE - DAY

Lily gets up from the chair and leaves the tree house to return to her father's homestead.

INT. TREVOR'S KITCHEN - MORNING

Trevor is sitting at the kitchen table with a cup of coffee. He calls to Lily as she walks past the kitchen door.

TREVOR
Lily love?

LILY
Yes Dad?

TREVOR
Come and have a cuppa with me.

Lily enter the kitchen and pours herself a cup and sits down at the table.

TREVOR
How do you like the new shed?

LILY
It's good.
(Begrudgingly)
Jared looks like he knows what he's doing. The new hybrids look like they are doing well.

TREVOR
Yes they are, aren't they?

Lily look pensive as they sit there sipping their coffees.

TREVOR
What's wrong child?

LILY
Dad, if you wanted me to come home, why didn't you ask me? Jared said that you needed me here. It's not just about the farm is it? Are you sick?

(CONTINUED)

TREVOR

No, love. I was worried about you, you've been gone so long. I know nothing about your life and I didn't want to interfere. I just hoped that you were doing okay. I knew that you had your own problems to cope with and I didn't want you to have to deal with mine too.

(Pauses)

Did you get help, love?

LILY

Help? I don't need any help, Dad. What kind of help?

TREVOR

You know? For your episodes.

LILY

What! What episodes. I don't know what you're talking about.

TREVOR

Yes you do love. Jared told me about a couple of them, when you were teenagers. Don't you remember?

LILY

(Lying)

No.

TREVOR

Never mind, I'm sure they were nothing.

LILY

(To herself)

Yeah, nothing.

They sit and drink their coffee.

FLASHBACK

INT. UNIVERSITY DORM ROOM - EARLY MORNING

Lily (age 19), is a disheveled mess. Her hair is unwashed and she is wearing stained pj's. She is lying in her crumpled bed. There is a loud knock at the door.

SAMANTHA (OS)

LILY ARE YOU IN THERE?

Lily just lies there staring up at the ceiling.

(CONTINUED)

SAMANTHA (OS)
LILY! COME ON IT'S BEEN THREE DAYS.
I KNOW YOU'RE IN THERE. OPEN UP!

Lily doesn't respond.

SAMANTHA (OS)
IF YOU DON'T OPEN UP THE DOOR IN
TEN SECONDS I'M GOING TO GET THE
DORM SUPERVISOR.

Lily still doesn't move.

SAMANTHA (OS)
LILY? That's it!

Samantha storms off and returns with the supervisor, who, with a master key, unlocks the door. Samantha rushes into the room.

SAMANTHA
Oh no, not again.

The scene changes.

INT. PSYCHOLOGISTS OFFICE - DAY

Lily (age 19), is sitting on a couch with DOCTOR ARMITAGE opposite her. Lily's clothes are neat and tidy but there is something odd about her. She eyes are haunted.

DR ARMITAGE
How far back do you remember?

LILY
I'm not sure. There were a couple
of times, but I can't remember
which one was first.

DR ARMITAGE
It doesn't matter. We can sort out
the timelines later. What can you
remember?

LILY
I remember late one night I woke up
feeling really strange.

DR ARMITAGE
About what age were you?

(CONTINUED)

LILY

I don't know...twelve, thirteen maybe. I thought that Mum was calling me from the hallway. I got up out of bed and opened my bedroom door, but the hallway was empty. The house was completely dark. Then I heard the voice again, whispering almost, calling me to the kitchen. It still sounded a bit like Mum, but, different. I don't know how I knew that, but I remember thinking that maybe it wasn't her, but maybe it was.

DR ARMITAGE

And?

LILY

Well, I followed it. The voice. It was calling me, wanting me to go to the kitchen. So I went.

There weren't any lights on in the house, but I could see as the moonlight was coming in through the windows. I remember thinking that it was so bright, almost like early morning, but, not. The voice kept calling me, softly almost, pleading with me to go to the kitchen. I couldn't work out why. When I got there, the moonlight was so bright it lit up the room, but no-one was there not Mum or Dad, no-one. I remember shaking my head thinking that I was so stupid, getting out of bed for nothing. I was just about ready to turn around and go back to bed, thinking it was all a bad dream, when I noticed something strange.

DR ARMITAGE

Uh huh.

LILY

Right there, on the bench, in a pool of moonlight was the head of a cabbage. I remember wondering why a cabbage was there and not in the fridge. Then sitting beside it, gleaming in the moonlight, was a

(MORE)

(CONTINUED)

LILY (cont'd)
large carving knife. Then the voice spoke to me, but it wasn't the same voice as before, it was deeper. It was like it was right behind me. I could almost feel hot breath on the back of my neck, but when I looked around no-one was there.

DR ARMITAGE
What was the voice saying Lily?

LILY
It was telling me to stab.

DR ARMITAGE
Stab what?

LILY
The cabbage.

DR ARMITAGE
Can you remember what the voice actually said to you?

INT. TREVOR'S KITCHEN - NIGHT

Lily (age 13), is dressed in her nightgown and is standing in the kitchen that is lit up by moonlight. On the bench is a large cabbage and a carving knife.

LILY (ADULT VO)
No, yes, I think so. Something like...

DISEMBODIED VOICE (OS)
You know you want to. Go on, pick it up, pick up the knife. Go on pick it up.

Lily moves forwards into the kitchen and stands beside the bench looking at the cabbage.

LILY (ADULT VO)
It was goading me, trying to force me to do what it wanted. I remember thinking that I didn't want to, I didn't want to stab the cabbage. Then it was like I was seeing myself doing it. It was if I already had the knife in my hands and it was plunging down, stabbing into the cabbage. The voice spoke again.

(CONTINUED)

DISEMBODIED VOICE (OS)
Go on, stab it, stab it, cut it
right up.

Lily picks up the knife and while holding it in two hands
pauses above the cabbage.

LILY (ADULT VO)
I saw myself pick up the knife and
then plunged it down stabbing the
cabbage over and over, again and
again, until pieces of it are
strewn all over the bench and
floor.

INT. PSYCHOLOGISTS OFFICE - DAY

LILY
But I didn't.

DR ARMITAGE
You didn't what?

LILY
I didn't stab it. I didn't pick up
the knife.

DR ARMITAGE
You didn't? What did you do?

LILY
I went back to bed.

DR ARMITAGE
So it was a dream.

LILY
No, the next day I got up early and
went to the kitchen. I wanted to
check, no, I *had* to check that the
cabbage and knife weren't there,
that it was all a dream. But they
were. The cabbage, it was all cut
up. There were bits of it
everywhere, on the bench, on the
floor, on the knife, but I don't
remember it. I don't remember
stabbing it, but I must have.

DR ARMITAGE
So what did you do?

(CONTINUED)

LILY

I did what any guilty child would do. I cleaned up and hid the cabbage in a plastic bag in my room until I could take it out and hide it in the fields.

DR ARMITAGE

Did you tell your Mum or Dad?

LILY

No, I didn't, I couldn't. How could I explain something that I couldn't remember doing.

Doctor, what does all of this mean?

DR ARMITAGE

Um, can you remember any other instances?

LILY

Maybe...Yes. I was fifteen or sixteen, Jared and I had had a fight. I remember being really pissed off at him. The fight wasn't anything serious, but I was really angry, so angry that I wanted to get away from him. So I went to the well. I did what I always do when I want to think. I line up pebbles on the edge of the well and flick them in one-by-one. I don't flick the next one in until I hear it's splash as it lands in the water below. I was just standing there thinking, flicking until I heard a child's voice. It was calling me, from inside the well.

EXT. THE WELL - DAY

Lily (age 17), is standing beside the well flicking stones into it. When Lily hears a child's frightened voice coming from the well she peers down through the wire grid that covers the well.

CHILD'S VOICE (OS)

Lily, Lily help me, HELP!

Lily presses her face hard against the wire grid trying to see down into the well's depths.

(CONTINUED)

CHILD'S VOICE (OS)
LILY, HELP ME!

Lily pulls at the wire grid, cutting her hands on the rusty wire, until she moves it off the well's entrance.

LILY
I'm coming, hold on, I'm coming.

CHILD'S VOICE (OS)
(Spluttering)
Help me, help me.

Lily climbs onto the edge of the well. She spins around until her legs are dangling into the dark hole.

INT. PSYCHOLOGISTS OFFICE - DAY

LILY
I couldn't help myself. I had to help her. I couldn't let her drown.

EXT. THE WELL - DAY

Just as Lily starts to slide down into the well Jared (age 17), rushes up and catches her hand as she begins to fall.

JARED
Lily, oh God, LILY!

LILY
Let me go, I've got to save her.
She's drowning.

JARED
Lily, hold on, I've got you.

Lily is dangling in the well. Her hand slippery in Jared's.

LILY
No, let me go, let me save her. You don't understand she's drowning, she needs me.

JARED
NO!

Lily looks down at the empty water below her. Slowly realizing that there is no girl in the water. She lets Jared pull her to safety.

INT. PSYCHOLOGISTS OFFICE - DAY

LILY

It wasn't until he pulled me from the well that I realized that there was no way that a young child could have pulled off the grid and fallen in, then pulled the wire back over the top. I must have imagined the child's voice.

Am I mad? Doctor, is this going to get worse. Oh my God, I'm going to have to be locked up. Maybe that's where I should be, probably where my Mother is right now. You know that they can't find her, right. Maybe I'll turn like that and just walk out. Fucking hell, I'm going insane...

DR ARMITAGE

Lily, Lily calm down. Get a grip. You're not mad, which is not a recognized term by the way, you're not insane. You just have a condition that can be totally managed by proper medication and therapy.

LILY

What kind of condition? I don't want to be sick. Can't you fix it, fix me?

DR ARMITAGE

You have a mild psychosis and I can help you manage your episodes but let's talk about your Mum. Did she have these kinds of things happening as well?

LILY

Yes, but hers were a lot worse.

DR ARMITAGE

And, she was being treated by medication?

Lily nods. Dr Armitage writes up a prescription.

(CONTINUED)

DR ARMITAGE

Lily, look at me.

Lily hesitantly looks at the Doctor.

DR ARMITAGE

Take this straight to the Pharmacist. You must take these every day, don't forget. These tablets will help you, but you must take them everyday, twice a day. Lily, don't forget, twice a day, every day, do you understand?

LILY

But what if it gets worse? What if I do something, hurt someone. Oh God, what will I do? Will these cure me Doctor? Will they fix what's happening inside my head?

DR ARMITAGE

No, they won't cure you. You will need regular therapy sessions as well as medication to keep the psychosis under control. They will help you to lead a normal life. Also in these circumstances we do suggest that you keep regular routines and keep away from as much stress as you can.

LILY

Huh, yeah, like that's going to happen at Uni.

DR ARMITAGE

I know, it will be hard but ideally you need to have a quiet stress free environment around you. Studies have also shown that being around nature helps. Keeps you balanced, relaxed.

Lily folds the prescription and places it in her handbag.

DR ARMITAGE

I want to see you again at the same time next week. Is that good for you?

Lily nods and gets up off the couch. At the door she pauses.

(CONTINUED)

DR ARMITAGE
Remember Lily, take the tablets
everyday.

Lily looks back to the Doctor.

LILY
If I don't?

DR ARMITAGE
If you don't, you could get worse
and end up like your mother.

Lily is frightened at the Doctor's words.

DR ARMITAGE
It's okay Lily, I don't mean to
frighten you, you'll be fine. Come
and see me next week.

LILY
Thank you, Doctor.

PRESENT DAY

INT. TREVOR'S KITCHEN - MORNING

Lily is sitting by herself at the kitchen table. She grimaces as she takes a sip of her cold coffee. Getting up she tips the rest down the sink. She rinses the cup and places it on the drain board.

LILY
Dad, DAD?

She walks out of the kitchen and into the lounge room.

INT. LOUNGE ROOM - MORNING

A cloud of dust billows from the curtains when Lily pulls them back to let in the light. The bright sunlight pierces the gloom of the room revealing her mother's old hat hanging from a peg on the wall and a gathering basket with a pair of rusty shears sitting discarded on a chair. On the mantle is a dusty photo of Aster wearing the same hat and on her arm is the gathering basket half full of cut lilies.

LILY
Dad!

Lily dusts off the hat and places it on her head then picks up the gathering basket and goes outside. She looks around for her father but when she doesn't see him, wanders into the flowers.

FLASHBACK

EXT. FLOWER FIELDS - MORNING

Lily (age 6), is dancing around her mother who is wearing the gardening hat and is carrying a half full basket. Lily is pulling off flowers from the plants around her. She shows her mother each one.

LILY
Isn't this one lovely Mum? Can we keep it?

ASTER
Yes love, put it in the basket.

Lily runs off again and returns with another flower.

LILY
What about this one Mum? Can we keep this one too?

ASTER
Yes love, put it in.

Lily drops the flower into the basket and rushes off again.

LILY
I'll find you another. Just you wait, it'll be the prettiest one you've ever seen.

Aster is happy as she cuts blooms and places them into her basket. Lily comes charging through the plants.

LILY
Here Mum, look.

She holds up a flower to Aster.

ASTER
That's lovely dear, but can you find one that has some stalk on it next time?

LILY
Okay. Don't fill your basket yet Mum, leave some room for the best-est one.

Lily runs off again stumbling through the plants trying to find the perfect bloom. Jared steps out and startles her. He is holding something behind his back.

(CONTINUED)

LILY
Jared don't do that, you startled
me.

JARED
I found this for you.

He holds out a beautiful lily that has an extra long stem.
Its bloom partially open.

JARED
It's the prettiest one I could
find. It's pretty, like you.

Lily takes the flower and has a long look at it.

LILY
It's the best-est one that I've
ever seen.

Lily starts to run back to her mother then stops and runs
back to him. She kisses him on the cheek.

LILY
Thanks for finding it for me.

Jared, with a half smile, watches her go.

PRESENT DAY

EXT. FLOWER FIELDS - DAY

Lily wanders through the flowering plants carefully cutting
the best ones for her basket. She wanders aimlessly until
Jared, startling her, steps through the plants. He is
holding a beautiful flower in his hand.

LILY
Oh Jared, you startled me.

JARED
Sorry. I saw that you were
collecting flowers and thought that
you would like one of these new
ones for your basket.

He hands her the flower. Lily admires it and breathes in its
perfume. Her face softens and relaxes at it's scent.

LILY
It's beautiful.

(CONTINUED)

JARED
Just like you.

Lily looks into his eyes and sees love and admiration. Embarrassed, she turns and starts to walk away from him. He quickly falls into step beside her.

JARED
You look happy.

LILY
Happy?

JARED
Collecting flowers just like your mother did.

LILY
Yes, I suppose I am. It was one of the happiest memories that I have of her.

JARED
I'm sure that you have many wonderful memories of your Mum and the farm.

LILY
I suppose you're right, but sometimes the bad ones wipe the best ones away.

JARED
Maybe not wipe them, just dim them, waiting for them to resurface and to be relived and cherished.

They walk on and are quiet for a time, caught up in their own thoughts, until Jared catches Lily's hand in his. He turns her towards him.

JARED
Lily?

She looks up at him.

LILY
Yes.

She is caught up in his eyes. He lowers his mouth to hers and gently kisses her.

(CONTINUED)

JARED
I've missed you.

LILY
Have you?

JARED
Yes. Have you missed me too?

LILY
Ummm.

As they passionately kiss, they do not notice when her basket tips and the flowers drift down to the ground. Lily drops the basket and shears and kisses him back. He lays her down amongst the scattered blooms, kissing her neck.

She reaches down, tugging at his shirt, pulling it up until he lifts his lips away from hers so that she can slide it up over his head. His kisses sweep down from her neck to the rim of her tee-shirt. Lily pushes him up off her, lifts up her shirt and slips it over her head. His breath hitches at the sight of her. He can't resist, kissing the bare flesh above her bra. She laughs as she tosses her shirt high into the air and watches as it soars away in the breeze.

The scene changes. Jared is pulling his shirt back on while Lily, smiling, picks up a squashed bloom from the ground.

LILY
These are ruined. I'll have to cut new ones.

JARED
Yeah, they are a bit squashed, but never-mind we have thousands just as beautiful. Almost as beautiful as you.

He leans over and kisses the side of her mouth. She moves to bring him closer.

TREVOR (OS)
LILY. LILY, LUNCHTIME.

LILY
OKAY DAD, I'M COMING.

Lily quickly kisses Jared goodbye.

LILY
Thank you.

Jared is a bit taken aback.

(CONTINUED)

JARED

Thank you, for what?

Lily smiles at him.

LILY

Just, thank you.

She leaves him standing amongst the flowers. After Lily has gone Jared looks down to see her tablet bottle amongst the squashed blooms. He picks it up, inspects the label and slips it into his jeans pocket.

INT. TREVOR'S KITCHEN - DAY

Lily and Trevor are carrying their dirty dishes to the sink. Lily starts rinsing off the plates.

TREVOR

Leave those dishes love, we'll do them later. I'm going to have a lie down. What are you going to do?

LILY

I've got to make a couple of phone calls to the news room then I might lie down too.

TREVOR

Well, don't spend too much time on work love. Have a good rest.

INT. LILY'S BEDROOM - DAY

Lily reaches into her handbag, pulls out her mobile phone. She looks at it then tosses it onto her bedside table. She wanders around the her old room touching her childhood mementos. She traces her finger along old photo frames and crystal statues leaving marks in the dust. She sighs as she flops down onto her four-poster bed. It's flowered canopy matching the room's curtains. Her eyes close and she drifts.

FLASHBACK

INT. LILY'S BEDROOM - NIGHT

Aster and Lily (age 14), are lying on the bed together. Lily is nestled up against her mother. Aster is stroking her.

ASTER

My darling girl, you're nearly a woman and I know that you are going to be just as sweet and kind and loving as you are now.

(CONTINUED)

Lily is sleepy and she is only half listening to her mother.

LILY

Mmm.

ASTER

Go to sleep lovely girl.

Lily sighs when Aster kisses her on her forehead.

Aster's face changes from contentment to anguish.

ASTER

(Whispers)

Lily, someday we won't be together.
Things happen, life changes, just
remember sweet girl that I love you
and that I would never hurt you.
Sometime...someday I will explain
everything. You are my precious, my
lovely sweet girl.

Lily sighs in her sleep. Aster kisses her again and lovingly strokes her hair.

ASTER

I will always love you my Lily
Flower. Forever.

PRESENT DAY

INT. LILY'S BEDROOM - DAY

Lily is startled awake by her father calling her from the lounge room.

TREVOR

LILY, LILY CAN YOU COME HERE PLEASE
LOVE. THERE IS SOMEONE HERE TO SEE
US.

LILY

YES DAD.

She stumbles out of bed and rubs the sleep from her eyes before joining her father and police officer POLICE OFFICER DAVIES in the lounge room.

TREVOR

Lily, this is Officer Davies. He
has something to tell us. Officer
please take a seat.

(CONTINUED)

OFFICER DAVIES

Thanks.

Trevor leads Lily to the lounge and sits beside her. Officer Davies takes the chair opposite them.

OFFICER DAVIES

Thank you both for seeing me. I have some news regarding your wife.

Trevor and Lily both just stare at the Officer.

OFFICER DAVIES

The results have come back from analysis.

Seeing that he probably won't get much response from either Trevor or Lily he pushes forward.

OFFICER DAVIES

And I am sorry to say that the remains have been positively identified as your wife, Aster Fields.

Trevor slumps back into the cushions as all hope of finding his wife alive is dashed with the Officer's words.

TREVOR

I was sure that it was her, but I had hoped...

LILY

They are one hundred percent certain?

Trevor sinks further into the chair. His frame seems to wither, shrink into itself. Tears slide down his cheeks and drip onto the front of his shirt.

OFFICER DAVIES

Yes.

Lily places her hand over her father's trying to give him some of her strength, but failing.

OFFICER DAVIES

Her remains will be released on Monday to the funeral home of your choice. The investigation has been finalized.

Lily looks at Trevor unsure whether he is actually hearing the Officer.

(CONTINUED)

LILY

We have to know. What was the cause of death?

OFFICER DAVIES

Blunt force trauma to the head most probably by a falling rock. Time of death appears to be consistent with the timing of the tremor felt in that area 10 years ago.

LILY

So it wasn't suicide?

OFFICER DAVIES

No.

LILY

Thank you officer.

Officer Davies fidgets in his pocket of his jacket.

LILY

Is there something else?

OFFICER DAVIES

Yes.

He removes an evidence bag that contained an envelope yellowed with age and covered with dirt.

OFFICER DAVIES

This was also found in the cave. It has your name on the front of it Lily. It belonged to your mother.

The Officer opens up the bag and hands the stamped envelope to Lily. She turns it over to see that the seal has been broken.

OFFICER DAVIES

We had to open it up for testing. It also helped identify your mother.

LILY

TH..

Lily swallows to clear her throat.

LILY

Thank you.

The Officer gets up from the couch.

(CONTINUED)

OFFICER DAVIES

I'll leave you now. I am sorry that I had to bring you such sad news.

LILY

That's okay, it's better that we know rather than...not. It's been a long time, a long time not knowing.

Lily looks down at her Father.

OFFICER DAVIES

Will he be fine?

LILY

Yes.

Lily takes her father's hand.

LILY

We'll be fine together.

Lily sees the Officer out and watches as his car goes down the drive. She walks back in to check on Trevor and as he hasn't moved, she kisses him on his head and takes the letter back to her bedroom.

INT. LILY'S BEDROOM - DAY

Lily sits on her bed and carefully opens up the envelope and pulls the letter out and starts to read.

ASTER (VO)

My Darling Lily Flower,

The first thing that I want to say is that I love you, I always have and I always will, but I have to leave. You clever girl, you have known for quite a while that I have been sick. Well, the medication that I have been taking is not working as well as it used to and I'm afraid. I'm afraid Lily, that I'll do things, things that I'll regret. So I have to leave, but don't worry it won't be forever just until I can work out how to fix it, how to fix me. How to become the person, the mother, the wife, that I should be, not the confused person that I have become. Your Dad has been wonderful, and he

(MORE)

(CONTINUED)

ASTER (VO) (cont'd)
tries, but he can't help me
anymore. I have to help myself.
Tell your Dad not to look for me,
I'll be okay, I just need time.
Time to sort myself out. But I will
be back, my precious one. I want to
see you married and have children
of your own. Just be careful my
Lily Flower, some Doctors say that
there is a chance that my condition
can be passed on to my children. I
hope not. That is the last thing
that I would want to burden you
with. If you should feel in anyway
like I do then make sure you get
help. They say that being with
nature helps so come back home to
where the flowers and fields will
renew you. Where the earth will
make you whole and where there are
people who love you.

I will be back my darling daughter
just give me time to heal and
become the mother and wife that you
and your father deserve. Love Mum

Lily lies on the bed with her mother's letter against her chest. She is crying for her dear mother and for herself. Tears from loss and love fall from her face to the duvet below. But they are mainly tears of relief that her mother didn't commit suicide and hadn't planned on leaving her forever.

Lily's mobile phone rings from her bedside table startling her. She drops the letter onto the bed and picks up the phone to answer it.

LILY

Yes!

INT. NEVILLE'S OFFICE - DAY

Neville is on speakerphone pacing his office.

NEVILLE

And good afternoon to you too.

INT. LILY'S BEDROOM - DAY

LILY
Neville, Is that you?

Lily hastily brushes the tears from her eyes.

INT. NEVILLE'S OFFICE - DAY

NEVILLE
Of course it is. How's it going?

INT. LILY'S BEDROOM - DAY

LILY
Oh, okay I guess. Hey, how was the award ceremony? Did we win? Did you ace the speech?

INT. NEVILLE'S OFFICE - DAY

NEVILLE
Of course we won, we're the best. But it would have been better to have you up there on the stage with the rest of the team. You are the face of *Central News* after all.

INT. LILY'S BEDROOM - DAY

LILY
I'm sorry that I couldn't be there. Was the rest of the team disappointed?

INT. NEVILLE'S OFFICE - DAY

NEVILLE
They got over it, after having a few drinks at the after party. So, when are you coming home? There's a staff meeting at 11 on Monday. I can have Nicole book you on the red-eye Sunday night. Everyone's got to be there, the Heads are excited about the award and want to make the most of it over the coming weeks. Could mean more exposure for *Central News* and not only online either. Could mean personal appearances for you as well.

INT. LILY'S BEDROOM - DAY

Lily sighs at the horrible thought.

LILY

You know that I hate those. I prefer to be in the news room.

INT. NEVILLE'S OFFICE - DAY

NEVILLE

Yes I know you like hiding behind your desk rather than being out in the real world, but you may not have a choice. If that's what the Heads want you to do, that's what you got to do.

INT. LILY'S BEDROOM - DAY

LILY

But I hate it. Makes me nervous.

INT. NEVILLE'S OFFICE - DAY

NEVILLE

You're kidding right? You're a journalist, you love the limelight otherwise why be one.

INT. LILY'S BEDROOM - DAY

LILY

(Muses)

Yeah why?

Neville talks right over her.

NEVILLE (VO)

Anyway you're still in W.A aren't you?

LILY

Yes, why?

INT. NEVILLE'S OFFICE - DAY

NEVILLE

We picked up a breaking story over the wire last night that the Heads would like to know more about. Some human remains were uncovered in a cave by a couple of foreign

(MORE)

(CONTINUED)

NEVILLE (cont'd)
backpackers. Seems like there was a mild earthquake that knocked some boulders loose from the entrance and a skeleton was found. The Heads want a more in-depth look at it. You know the drill. Interview the backpackers, try to find out the identity of the remains and focus in on the family, if you can find them. Shouldn't take you long, you're near Albany aren't you?

INT. LILY'S BEDROOM - DAY

LILY
I don't know...

INT. NEVILLE'S OFFICE - DAY

NEVILLE
Sure you do, I know it's basic stuff for you. I can have a camera guy with you in about two hours...got a bloke that owes me a favor. I'll have Nicole text you the details.

INT. LILY'S BEDROOM - DAY

LILY
No, Neville.

INT. NEVILLE'S OFFICE - DAY

NEVILLE
What do you mean no? You're already there and it's a great story, or will be one when you get some details. It will put you in front of the camera right where the action is, like the Heads want. It will also explain a bit why you weren't at the ceremony last night. I had to bluff my way through that one when you didn't get up on stage. Now, when you get that story, you'll save my ass for covering for you. Get the info. Get some interviews of the backpackers, the police chief and the grieving family if you can. Lots of human interest stuff.

INT. LILY'S BEDROOM - DAY

LILY
Neville, stop there! I'm not going
to do it.

INT. NEVILLE'S OFFICE - DAY

NEVILLE
What?

INT. LILY'S BEDROOM - DAY

LILY
I'm not doing this job.

INT. NEVILLE'S OFFICE - DAY

NEVILLE
Well, I don't think that you have a
choice. If the Heads want it, they
will get it and since you're
already there...

INT. LILY'S BEDROOM - DAY

LILY
No, Neville.

INT. NEVILLE'S OFFICE - DAY

NEVILLE
Lily, you don't have say in this.

INT. LILY'S BEDROOM - DAY

LILY
Yes I do.

INT. NEVILLE'S OFFICE - DAY

NEVILLE
No you don't, not if you want to
work for *Central News*.

INT. LILY'S BEDROOM - DAY

LILY
Maybe I don't. Maybe I don't want
to work there anymore.

INT. NEVILLE'S OFFICE - DAY

NEVILLE

You don't have a choice, you have to.

INT. LILY'S BEDROOM - DAY

LILY

No I don't. I quit.

INT. NEVILLE'S OFFICE - DAY

NEVILLE

You're kidding right? I'll get Nicole to email you the details and I'll get back to you on where to meet the photographer.

INT. LILY'S BEDROOM - DAY

LILY

No Neville, I quit. I'll email my resignation to human resources tomorrow.

INT. NEVILLE'S OFFICE - DAY

NEVILLE

Lily be reasonable.

INT. LILY'S BEDROOM - DAY

LILY

No Neville, I'm done. Thanks for your support and help over the last few years. Thank the rest of the team for me, but I won't be back.

INT. NEVILLE'S OFFICE - DAY

NEVILLE

Lily, LILY!

INT. LILY'S BEDROOM - DAY

LILY

Good bye Neville.

Lily hangs up the phone and turns it off tossing it on the bedside table. She reaches down and picks up the letter. She leans against the headboard and starts to re-read her mother's last words.

EXT. TREVOR'S HOUSE - EARLY EVENING

Trevor and Jared are outside on the porch. Dinner has just ended and some dirty dishes still remain on the table. Jared is leaning against the porch railing looking out over the fields. He turns as Lily comes out onto the porch with coffee cups on a tray. After handing out the mugs. Lily pulls Aster's letter out of her pocket. Jared sits down beside her and she starts to read.

LILY

My Darling Lily Flower,
The first thing that I want to say
is that I love you, I always have
and I always will, but I have to
leave...

When Lily finishes reading they are all quiet for a moment until Trevor breaks down and sobs into his hands. Jared lays his hand on Trevor's heaving shoulder to offer comfort. Lily gets up and goes to her father and holds him. She looks at Jared thankful that he is there to care for her father, and her.

LILY

Shush Dad. It's okay. Shush, shush.

TREVOR

It wasn't suicide, my darling
Aster. She planned on coming back.
She left. Just for a while. My poor
darling.

LILY

Yes Dad, it was an accident, just a
silly accident. She had never meant
to leave forever, just until she
could get well again.

TREVOR

But why didn't she tell me? I would
have helped, could have taken her
to Perth to the doctor's, even a
different doctor. Another
specialist...

LILY

I don't know, but it seems like she
wanted to do it on her own.

TREVOR

I could have helped her, could have
cared for her more. I would have
done anything, everything for her.

(CONTINUED)

JARED

Trevor, you did what you could.
You're not to blame. It was her
condition, the schizophrenia, not
anything that you did or didn't do.

Lily looks shocked that Jared actually knew the name of her
mother's condition.

LILY

Yes Dad, don't blame yourself.
Blame me.

TREVOR

No Lily, it wasn't your fault.

LILY

Yes it was. Part of it anyway. I
could have helped you more with
her. I knew deep down that she was
getting worse but I just couldn't
handle it.

TREVOR

Your mind was on other things love
and it was my job, my privilege to
look after your mother, not yours.

JARED

No Lily, that's not true. You had
your university course to go to.
Your life was changing and I think
that maybe, that is why she held
on, waiting as long as she could.
She held off until she knew that
your life was moving forward.

LILY

But I didn't know that I was
accepted into uni until after she
left.

TREVOR

She knew. She knew that you would
have been accepted. How could you
not have been? We both knew how
smart you are and how stubborn.
Nothing was going to hold you back.

JARED

Not even us.

(CONTINUED)

TREVOR

I'm going in. I need to be alone for a while. Leave the dishes and we'll do them in the morning. I just...

Lily gives him a hug.

LILY

That's fine Dad. I love you.

She kisses him on the cheek.

LILY

See you in the morning.

Trevor gives her a tight hug.

TREVOR

See you in the morning love, and Jared, thanks.

Jared nods as Trevor makes his way into the house. Lily and Jared stand together looking out at the lights of Albany. They stand there companionably for a while sipping their coffees until Lily starts sniffing at the breeze. Her nose turns up at a seemingly offensive odor. She turns her head back and forth trying to pinpoint the direction it's is coming from.

LILY

What's that strange smell?

JARED

What smell?

LILY

Can't you smell it?

JARED

No.

LILY

I've smelt it before. It smells almost, rotten. Like a dead animal or something.

Jared, very concerned, stares at Lily. She has changed and is acting strangely.

LILY

You're sure you can't smell it?

(CONTINUED)

Lily puts her coffee cup down and starts to make her way down the porch steps to look for the source of the smell. Jared catches her hand and stops her.

JARED

Lily, there's no smell.

LILY

Yes there is. I've got to find it.

Jared puts his arm around her and brings her close. She struggles against him.

LILY

Let me go. I've got to find it!

JARED

Not right now Lily. We'll look for it later. It's not important, this is.

Jared takes out Lily's tablet bottle from his pocket and hands it to her. She stops struggling and looks guiltily at the bottle.

LILY

Oh.

JARED

What are those for?

Lily won't look Jared in the eye.

LILY

(Lying)

Just headache tablets. I told you that before.

JARED

No they're not. If they're just headache tablets why does it say to take them twice day at the same time?

LILY

'Cause it does.

JARED

What are they really for Lily?

LILY

Nothing. It's none of your business. Just give them back.

(CONTINUED)

Jared hold the bottle out of her reach.

JARED

Lily?

LILY

Oh alright, they're just for stress. Work's been getting a bit too much lately...

JARED

No they're not. You're lying. They're for people who suffer from a psychosis.

LILY

No they're not. How do you know that?

JARED

Yes they are. I've done my research for Trevor and myself.

LILY

You're wrong. They're just for stress.

JARED

They are for people who have psychotic events. Like you.

LILY

How dare you!

Jared pulls Lily closer.

JARED

Don't deny it Lily. We all know that you suffer.

Trevor wanted me to research your mother's medication to see whether it was something that she was taking that caused her to leave.

LILY

Was she taking that one?

JARED

No. She was taking medication that was a lot stronger and she was taking more than one type of tablet. Trevor said, that at the

(MORE)

(CONTINUED)

JARED (cont'd)
end, she was on a pharmacy of
pills. So, what are they for Lily?

LILY
Umm.

JARED
They are, aren't they. They're for
the episodes that you've been
having since you were little.

LILY
How do you know about them?

JARED
I was there for most of them,
remember.

LILY
(Lying)
No.

JARED
Yes you do. The odor that you just
said that you smelt, you said that
you remember smelling it before.
Can you remember when?

LILY
No.

JARED
Well I do. We were fifteen...

FLASHBACK

EXT. FLOWER FIELDS - MORNING

Lily (age 15), is mumbling to herself. She is holding a shovel and digging holes at random in the flower fields. Her hands and clothes are covered in dirt. She has dug about twenty shallow holes. After a couple of spade fulls of dirt she drops the shovel and falls to her knees. Using her hands she tries to dig a bit further down.

LILY
I can smell you. Wherever you are,
I will find you. Not here hey. Well
I'll try over here.

She picks up the shovel and tries in a different spot.

(CONTINUED)

LILY
Phew, it smells stronger over here.
Got to find you. Dig you up. Get
you out. Got to find that smell.

Jared (age 15), puzzled at Lily's actions, comes over to investigate.

JARED
What ya doing Lily?

Lily has moved to another site and starts digging again.

LILY
Got to find whatever is making that
smell. Can you smell it? It's
close.

JARED
What smell?

LILY
That awful one. Surely you can
smell it. Like something's rotten,
like a possum or a rat. Maybe even
a bad pumpkin. Smells bad though,
doesn't it?

Jared looks confused as Lily digs away with fervor at another spot.

JARED
There's nothing there Lily. You're
just imagining it.

LILY
No I'm not.

JARED
Yes you are.

Lily drops the shovel. She turns on Jared and pushes him. He falls to the ground.

LILY
No I'm not. Don't lie. You're a
liar, a LIAR!

PRESENT DAY

EXT. TREVOR'S HOUSE - EARLY EVENING

JARED
Do you remember?

LILY
Yeah, I do now.

Jared pull her into his arms. He hold her tight.

JARED
I'll help you Lily. I love you and
together we'll get through this.

Lily looks up at him.

LILY
You love me?

JARED
Uh, huh.

He kisses her.

LILY
Even though I've just quit my job?

JARED
You have? Good.

LILY
Even though I don't have anywhere
to live?

JARED
Once we're married you'll live with
me.

Lily looks Jared straight in his eyes.

LILY
Even though I'm exactly like my
mother?

JARED
(Smiles)
Even though.

He leans back and looks her over.

(CONTINUED)

JARED

Well, not exactly like her. You're maybe younger, but I think that she was prettier.

Lily punches him on the arm. Jared grabs her and tries to steal a kiss, but she bites him on the lip instead.

JARED

Hey!

Lily, laughing, squirms out of his arms and runs down the steps to the gate. With Jared chasing her, she opens the gate and runs over to Jared's house.

JARED

Why you!

Jared catches her. Picks her up and throws her over his shoulder.

JARED

She may have been prettier, but she wasn't as feisty or stubborn.

LILY

Hey, put me down.

JARED

Not until you say you love me.

LILY

(Teasing)

No.

JARED

Yes.

LILY

No.

With Lily giggling and squirming Jared turns around and starts walking towards the well.

JARED

Tell me you love me or I'll throw you in the well.

LILY

Yes.

(CONTINUED)

JARED

Yes? You want to be thrown in the well?

LILY

NO! Yes! Yes I love you, I have loved you forever. Forever and ever.

JARED

Good.

He swings her down into his arms and carries her into his home.

The End.