

Orville

by

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FADE IN:

"SUPER: "LONDON - 1960""

INT. POSH ENGLISH MEN'S CLUB -- NIGHT

A butler carries a tray, unopened bottle of Scotch whiskey, through a refined English men's club common lounge. Seated gentlemen chat, read. The butler opens a door into

INT. GAME ROOM

a smoke-filled room seating eight well-dressed men at a table, a game of poker underway. Large stacks of chips in view, highball glasses, several opened bottles, well used ash trays.

The butler sets the bottle of whiskey on the table before ORVILLE, well-dressed fop in his early twenties, who signs the extended chit. The butler exits the room, closing the door behind him.

RODNEY, in his thirties, well-groomed, Panatella cigar clamped between teeth, places his cards face down, pushes a stack of chips onto the mound of chips center of table.

RODNEY

(removes cigar)

Well now there you go Orville. You've been trying to make it on bluff all night. I call on this one.

Rodney turns his cards over one by one, exposing a Full House, aces over tens.

Orville, seated opposite Rodney, bends forward in his chair, views the Full House, blinks several times.

ORVILLE

Bless my soul. You did have something at that, didn't you.

Rodney, grins, places the Panatella between his teeth, pulls the entire pot toward him.

RODNEY

Yes I did Orville.

Orville regards his meager amount of chips left, places both hands on the table, regards the other players.

ORVILLE

It appears I must restock. Is my chit still good?

Nods, smiles, from most of the other players.

RODNEY
 Certainly Orville. Just make it
 out, and give it to Robbie here.

Rodney indicates a gruff-looking man seated in the table end
 chair.

RODNEY (CONT'D)
 He'll take his ten percent and put
 the balance on the table for you.

Orville nods, makes out a chit, passes it down to Robbie.
 Robbie scans it, pushes two large stacks of chips down the
 table to Orville.

POKER PLAYER #1
 I would say, Orville, that your
 father's Solicitor is making a goodly
 living just servicing your chits.

Scattered laughter from the players.

ORVILLE
 (shrugs)
 Yes, after all that's what he's there
 for.

Orville opens, pours from his newly served bottle, takes a
 long drink from his glass.

INT. ORVILLE'S BEDROOM -- MORNING

The door opens. STEVENS, the man servant, enters, walks to
 the drapes, draws them open. Exposed in the morning sunlight
 is Orville, still fully clothed, sprawled across his very
 large bed, one shoe fully off, the other half on.

Orville rolls over, shields his eyes from the sunlight
 flooding into the room.

ORVILLE
 (blinking)
 Good Lord Stevens! Morning already?
 (pause)
 Seems as though I just got here.

Stevens stands by the bed.

STEVENS
 You did sir.

ORVILLE
 Well time does fly, eh what?

Stevens nods.

ORVILLE (CONT'D)

Bring me a pot of hot, black coffee.
That should get me started.

Stevens takes a deep breath.

STEVENS

I do not believe you have time for
such things, sir. Your father demands
your presence in his den,
immediately.

Orville sits up, takes notice.

ORVILLE

He demands?

STEVENS

Yes sir. He was quite emphatic on
that point.

ORVILLE

Well in any event I shall have time
for a change of clothes. I look
like I slept in these.

Orville indicates what he is wearing.

STEVENS

You did that sir, and I do believe
your father wants your appearance,
(clears throat)
immediately.

Stevens leaves the bedroom. Orville watches as the door
closes behind him.

ORVILLE

Well, my goodness!

Orville rolls off his bed, ties his shoes on, follows Stevens
out the bedroom door.

INT. DEN -- LATER

SIR CUMMINGS, elderly, obviously of the Manor born, sits
behind a very large, elegant, desk. One wall consumed by a
library. Other walls support hunting trophies, photos. The
room very well furnished.

Knockless the door opens, Orville steps in, dressed as Stevens
left him, strolls over to his father's desk.

ORVILLE

Good morning Pater. You wished to
see me?

Orville busies himself looking for a chair. Sir Cummings stands.

SIR CUMMINGS

That is the last time you will ever refer to me as Pater. I am Sir Cummings, your mother is Lady Cummings, do you understand?

Orville visibly shaken, stammers.

ORVILLE

Yes sir I do, but why --

Sir Cummings cuts Orville off midsentence.

SIR CUMMINGS

There remains other matters to discuss. I will do the talking, and you will do the listening.

Orville continues to locate a chair.

SIR CUMMINGS (CONT'D)

And! You will stand while I am speaking to you.

Orville, wobbling on his feet, places a hand on the desk top.

SIR CUMMINGS (CONT'D)

First is the fact that of this moment you no longer live in this house.

ORVILLE

Well, I say!

SIR CUMMINGS

No, you don't say. You have been a parasite on this household long enough. Both Lady Cummings, and myself, deluded ourselves that possibly some day you would come to your senses and be productive.

The den door opens, Stevens enters with a luggage in each hand. He steps off five or six paces, sets both down, turns, exits the den.

Orville watches the entire action take place, mouth agape.

ORVILLE

What --

Sir Cummings interrupts.

SIR CUMMINGS

Stevens has been kind enough to pack two pieces of luggage for your voyage. This is the last service he will perform on your behalf.

ORVILLE

Voyage? Am I to take a voyage?

Sir Cummings clears his throat.

SIR CUMMINGS

That is entirely up to you. There are two choices. One choice is to utilize the one-way ticket I have purchased for you on the steamship South Hampton which departs England late this evening, destination Australia. Your ticket awaits you at the departure window, ask for MR. WINFRED.

Orville steps closer to the desk, places both hands on desk top.

ORVILLE

And?

SIR CUMMINGS

Upon your arrival Australia there awaits you another prepaid one-way ticket on the interisland cargo carrier Betty-O destination the atoll Tovalou.

ORVILLE

Atoll? Tovalou?

SIR CUMMINGS

Yes, that is correct. You will be met on Tovalou by the CONSTABLE SERGEANT TOMKINS. I strongly recommend you do as he directs as he has a reputation of disliking POMEs, fresh from England such as you.

ORVILLE

(visibly shaken)

Good God!

SIR CUMMINGS

You will receive a monthly remittance which my Solicitor will furnish to Constable Tomkins.

(MORE)

SIR CUMMINGS (CONT'D)

He is instructed to pay all your outstanding debts, and turn the balance, if any, back to you. This arrangement will continue as long as you stay away from England.

ORVILLE

(breathless)

As long as I stay away from England?

SIR CUMMINGS

Yes. In the event you decide to return your disinheritance will be complete, and you will be facing the wrath of a man named Robbie due to the fact I refused to honor the chit you gave him last night.

ORVILLE

(stammering)

Robbie! You refused payment to Robbie!
Robbie! You did not pay Robbie's chit?

SIR CUMMINGS

No I did not, and do not intend to. I understand he is a bad one to welch on.

ORVILLE

Yes, he certainly is, and then some.

SIR CUMMINGS

Well I suggest you pick up your luggage and make haste. You do not have time to fritter away talking.

ORVILLE

But how do I get to the port?

Sir Cummings' grin begins, spreads from ear to ear.

SIR CUMMINGS

Fucked if I know.

Orville picks up his luggage, exits the den,

INT. ORVILLE'S EX-HOME

walks to the front doors past servants who do not move to aid him. He sets down his luggage, opens wide the two entrance doors, picks up his luggage, leaves home.

EXT. ORVILLE'S EX-HOME

Orville continues down the lane to the main road,

EXT. MAIN ROAD

turns right, starts his journey on foot. The third passing vehicle pulls over, motions Orville to get in.

Orville walks to the car window, peers inside. ALBERT, elderly gentleman, leans over, rolls down the window.

ALBERT

You're carrying quite a load there.
If you wish I can give you an assist
to the next town where more suitable
transport is available.

Orville displays surprise.

ORVILLE

I certainly do accept your more than
kind offer. These two things I carry
are just about to get me down.

ALBERT

You may place both pieces of luggage
on the rear seat.

Albert leans over, opens the rear door. Orville places his luggage on the rear seat, seats himself in the front seat.

INT. ALBERT'S CAR

Albert pulls away from the roadside.

ALBERT (CONT'D)

My name is Albert. What may be your
destination young man?

ORVILLE

My name is Orville, sir. I must
reach the port before the South
Hampton sails this eve.

ALBERT

South Hampton you say. Hmmm, seems
you are headed for Australia.

ORVILLE

Yes I am, though not by choice.

Albert regards Orville from head to toe.

ALBERT

Family matter I imagine.

ORVILLE

Quite.

ALBERT

I can drop you off at a station where
the bus will take you directly to
the port.

ORVILLE

Oh! I say that would be jolly good.

FADE IN:

EXT. PORT TERMINAL BUILDING -- EVENING

A bus pulls up to the curb. Orville steps off the bus amongst
a small group, follows the driver to the rear of the bus,
retrieves his luggage, hand carries the luggage into the
main terminal building.

INT. PORT TERMINAL BUILDING

Orville eye balls the interior, locates a large sign
designating the ticket window. He joins the line, waits his
turn, speaks to the man in the ticket window.

ORVILLE

I would speak to a Mr. Winfred if
you please.

The man in the ticket window acknowledges the request.

MR. WINFRED

Well you've found your man mate.
I'm Mr. Winfred. What can I do for
you?

ORVILLE

I do believe you have a prepaid ticket
on the South Hampton for a Mr. Orville
Cummings.

Without hesitation Mr. Winfred reaches under the counter,
retrieves the ticket, hands it over to Orville.

MR. WINFRED

(laughing)
There you go mate, one-way.

Mr. Winfred regards Orville's slept-in attire, two days growth
of beard, laughs louder.

ORVILLE

I say, just what do you find so
humorous?

MR. WINFRED

Oh, they're going to just love you
in Australia! Now move on I got
others to take care of.

Orville picks up his luggage, carries it over to the main gangway onto the South Hampton, hands his ticket to the Ship's Officer who regards it, hands it back to Orville.

SHIP'S OFFICER

No mate, you got the wrong gangway.

The Ship's Officer points to a much smaller gangway that enters the ship at a much lower level.

SHIP'S OFFICER (CONT'D)

That's where you belong. This here ticket is for steerage only.

ORVILLE

(shocked)

Steerage only?

SHIP'S OFFICER

That's what I said. Now step aside and let the passengers waiting behind you board.

Orville picks up his luggage, steps out of line, walks the distance to the steerage entry. The man on duty, accepts his ticket, is not a ship's officer but a deck hand.

DECK HAND

Hurry along there fella, others want to get on board.

ORVILLE

Who do I ask to be shown to my quarters?

DECK HAND

Quarters? Best you get to movin' and find a bunk close to ventilation, or port hole, and a locker without a broken latch.

The deck hand gives Orville a gentle shove up the gangway. Orville reaches the entrance of the steerage quarters, steps inside.

INT. STEERAGE QUARTERS

Orville stands, luggage in hand, observing the milling horde of people, spots a person standing alone, walks over to him.

ORVILLE

Excuse me sir. Perhaps you could refer me to the sleeping quarters.

The man does not acknowledge Orville's presence, points in a general direction.

The ship steam horn sounds three times. A voice from within the crowd.

VOICE (O.S.)

Ten more minutes.

Orville locates an upper bunk, draws back the partially open curtain exposing a small bare mattress, no pillow, next to a port hole. As he places his two pieces of luggage into his new home, settles himself in, the ship slowly begins departing the wharf.

EXT. WHARF

The South Hampton slowly departs the wharf, Orville's face appears at a port hole, barely above the water line.

INT. ORVILLE BUNK

Orville remains at the port hole for a few moments, stretches out on his back, feet on one piece of luggage, head on the other. He pushes each shoe off with the other foot, immediately falls asleep.

INT. STEERAGE QUARTERS -- LATER

A series of ships' bells ring. Passengers begin to move en masse to a different section of steerage.

INT. ORVILLE BUNK

Orville, awakened by the ships' bells, raises himself onto one elbow, draws the curtains, sticks his head out, observes the movement of the other passengers taking place. He addresses the closest person.

ORVILLE

Excuse me ma'am. Those bells, and everyone moving out of the sleeping quarters, are we in danger?

WOMAN #1

Well I tell ya you're in danger of going hungary unless ya get a move on. Those bells mean mess call.

ORVILLE

Mess? Mess call?

WOMAN #1

Ya heard me proper matey. Supper time.

ORVILLE

Thank you. Best I do not miss that. I have not eaten all day.

WOMAN #1

I hope ya like turnips!

The woman makes a hasty disappearance into the departing crowd. Orville slips on his shoes, descends his bunk, joins the crowd.

INT. MESS AREA

Orville takes a place in one of several lines. As the line moves forward each person takes a small metal tray, fork, spoon, from a stack. Orville observes, does likewise, arrives at a serving counter where a ship's hand plops a goodly amount of mashed turnip onto his extended tray. The line moves on to a last stop where a ship's hand places two slices of bread, plus a mug of tea, on his tray.

The line fragments as each person seats him/her self on a bench that runs on both sides of long communal tables. Orville selects a vacant space, sets his tray on the table, sits down. He inserts a forkful of mashed turnip into his mouth.

ORVILLE

My lord! So that's what turnips taste like.

Orville reaches for his mug of tea, takes a long swallow. While the mug is obstructing his view the large male passenger sitting opposite side of the table filches one slice of Orville's bread.

Orville sets his tea mug down, reaches for a piece of bread from his tray, registers surprise at only the one slice left, turns to the person on his left, then his right. Neither show response. He looks at the large man sitting across the table from him who slowly eats a slice of bread. Orville's eyes lower to the man's tray where two untouched slices of bread remain.

Orville starts to accost the man, halts as the man stops chewing, glares straight into Orville's eyes. Orville returns to his turnips, keeping his eyes from making any further contact with the man.

Orville finishes most of his turnip, all his tea, the remaining slice of bread, regards others returning their tray to a dirty tray stack, follows suit.

Orville approaches one of the ship's crew.

ORVILLE (CONT'D)

Excuse me sir, I wonder if you could direct me to the proper location to rent a locker for the duration of my voyage.

CREW MEMBER

(points)

Follow that hallway to the last door on the starboard. They'll be able to help you.

ORVILLE

(puzzled)

Starboard?

CREW MEMBER

The last door on the right, to you.

The crew member turns, leaves Orville standing there. Orville regards the short hallway, follows it to the last door on his right, knocks, enters.

INT. SHIP'S OFFICE

The small office is host to two desks, two file cabinets, a wall board with twenty or so locks hanging from hooks, and a hat rack. The only person on duty addresses Orville.

SHIP'S OFFICER

Good evening, may I assist you?

ORVILLE

Yes, I believe so. I wish to make arrangements to rent a locker for the duration of my voyage.

SHIP'S OFFICER

Excellent idea, steerage people do have a tendency to pinch things.

ORVILLE

Pinch?

SHIP'S OFFICER

Yes, filch.

ORVILLE

Yes, I am now aware of that.

SHIP'S OFFICER

May I have your final destination.

ORVILLE

Brisbane, Australia.

The Ship's Officer stands, walks over to the wall board, removes one lock with a key inserted, turns to Orville.

SHIP'S OFFICER

The charge for the use of the lock, and locker is one Pound Sterling.

(MORE)

SHIP'S OFFICER (CONT'D)

You must give me two Pounds now and I will refund one Pound when you return the lock and key. You may occupy any locker you see fit.

ORVILLE

That seems quite fair.

Orville reaches into his pocket, pays two Pounds to the Officer, receives the lock and key.

SHIP'S OFFICER

If I may to be bold to say as slept-in looking as your attire is you still appear to be a rather large cut above the usual steerage passenger.

Orville blinks, takes a moment to scan his appearance.

SHIP'S OFFICER (CONT'D)

I suggest you be aware that others have no doubt noticed also.

Ship's Officer nods as he advises Orville.

SHIP'S OFFICER (CONT'D)

Best you seclude your very expensive watch, rings, and all that you hold precious. Above all keep a weather eye on any newly acquired friends.

Orville nods.

ORVILLE

Yes, yes of course. I never considered that. I do thank you for the words to the wise.

Orville turns, exits the office, walks back to his bunk.

INT. ORVILLE BUNK

Orville stands at his bunk, removes the two pieces of luggage, finds a locker near by in working condition, locks the luggage inside. He returns to his bunk, hoists himself up, removes shirt, pants, shoes, places them in the small net hammock furnished for that purpose.

Orville stretches out on the mattress, finds it uncomfortable without a pillow, reaches up into the net hammock, removes his pants, rolls them up, uses the roll for a pillow. Slumber finds him immediately.

INT. ORVILLE BUNK -- LATE MORNING

Sunlight shines through the port hole, awakens Orville. He sits up, peers out the port hole, only open ocean. Orville rolls over, opens the bunk curtain, stops a FELLOW TRAVELER walking by.

ORVILLE

I say there!

FELLOW TRAVELER

I suppose you're referring to me?

ORVILLE

Yes, quite right. Perhaps you may inform me as to when breakfast is served.

Orville is met by indignation.

FELLOW TRAVELER

Ya missed it a mile, Pommy. Hours are six to eight, and it's now past ten. Better luck next time.

Fellow Traveler walks away. Orville closes the curtain, commences to put on shirt, pants, shoes.

ORVILLE

(muses)

I wonder what he meant by the word Pommy?

Orville ties the final shoe lace, his eyes settle on his watch. Orville unbuttons his shirt cuff, pushes his watch up his arm to a location above the elbow, rebuttons his shirt cuff, steps out of his bunk area onto the ship deck, closes the bunk curtain.

INT. STEERAGE QUARTERS

Orville spots the same Fellow Traveler who referred to him as Pommy, walks over to him.

ORVILLE (CONT'D)

Hello again. Seems as though I have some time to spend before I miss another meal.

Fellow Traveler snickers.

ORVILLE (CONT'D)

I should like to take a promenade on an upper deck. Would you be so kind as to inform me --

Fellow Traveler interrupts Orville.

FELLOW TRAVELER

(astonished)

Ya gotta be kiddin' me Pommy! This is steerage. Ain't no effing upper deck for the likes of us.

Orville raises his eye brows.

ORVILLE

Am I to believe
(indicates surroundings)
this is it for the balance of the voyage?

FELLOW TRAVELER

Ya got it right, Pommy.

ORVILLE

May I ask you your usage of the word Pommy?

FELLOW TRAVELER

(laughing)

You'll find out soon enough. About five minutes after you set foot off this tub.

Fellow Traveler turns, leaves Orville standing alone.

INT. MESS AREA -- EVENING

Orville exits the food line with a tray of turnips, a mug of tea, two slices of bread.

GAYLE, youngish woman, too much makeup, bleached hair, already seated, spots Orville, scoots over just enough to make a seating space.

Orville walks between tables seeking a place to seat himself, spots the vacancy.

ORVILLE

Excuse me Miss, is this vacancy spoken for?

Gayle looks up at Orville, displays a coquettish smile.

GAYLE

No sir, it is not spoken for. Please feel free to occupy.

Orville sets his tray on the table, seats himself in the tight space. Gayle does not make any effort to make additional room.

Orville starts a spoonful of turnip up to his mouth, halts, sets it back on the tray.

ORVILLE

(sigh)
Ohhh, no. Just cannot do it.

Gayle looking out of the corner of her eye sees her opportunity, looks up at Orville.

GAYLE

I do believe we all have had just about enough of turnips for a lifetime.

Orville turns to Gayle.

ORVILLE

Well said.
(pause)
I would gladly give this tray, plus all I have in my pocket for an honest meal.

GAYLE

Hmmm, well yes, that could be done.

Orville raises his eyebrows.

ORVILLE

Meaning?

GAYLE

Should you like a full plate of meat pie, and potatoes? Not exactly Chateau Briand, but certainly better than what is sitting in front of you.

Orville's expression registers elation.

ORVILLE

Yes, yes, I would certainly welcome that.

GAYLE

Under the circumstances it comes rather expensive, and is delivered to your bunk.

ORVILLE

Expensive? How expensive?

GAYLE

Five Pounds.

ORVILLE

Done.

GAYLE

Fine, delivery will be made between eight and nine this evening. You pay direct to the delivery, and all utensils will be removed while you are at breakfast tomorrow.

ORVILLE

Delightful! How fortunate I am to have met you. May I introduce myself, my name is Orville.

Smiling, Gayle places her hand on Orville's forearm.

GAYLE

Hello Orville, my name is Gayle. I may be of assistance in making your voyage more pleasant in the remaining days.

ORVILLE

Wonderful.

Orville returns to his plate, attacks his two pieces of bread, and tea.

Gayle removes her hand, looks down at her plate, her eyes raise to the man sitting opposite. HARRY, thin moustache, hair slicked down, meets her gaze, both wink.

INT. SHIP LOUNGE AREA -- NIGHT

Orville sitting on a worn sofa, in a change of clothes, stares straight ahead. Gayle enters the room, locates Orville, seats herself on the same sofa.

Orville continues his reverie unaware of her presence.

Gayle removes a magazine from the rack at the sofa end, begins thumbing through the pages. Orville breaks his thoughts, notices Gayle.

ORVILLE

(surprised)

My goodness, Gayle. I'm afraid I was day dreaming.

GAYLE

(smiling)

Yes, I noticed that, and did not have the heart to break in. Day dreams can be much more pleasant than reality.

ORVILLE

I suppose so, however not always. But I shan't bother you with that.

GAYLE

Days are tedious, and long, on ocean
voyages.

(pause)

Do you play cards?

INT. SHIP LOUNGE AREA

Gayle, Orville hold hands as they enter the almost empty
Lounge Area. Six men, one woman, sit at a table playing
poker. Harry is one of the six men. Hard cash, no chips,
on the table.

Several observers lounge about, offering comments. Gayle,
with Orville in tow, joins them. The woman, QUEENIE, fifties,
dyed red hair, looks up from her cards, greets Gayle.

QUEENIE

'Allo there Gayle.

GAYLE

Hello back to you Queenie.

Both smile.

QUEENIE

How's about you introducing your
friend to the crowd here.

GAYLE

Fair enough. Everybody this is
Orville. He'll be leaving us in a
couple of days or so, when we stop
at Brisbane.

Most players look up from their game, smile, nod. Others
continue studying their cards. Orville smiles, nods. Harry
folds his hand, places it on the table, returns Orville's
nod. Queenie addresses Gayle.

QUEENIE

Your friend, Orville, would he like
to sit in?

GAYLE

I don't know.

Gayle turns to Orville.

GAYLE (CONT'D)

Would you like to join the table?

ORVILLE

No, not at the moment. I'll just be
a spectator.

Harry furrows his brow. Orville pulls a chair up, seats himself. Gayle walks over joins a small group. The ship's clock on a far wall shows nine twenty five PM.

ORVILLE (CONT'D)

Please continue with the play.

Cards are dealt, bets are made, Orville studies each player as every hand is played out, with special attention on Harry.

FADE TO:

INT. SHIP LOUNGE AREA -- LATER

The ship clock strikes eleven PM. Orville stands as he addresses the players.

ORVILLE (CONT'D)

Eleven PM, my lucky hour. May I join the table?

Agreeable sounds from the players as they make a place for him. Orville seats himself, places some cash on the table.

HARRY

Welcome Orville. You've had time enough observing our play, however is there any question as to our limits or rules you'd like cleared up?

ORVILLE

No, you play dealer's choice, no pot limit, which is quite acceptable by me.

Queenie reaches for the cards.

QUEENIE

OK, enough said, let's move on. Game is five card stud, last card up. Now let's all ante one Pound.

Queenie starts her deal.

QUEENIE (CONT'D)

OK gents, read 'em and weep.

FADE TO:

INT. SHIP LOUNGE AREA -- LATER

The ship clock on the far wall shows two forty-five AM. Three players left at the table, Harry, Queenie, Orville. Gayle is the sole spectator left. Orville has changed his seating position, his back to the wall, facing Gayle.

Orville is the only player with a pile of cash on the table.

Orville dealing.

ORVILLE
Ante three Pounds, five card Draw,
Jacks or better to open.

Harry, Queenie, exchange glances, ante three Pounds into the pot. The deal finished each player picks up, regards their hand.

Harry shows two Jacks.

HARRY
I open. Five Pounds to ya.

Queenie lays her cards on the table, face down.

QUEENIE
I fold, don't think I got five pounds
left to my name.

ORVILLE
Stay, and raise you three Pounds.

Orville donates eight Pounds to the pot. Harry meets Orville's raise.

QUEENIE
Well now, 'ere we go Gents. Cards
'arry?

Harry lays two cards face down on the table, Queenie deals two cards to Harry.

QUEENIE (CONT'D)
Orville?

Orville lays one card on the table, Queenie deals him a single card. Harry looks up from his hand at the play.

ORVILLE
What's the bet Harry?

Harry hesitates.

HARRY
Cost ya five pounds to see.

ORVILLE
Sounds like you maybe have something
going there Harry. Let's see your
five, and ten more.

Orville lays his cards face down, counts out fifteen Pounds into the pot. Harry regards the money he has left, looks up at Gayle. No sign of emotion from Gayle.

HARRY
Can't chance it.

Harry throws his cards on top of the pot, pushes back his chair, stands.

Orville pulls the pot to him.

HARRY (CONT'D)
Were ya bluffing me Orvie?

ORVILLE
You have to pay to see, you know
that Harry.

All exit the lounge, except Orville. He stares off into space, smiles.

ORVILLE (CONT'D)
(muses)
Seems as life is nothing more than a
good old bluff itself.

FADE IN:

EXT. PORT TERMINAL BRISBANE -- DAY

The ship South Hampton comes alongside the wharf. Monkey fists thrown from the ship, retrieved by the dock hands who pull the large tie-down hawser lines to the wharf's bollards.

The South Hampton winches herself tight against the wharf. The air is full of blaring band music, confetti. Gangways for the upper decks are rolled into position, passengers begin to disembark into the cheering crowd.

The steerage gangway is pushed tight to the ships hull, steerage passengers begin to depart.

INT. PORT TERMINAL BRISBANE

Two sharpies: RANDY, early thirties, wears a Taxi driver cap. SPEW, late forties, graying hair, poorly dressed, craggy face. Both men stand amongst the throng eye balling the departing passengers. Randy turns to the steerage departees. His eyes lock on Orville.

Orville stands alone, a luggage in each hand, looking lost.

Randy elbows Spew in the ribs.

RANDY
There it is Spew, a real natural!

SPEW
Who, where?

Randy points to Orville.

RANDY

Right there mate. Now ain't that a dandy?

Spew eyes Orville.

SPEW

Yeah! Ya got a live one. I'll get the car in position the moment I see him let you take his bags.

Before Spew finishes Randy is on his way toward Orville. Randy approaches Orville, doffs his 'Taxi' cap.

RANDY

Good day sir.

Orville regards Randy, looks surprised.

ORVILLE

Yes, and a good day to you also.

RANDY

May I be bold enough to surmise you are new to my Country?

ORVILLE

(smiles)

Yes, I am.

RANDY

Do you have reservations?

ORVILLE

Yes, I certainly do, aboard the inter-island steamer Betty-O.

Hearing Betty-O Randy shows a small smile.

RANDY

Wonderful, you can't go wrong on the Betty-O. Beautiful accommodations, excellent service.

Randy reaches down, picks up both pieces of luggage.

RANDY (CONT'D)

I'll have you there in a jiffy. The earlier you arrive the better, she sails this evening.

ORVILLE

Yes, that is correct. Best we get a move on.

RANDY
Follow closely, I'll lead you to me
cab.

Randy starts out of the Terminal Building, Orville follows.

EXT. PORT TERMINAL BUILDING

Randy walks quickly along the curb, spots an unoccupied sedan, motions with his head.

RANDY
There we be Sir.

Randy walks up to the sedan, opens the rear door, motions Orville inside.

RANDY (CONT'D)
If you make yourself comfy while I
place your luggage into the trunk,
we'll be on our way.

Orville enters the car, seats himself. Randy closes the door, picks up the luggage, walks to the rear of the car. A small yellow sedan pulls up alongside Randy. The driver, Spew, leans over, opens the rear door. Randy throws the luggage inside, jumps in, slams the door shut.

Spew accelerates the car down the road, out of sight. Orville remains waiting, seated in the rear seat.

GERTIE, graying hair, attractive, BUSTER, well built, both in their fifties, break away from the foot traffic, head for the sedan seating Orville. Nearing the car Gertie halts, takes Buster by the arm, points.

GERTIE
Looky there Buster. There is a man
sitting in our car!

Buster squints his eyes, looks at their car.

BUSTER
By Jove, Gertie you're right! You
hang back here, and I'll have a look
see.

GERTIE
I will not hang back, he has no
business there!

Buster, Gertie, walk up to their car.

INT. BUSTER'S CAR

Orville is occupied looking out the rear window for Randy, the rear car door opens abruptly.

Buster thrusts his head inside as Orville turns to him.

ORVILLE

I am terribly sorry sir, but this taxi is taken.

Buster momentarily taken back, recovers quickly.

BUSTER

Taxi! Taken? Best you remove yourself from my car. You won't like it if I have to do it for you.

Astonishment leaps across Orville's face.

ORVILLE

I beg your pardon, your car?

BUSTER

You got good ears mister, now out!

ORVILLE

Why yes, of course.

Orville exits the car,

EXT. BUSTER'S CAR

regards Buster and Gertie.

ORVILLE

I am certain there is some mistake. My driver, a Mr. Randy, will certainly

Orville rubber necks the area for the whereabouts of Randy.

ORVILLE (CONT'D)

return shortly.

BUSTER

Your driver?

ORVILLE

Yes, I met him in the Terminal Building upon my departure from the South Hampton.

Buster turns to Gertie, smiles.

BUSTER

All's proper Gert, don't fret. This man has had the oldest gag in the world done on him.

Buster turns to Orville.

BUSTER (CONT'D)

Ya can quit breaking your neck looking for a Mr. Randy. He's gone, and if he had your luggage in hand it's gone too.

ORVILLE

(shocked)

You mean --?

BUSTER

Yeah that's exactly what I mean. I bet he opened my car door, told you to be comfy while he took care of your luggage.

ORVILLE

Why yes, that's it exactly.

Buster nods.

BUSTER

Well he took care of it all right.

ORVILLE

My God! You mean to say all I have is what I'm wearing?

BUSTER

Yep.

Orville's hand flies to his breast coat pocket.

ORVILLE

Well thank heavens I still have my passport, and billfold.

BUSTER

Consider yourself lucky. Your cab driver Randy must be a beginner.

Orville nods, turns right and left acquainting himself with the surroundings.

BUSTER (CONT'D)

What ya looking for mate? Lose something else?

ORVILLE

No, I don't think I have anything else to lose. I'm looking for a legitimate taxi to take me to my destination.

BUSTER

And where might that be?

ORVILLE
I have accommodations on the
Betty-O, destination Tovalou.

Both Buster, Gertie raise their eye brows.

BUSTER/GERTIE
(in unison)
The Betty-O? Tovalou?

ORVILLE
(surprised)
Why, yes. Is something amiss?

BUSTER
Well from your appearance and manners,
it's going to be a large change of
life style for you.

ORVILLE
(shrugs)
I must say everything has been a new
experience from day one. I suppose
I'll survive.

Buster turns to Gertie, nods. Gertie nods back.

BUSTER
Look here mate, I know where the
Betty-O ties, and if you'll hop back
into my car we'll get you there.

GERTIE
It's not that far out of our way,
and we don't want you to think bad
of us here Down Under. We're a good
bunch really.

ORVILLE
Well that is more than kind of you
to offer, and I certainly do accept.

Orville reseats himself in the rear seat. Buster and Gertie
occupy the front seat.

INT. BUSTER'S CAR

Buster starts the car, departs the terminal area.

BUSTER
Have you there in about twenty minutes
or so, meantime --

Buster turns to Gertie.

BUSTER (CONT'D)
 how's about you popping us all a tin
 of Foster's, Love.

Gertie reaches into a small picnic sack, removes three cans of Foster's Beer, hands one to each of the men, and has one herself.

Buster takes a long swig.

BUSTER (CONT'D)
 Ahh, now that does it good, all's
 well with the world.

Orville smiles, takes a long swig.

FADE IN:

EXT. WHARF OF BETTY-O

Buster pulls his car to a stop by the Betty-O, side tied to the quay. Men, mostly dark skinned islanders, are loading supplies on board. Much talking, laughter, while working.

INT. BUSTER'S CAR

BUSTER
 (chuckles)
 Well there she is Orville, in all
 her beauty and glory.

Orville peers out the car window at a typical inter-island rust bucket. Laundry hanging from the rigging, drums of fuel stacked on the deck, and worse.

ORVILLE
 Well the Betty-O certainly does not
 measure up to Mr. Randy's
 specifications.

BUSTER
 Let me give you a word to the wise
 mate. Settle in with 'em and you'll
 be treated like a guest.

Orville exits the car,

EXT. BUSTER'S CAR

closes the door, walks to the drivers window.

ORVILLE
 What do I owe you for the trip?

GERTIE
 Not a thing young man. You're well
 due for a proper welcome to Australia.

ORVILLE

Thank you, and I have been introduced to two of the best. Believe me when I tell you you have been the highlight of my sojourn to date.

GERTIE

We both wish you the best on your adventure.

Buster turns his car around, drives off the quay. Orville watches them as they disappear, turns, walks over to the men loading cargo on board.

ORVILLE

Good day. I am sorry to bother you however could you direct me to the Captain of the Betty-O?

A very large islander, NANUA, detaches from the working crew, walks up to Orville, extends his hand. Orville hesitates for a moment, then smiles as he shakes Nanua's hand.

NANUA

No problem Brudda. Captain he name RICK, and he right over dere.

Nanua points to Rick, uncombed blond hair, two days growth beard, cigar stub stuck between stained teeth. Orville turns, locates Rick.

ORVILLE

Oh, that's just fine, thank you.

Nanua gives Orville a healthy pat on the back.

NANUA

Any time Brudda.

Orville walks over to Rick, waits while he finishes counting cased goods, checking them off a list.

ORVILLE

Good day sir.

Rick puts his pencil behind his ear, regards Orville from head to toe, grins, removes his cigar stub.

RICK

Now don't tell me. You're my passenger to Tovalou.

ORVILLE

(smiling)

That is correct. How did you know?

RICK
Ya gotta be kiddin' me mate.

ORVILLE
Well I am relieved that you expected me. Would you direct me to my quarters?

RICK
That's an easy one. Go on board and pick out what you like best.

Rick looks around the area.

RICK (CONT'D)
Luggage?

ORVILLE
I am traveling rather light.

RICK
(laughing)
You mean it got ripped off, and all your luggage is on your back.

ORVILLE
Yes, quite so.

RICK
Don't sweat it mate. Where you're going you're over dressed as it is.

Rick puts the cigar stub back between the teeth, Orville marches up a shaky gangway, steps on board the Betty-O.

EXT. DECK BETTY-O

Orville hesitates, looks at the surroundings.

ORVILLE
You know what! I'm beginning to like this life.

Orville begins a slow walk about the ship's deck regarding the rigging, winches, et al. He passes by two islander deck hands who take time from their duties to speak.

DECK HAND #1
Mornin' Brudda.

Orville halts his promenade.

ORVILLE
Hello, and a pleasant day to you.

DECK HAND #2
 (points)
 Hey Brudda he da one goin' Tovalou.

DECK HAND #1
 Yeah ? You say him?

DECK HAND #2
 Yeah sure.

Deck hand #1 turns to Orville, large smile.

DECK HAND #1
 Hey Brudda you one lucky guy. Good
 place Tovalou, lotas fish, coconuts
 too.

Orville smiles, walks over to the two men, extends his hand.
 Both reach out, shake hands.

ORVILLE
 I am happy to know that. Do you
 live there?

DECK HAND #1
 No, but got girl friend there.

Deck hand #2 laughs, slaps #1 on the back.

DECK HAND #2
 And lotas little people too.

DECK HAND #1
 Not 'nuff, gonna have more.

ORVILLE
 You're a lucky man. Maybe someday I
 can have some little ones too.

DECK HAND #2
 (surprised)
 You got no little people!

ORVILLE
 No, not yet.

DECK HAND #1
 Ohhh, that no good. Little people
 make happy home.

ORVILLE
 Yes, I do believe you.

Orville resumes his promenade, the two crew members return
 to their work.

EXT. FORE DECK BETTY-O -- MOMENTS LATER

Orville ambles over to the rail on the fore deck, peers over the rail, watches the final cargos being loaded on board.

ORVILLE (V.O.)

Time I found where I eat and sleep.

Orville turns to leave at the same moment an island girl, LOUANA, early twenties, attractive, wearing a pareau cloth, long black hair to her waist, detaches herself from a group of islanders, walks over to Orville.

LOUANA

(smiling)

Hello dere you.

Orville taken by surprise, lost for words, stammers.

ORVILLE

Oh, well, yes, hello.

LOUANA

I am Louana.

She points to Orville.

LOUANA (CONT'D)

You?

Orville regains his composure.

ORVILLE

Louana, a beautiful name. Please call me Orville.

LOUANA

OK, you Orville. Come with me Orville.

Louana takes Orville by the arm, leads him over to the group of islanders, some stand, some sit on the deck playing ukuleles, sing an island song.

LOUANA (CONT'D)

(points)

Orville!

Most of the fifteen or so, wave, repeat Orville's name. One large male islander, TEIKI, separates from the group, hands Orville a Foster's Beer, already opened.

ORVILLE

Oh, my goodness, thank you.

Teiki smiles, returns to the group.

LOUANA

They like beer, everybody drink beer.
 (laughs)
 Sometimes make their own.

Darkness settles in. Three island woman appear, spread several brightly colored pareau cloths on the deck. Four more large women follow, place large aluminum pots on the pareau cloths. No dishes, no eating utensils.

Teiki steps out from the group.

TEIKI

Hoki mai kiki, Orville.

Orville looks at Louana, shrugs.

LOUANA

Teiki just invited you to eat with all of us.

ORVILLE

(elated)

I would absolutely love to do that.

People move over to the food, squat on the deck. The ukulele players continue playing, singing. Louana takes Orville by the arm, seats him next to her on the deck.

ORVILLE (CONT'D)

This is certainly a real treat for me. It is my first adventure in South Sea living.

Of a sudden all music, singing, conversation comes to a halt. All bow their head while Teiki says a short, inaudible, Grace in a Polynesian language, looks up as he pronounces.

TEIKI

Amen!

Conversation, music, singing resumes, all begin reaching into the pots with their fingers.

LOUANA

Must hurry Orville, or all gone.

Louana removes a large morsel of breadfruit, gives half to Orville.

LOUANA (CONT'D)

Cummon Honey, we eat now.

Orville downs the breadfruit, reaches into the second pot, consumes whatever came out, without looking.

The ship's klaxon sounds three times.

LOUANA (CONT'D)
 (through a mouthful)
 We go now.

The sound of the ship's engines are heard as the Betty-O quits the quay.

Orville eats out of the open pots, empty Fosters Beer cans roll on the deck, all have fingers full of food mixed with conversation.

Orville stops, looks at Louana.

ORVILLE
 This is the first time I have eaten island food. I must say it certainly beats turnips.

LOUANA
 (quizzical)
 Turnip?

Orville looks left, right.

ORVILLE
 Who do I pay for this?

LOUANA
 No pay money, buy beer, everybody happy!

Louana points to a teen age boy.

LOUANA (CONT'D)
 Give boy money, he brings back beer for everybody.

Four large women detach from the crowd, begin clean up of the area. All is taken to a faucet, pots scrubbed out by hand, pareau cloths wrung dry by hand, no soap used, ship's rigging used as clothes line.

Louana gives Orville a gentle shove.

LOUANA (CONT'D)
 Go, go to him.

Orville stands.

ORVILLE
 Ok, I'll be right back.

Orville walks to the boy, looks down at him sitting on the deck singing with the uke players. BEER BOY looks up at Orville, smiles.

BEER BOY
Hello Brudda, beer?

ORVILLE
Yes.

BEER BOY
How many case?

ORVILLE
Case?

BEER BOY
Yes, how many case?

Orville holds up two fingers.

ORVILLE
Two.

Beer Boy holds out his hand.

BEER BOY
Fifteen Pound.

Orville reaches into his pocket, pays the Beer Boy the fifteen Pounds. Beer Boy leaps to his feet.

BEER BOY (CONT'D)
OK, Brudda, right back.

Beer Boy runs off. Orville returns to his place next to Louana. Music/singing going strong. Louana interrupts her chat with the woman next to her, looks up at Orville, smiles.

Beer Boy returns carrying two cases of Fosters Beer, sets them on the deck middle of the circle of singers.

Beer Boy points to Orville, much smiling, and applause. He walks over to Orville, hands him the money left over. Returns to his place on the deck.

Louana lays her head on Orville's shoulder. Orville looks perplexed.

EXT. DECK BETTY-O -- NIGHT

The two cases of Fosters Beer are empty, deck littered with the empty cans. Two uke players remain, three stragglers sing.

LOUANA
Time we go home now Orville.

ORVILLE

Yes, I am tired, and must find my
cabin. I'll walk to the wheel house,
I am sure they will direct me.

Louana looks surprised.

LOUANA

Oh no, Orville. We sleep right over
there.

Louana points to a mat on the deck, two pillows, a pareau
cover, all well placed under an upper deck overhang.

ORVILLE

That is ours?

LOUANA

Oh yes Orville, come now we go home.

Louana stands, takes Orville by the arm, walk pass others
deep in sleep, arrive at their deck accommodations.

Louana pulls the top pareau cloth back, slips out of her
wrap around pareau cloth, disappears into their 'bed'.

LOUANA (CONT'D)

Cummon Orville, hurry. Not much
time, tomorrow Tovalou.

FADE TO:

EXT. DECK BETTY-O -- MORNING

Orville awakes to the early morning sun alone. Louana is
having coffee with a group of her friends. Teiki walks by,
smiles at Orville.

TEIKI

Morning Brudda.

ORVILLE

Good morning Teiki.

TEIKI

Come now, coffee time. Opens da
eyes good.

Teiki continues over to the coffee group. Orville sits up,
searches for his clothes, finds them neatly laid out on the
deck next to him.

ORVILLE

My gosh!

He grabs his pants, attempts putting them on under the pareau cover, stands, holds his pants up with one hand, wriggles into his shirt with the other.

Finished he walks over to the coffee group in his stocking feet.

FADE IN:

EXT. WHARF TOVALOU -- DAY

The Betty-O slowly approaches the wharf, deck crew throw land lines to helping hands on the wharf.

EXT. DECK BETTY-O

Orville stands at the ship's rail, Louana next to him.

ORVILLE

Not many people here to meet the boat. I count only thirty two.

LOUANA

Oh, that many. Small island.

ORVILLE

I get off here, are you coming with me?

LOUANA

No Orville I live on next island, with my family, and children.

ORVILLE

Children? How many?

LOUANA

Not many, only four.

Orville's brow raises. The ship's crane starts the process of unloading the cargo destined for Tovalou, the small rickety gangway is made fast to the hull. Passengers begin disembarking.

LOUANA (CONT'D)

Bye bye now Honey.

Louana waves as she turns, goes back to her friends. Orville waves back, walks down the gangway to the wharf.

EXT. WHARF TOVALOU

CONSTABLE TOMKINS, in his forties, tall, blond crew cut, neatly pressed khaki shirt, short pants, turns to islander Deputy TEHOTU, well built, similarly dressed, about Orville's age, points to Orville standing alone on the wharf.

CONSTABLE TOMKINS
Well there it is. If that ain't a
Pome I'll eat my hat.

Deputy Tehotu smiles, nods.

Constable Tomkins leaves Deputy Tehotu, walks through the crowd, stands before Orville.

CONSTABLE TOMKINS (CONT'D)
Orville Cummings.

ORVILLE
Yes sir.

CONSTABLE TOMKINS
Constable Tomkins here.

Constable Tomkins extends his hand, the two men shake hands.

CONSTABLE TOMKINS (CONT'D)
I understand you are to be with us.
I have had correspondence with your
father's Solicitor and am aware of
the circumstances.

ORVILLE
Yes, rather unusual.

CONSTABLE TOMKINS
I agree. You and I will have a
serious talk. I fully expect you to
adhere to my rules while on my island.

ORVILLE
Your island, sir?

CONSTABLE TOMKINS
Exactly. I am the law here, and
your previous behavior in England
will not be tolerated.

ORVILLE
Yes, I can see that circumstances
are rather different.

CONSTABLE TOMKINS
Now put your luggage in my jeep,--

Points to his jeep.

CONSTABLE TOMKINS (CONT'D)
and let us be on our way.

ORVILLE
My luggage is what you see on my
back.

CONSTABLE TOMKINS
Had it ripped off, did you?

ORVILLE
Yes, a man posing as a cabbie made
off with it all.

The two men begin their walk to the jeep. Constable Tomkins regards Orville's attire.

CONSTABLE TOMKINS
He did you a favor.

EXT. JEEP

Constable Tomkins, Orville, reach the jeep. Constable Tomkins walks to the driver's side, motions Orville to get in.

INT. JEEP

Constable Tomkins starts the motor, drives off the wharf onto the two rut coral road. Moments pass, Constable Tomkins breaks the silence.

CONSTABLE TOMKINS
Well, did you enjoy your
accommodations aboard the Betty-O ?

ORVILLE
Yes, as a matter of fact I did. I
was able to experience a bit of island
life, and people.
(pause)
Quite different to say the least.

Constable Tomkins looks at Orville, raises his brow.

CONSTABLE TOMKINS
Really? That is interesting. Did
you by any chance take up with an
island girl not from Tovalou?

ORVILLE
Why yes, I certainly did. Found her
quite accommodating.

CONSTABLE TOMKINS
They can be that, but one must be
cautious.

Constable Tomkins slows the Jeep, executes a U-turn, heads back down the road.

ORVILLE
Forget something?

CONSTABLE TOMKINS

No, I don't forget. I am going to introduce you to a Mr. HEIMANA. You will be seeing him for the next three days, at least.

ORVILLE

That sounds fine. I want to start meeting the inhabitants of Tovalou.

CONSTABLE TOMKINS

He's a good man, but you may not want to see him often.

ORVILLE

May I ask you why?

CONSTABLE TOMKINS

He is our island Doctor, and runs the infirmary.

ORVILLE

Oh wonderful! I look forward to being introduced to Doctor Heimana.

Constable Tomkins looks over at Orville, smiles.

EXT. INFIRMARY

The Jeep halts in front of a medium size thatched building. Several islanders occupy chairs on the veranda. Building, grounds, well kept.

Orville remains seated regarding his surroundings as Constable Tomkins exits the Jeep.

CONSTABLE TOMKINS

Come along now.

ORVILLE

I was admiring the setting. Quite a change from where I come from.

Orville exits the Jeep, follows Constable Tomkins up the veranda steps, into the infirmary building.

INT. INFIRMARY

Two elderly islanders occupy chairs in what would be the waiting room. An islander NURSE dressed in a clean white uniform walks up to Constable Tomkins, smiles

NURSE

Good day Constable. You wish to talk with HEIMANA?

CONSTABLE TOMKINS

Yes, I wish to introduce this man to the Doctor. He has just arrived via the Betty-O.

The nurse looks at Orville, smiles.

NURSE

I understand.

CONSTABLE TOMKINS

I have yet to get his personal information, but should be able to bring it to you this evening.

NURSE

Very good. Now will you both wait for Heimana
(points)
in the that room.

Constable Tomkins, Orville, walk down the short hallway, open the first door on the right, enter.

INT. EXAMINATION ROOM

The room contains a counter top with sink, two glass fronted medicine cabinets, small refrigerator, examination table with stirrups, several straight back chairs.

Constable Tomkins, Orville, seat themselves. Doctor HEIMANA, clean-cut looking islander, fresh white smock over short pants, enters the room.

DOCTOR HEIMANA

Good morning Constable.

Constable Tomkins stands as Heimana approaches. Both men shake hands.

CONSTABLE TOMKINS

Good morning Heimana.

Constable Tomkins points to Orville.

CONSTABLE TOMKINS (CONT'D)

I have a Betty-O client for you, name Orville Cummings. He will be living on Tovalou with us.

DOCTOR HEIMANA

Fresh off the Betty-O he is?

CONSTABLE TOMKINS

Yep, this is his first stop.

Doctor Heimana turns to Orville.

DOCTOR HEIMANA

I welcome you to our island Orville.
There are some preliminaries we insist
on.

Orville, still sitting, glances back and forth between the
Doctor and the Constable.

ORVILLE

Is that the reason I was brought
here?

DOCTOR HEIMANA

Of course. You are new to the area,
and not familiar with it's inherent
problems.

ORVILLE

I am in perfectly good health, I
assure the both of you.

Constable Tomkins takes the floor. Stands before Orville.

CONSTABLE TOMKINS

That is exactly what we are going to
make sure of.

Constable Tomkins emphasizes by pointing his forefinger at
Orville.

CONSTABLE TOMKINS (CONT'D)

There is a good chance you exposed
yourself to a dandy dose of the clap
on your trip here.

Doctor Heimana is occupied by filling a syringe with a fluid
from a vial. Holds it up to the light. Orville watches,
mouth agape.

CONSTABLE TOMKINS (CONT'D)

I will not tolerate anyone importing
anything of the sort to my island,
and the Betty-O is famous for it.

Doctor Heimana returns with the syringe held at the ready.

DOCTOR HEIMANA

All right now Orville, drop pants,
and shorts to the floor, lean over,
hang on to the back of your chair.
We'll have this over in a moment, or
two.

Orville takes a look at Constable Tomkins, stands, does as
told. Doctor Heimana stabs him with the needle, empties the
contents, removes the needle.

DOCTOR HEIMANA (CONT'D)

You took that rather well.

Orville stands, pulls up his shorts, pants.

ORVILLE

Thank goodness it's all over with.

DOCTOR HEIMANA

Not so quick Orville Cummings, that's just the first of a series.

ORVILLE

Series?

DOCTOR HEIMANA

I want to see you here before eight in the morning until I can inform Constable Tomkins that I am certain you are clean.

CONSTABLE TOMKINS

And in the interim you stay far away from the ladies on this island, understand?

ORVILLE

(groans)

I do believe after this is all over and done the last thing I want to see is another bare foot female.

CONSTABLE TOMKINS

That's what you say now, but you'll change your mind as time goes by.

Orville rubs the area where the needle entered.

ORVILLE

It's going to be awhile before I can sit on that side!

CONSTABLE TOMKINS

(laughs)

By the time this is all over you'll be standing. I hope it was worth it.

ORVILLE

(shrugs)

Ignorance is bliss.

CONSTABLE TOMKINS

(nods)

Right, now let's us be going.

Constable Tomkins, Orville, leave the room. Doctor Heimana remains.

EXT. INFIRMARY

Constable Tomkins, Orville, exit the infirmary, walk down the steps, enter the Jeep.

INT. JEEP

CONSTABLE TOMKINS

We'll go to my office, do our paper work. When finished you will stay and have dinner with me.

Constable Tomkins commences starting the Jeep. Orville looks at the Constable.

ORVILLE

Thank you, it is decent of you to offer.

CONSTABLE TOMKINS

Not decency, necessity.

Constable Tomkins looks straight ahead, puts the Jeep in gear, departs the infirmary.

EXT. CONSTABLE OFFICE

The Jeep with Constable Tomkins, Orville, comes to a halt in the parking area fronting a small, thatched, Constable Office. A small hand painted sign nailed to the front wall designates "CONSTABLE - TOVALOU".

Both exit the Jeep, walk up the steps, enter the Constable's Office.

INT. CONSTABLE OFFICE

Several chairs in the waiting area, small counter, behind the counter are two desks, two file cabinets, a telephone on each desk. A door on the far wall leads to quarters in the rear of the building.

Deputy Tehotu looks up, smiles as the door opens and the two men enter the office, walk behind the counter.

DEPUTY TEHOTU

All's been quiet here.

CONSTABLE TOMKINS

Good. Let me introduce you to our newcomer, Orville Cummings.

Deputy Tehotu stands, shakes hands with Orville.

DEPUTY TEHOTU

A pleasure to meet you Orville.

ORVILLE

Believe me the pleasure is all mine.
I find the people I have met so far
to be exceptionally congenial.

Constable Tomkins seats himself at a desk. Indicates Orville to take a chair. Orville gingerly seats himself on one bun.

CONSTABLE TOMKINS

Tehotu, would you hand me the file
on Mr.Cummings, and I want you to
sit in on this also.

Deputy Tehotu opens a file cabinet, fingers through several files, pulls one out, sets it in front of Constable Tomkins, seats himself alongside Orville.

CONSTABLE TOMKINS (CONT'D)

Fine. There are things we must know
about Orville Cummings, as well as
he must know what we expect from
him.

(pause)

I believe we can get this finished
before dinner time.

INT. CONSTABLE OFFICE -- EVENING

The desk top of Constable Tomkins has several more open files, plus loose papers. Deputy Tehotu leans forward in his chair, occupied writing. Orville observes.

Constable Tomkins finishes putting papers in a file cover, closes it, sits back in his chair, regards Deputy Tehotu, Orville

CONSTABLE TOMKINS

I do believe all is said and done.
Let's call it a night.

Orville nods, Deputy Tehotu looks up from his writing, smiles, clips his pen into his shirt pocket.

DEPUTY TEHOTU

I'll second that.

Deputy Tehotu stands, stretches his arms over his head.

DEPUTY TEHOTU (CONT'D)

Never was very good at sitting.

Constable Tomkins addresses Orville.

CONSTABLE TOMKINS
 (smiling)
 Tehotu is the Captain of our Rugby
 team. He's not made for sitting.

Deputy Tehotu places his cap on his head.

DEPUTY TEHOTU
 Night all.

Deputy Tehotu walks out the front door. Constable Tomkins
 turns to Orville.

CONSTABLE TOMKINS
 He's a good man, and not one to mess
 with.

ORVILLE
 I can certainly believe that!

Constable Tomkins stands.

CONSTABLE TOMKINS
 I want to introduce you to my
 housekeeper. Come along, we'll have
 a bite to eat.

Orville stands, the two men exit the office through the door
 leading to the rear of the building.

INT. LIVING QUARTERS CONSTABLE TOMKINS

The two men enter a living room also serving as a man's den.
 Sofa, chairs, coffee table, trophies on shelves, diplomas
 and photos on a wall.

A large desk, with a leather chair, holds a game of Chess in
 progress.

The two doorways out of the room are partitioned by hanging
 pareau cloths. The larger opening to the kitchen/dining
 area. The smaller opening to the sleeping quarters, bathroom.

MARI, a large island woman attired in a wrap around pareau,
 is busy preparing dinner.

CONSTABLE TOMKINS
 Mari, come here please.

Mari looks up from her work, dries her hands on a small towel,
 walks over to the two men, smiles, looks at Orville.

MARI
 Hello dere.

ORVILLE
 (surprised)
 Hello.

CONSTABLE TOMKINS
 Short but sweet. Now that you two
 have met I want to introduce Orville
 to Mari. She has been with me for
 six years. Mari this is --

Nods towards Orville.

CONSTABLE TOMKINS (CONT'D)
 Orville Cummings. He will be with
 us on Tovalou, as long as he behaves
 himself.

Mari, Orville, smile at each other, shake hands. Mari returns
 to the kitchen, begins laying plates of food on the table.

MARI
 Hoki mai kiki.

CONSTABLE TOMKINS
 She said for us to come and eat.

ORVILLE
 Yes, I know.

Constable Tomkins raises his brow, looks at Orville.

CONSTABLE TOMKINS
 How?

ORVILLE
Betty-O.

CONSTABLE TOMKINS
 (large smile)
 You got quite an education on the
Betty-O.

Orville rubs his rear end where the needle entered

ORVILLE
 I certainly did!

The three sit at a small kitchen table, Mari bows her head,
 the two men follow suit as she says an inaudible Grace.

MARI
 Amen.

Dinner commences, with utensils.

INT. LIVING QUARTERS CONSTABLE TOMKINS-- LATER

The evening meal is over. Mari clears the table.

ORVILLE

Thank you Mari. That was a wonderful dinner.

Mari halts her work, turns to Orville, smiles.

MARI

I am very pleased Mr. Orville.

Mari returns to her duties.

CONSTABLE TOMKINS

It's too early for bed. Let us sit in my living room.

The two men stand, move into the living room. Orville takes a chair, Constable Tomkins seats himself behind his desk.

ORVILLE

I see you have a game of Chess in progress.

CONSTABLE TOMKINS

Yes, it's my favorite past time. Days and nights move slow on Tovalou, and a man must have something to keep his mind from ossifying.

Orville strains his neck to better view the Chess board.

ORVILLE

I would say whoever moves black is in trouble.

Constable Tomkins sits up in his chair, brings the board close to him.

CONSTABLE TOMKINS

How so?

ORVILLE

No, I do not intend to harm the play. Your opponent would not appreciate that.

CONSTABLE TOMKINS

I have no opponent, I play against myself. There is not another person on the island that plays Chess.

ORVILLE

(surprised)
Goodness!

CONSTABLE TOMKINS

The only other white people on the island are the Preacher, his wife, and daughter.

(pause)

You'd better get used to that.

ORVILLE

It's probably a blessing in disguise.

CONSTABLE TOMKINS

Could be, but you haven't met the Preacher, and his family, yet.

ORVILLE

Well I must, by all means.

CONSTABLE TOMKINS

Do yourself a favor and hold it off as long as possible.

ORVILLE

Ahh, fore warned.

Constable Tomkins is in the process of setting the Chess board up for a new game.

CONSTABLE TOMKINS

How good is your game Orville?

ORVILLE

(shrugs)

Oh, I rate it fair to middling.

CONSTABLE TOMKINS

Care for a game?

ORVILLE

Certainly.

Orville draws his chair up to the desk. Both men begin their game.

INT. LIVING QUARTERS CONSTABLE TOMKINS-- LATER

Ticking clock on the wall indicates 9:55. Constable Tomkins pouring over the board makes his move.

ORVILLE

Oops, should not have done that.

CONSTABLE TOMKINS

You don't say.

ORVILLE

Yes I do say.

(MORE)

ORVILLE (CONT'D)

My Bishop takes your Rook, then look where you are. My other Bishop is free to move.

CONSTABLE TOMKINS

You told me fair to middling. This is the second game you've torn me apart.

Constable Tomkins stands, opens a cabinet door.

CONSTABLE TOMKINS (CONT'D)

What's your shout?

ORVILLE

I prefer Scotch, neat. Bourbon is the American's poison.

Constable Tomkins sets an empty glass, bottle of Scotch, in front of Orville, sets an empty glass, bottle of Bourbon, at his place.

INT. LIVING QUARTERS CONSTABLE TOMKINS-- LATER

The ticking clock on the wall indicates 12:45. The contents of the two bottles have diminished.

Orville glances up at the clock on the wall, makes a quick movement on the board. After a prolonged ponder Constable Tomkins makes his move.

CONSTABLE TOMKINS

Check Mate! I believe that does it Orville. Game, and that's my only game of the night.

ORVILLE

So it is.

Constable Tomkins looks up at the clock.

CONSTABLE TOMKINS

Late it is. Best I escort you to your sleeping quarters for the night.

ORVILLE

Very well, let us be on our way.

CONSTABLE TOMKINS

In the morning I will show you two bungalows that are available. You can choose.

ORVILLE

(elated)

I do look forward to that. I would like to get settled in.

Constable Tomkins stands, followed by Orville.

CONSTABLE TOMKINS

Yes, it seems you'll be spending quite some time with us.

The two men exit a rear door to the exterior yard.

EXT. REAR CONSTABULARY -- NIGHT

The door opens, the two men step out, walk a short distance to a small cement block building with barred windows. Constable Tomkins flicks on a light switch, keys open the entrance door

ORVILLE

(blinks)

This is a jail.

CONSTABLE TOMKINS

Correct.

ORVILLE

Is this to be my bedroom?

CONSTABLE TOMKINS

Correct. Safest place on the island. Mari keeps it clean as a whistle, and it's unoccupied, at the moment.

Orville steps inside, Constable Tomkins turns, walks back to his house.

CONSTABLE TOMKINS (CONT'D)

(over his shoulder)

See you in the morning. Be early or you'll miss coffee.

ORVILLE (O.S.)

But I drink tea.

CONSTABLE TOMKINS

Coffee.

INT. JAIL CELL

Orville stands in the center of the small room. A water closet, wash bowl (no mirror), jug of water, clean face towel, bed neatly made.

He walks over to the wash bowl, pours water, splashes his face, uses the towel, ambles over to the bed, sits on the edge.

Orville gazes around the room, begins to smile. The smile breaks into laughter, he slaps his thigh.

ORVILLE

Now this really does take the cake.

A rooster crows from a near-by tree.

INT. JAIL CELL -- MORNING

The combination of sun light streaming in between the bars, and crowing chickens, wakes Orville. He bolts upright, throws off the pareau cloth cover, jumps out of bed in his shorts.

A short walk to the wash bowl, water on his face, quick towel dry, pants/shirt on, shoes/socks on, fast exit out the door.

EXT. JAIL CELL

Orville walks through scratching chickens, reaches the rear door of the Constabulary, knocks. Mari opens the door, smiles.

MARI

Good morning Mr. Orville. Come in, come in.

Mari stands back as Orville enters.

INT. LIVING QUARTERS CONSTABLE TOMKINS

Constable Tomkins sitting at the kitchen table coffee mug in one hand, deeply engrossed in a sheaf of papers.

ORVILLE

Good morning Mari.
(smiles)
You keep an excellent jail cell, I slept like a rock.

MARI

A rock?

Constable Tomkins does not look up from his papers.

CONSTABLE TOMKINS

He means he slept very well.

MARI

That's nice, so did I.

Mari returns to the kitchen, pours a mug of coffee, places it on the table for Orville.

Toast, butter, jam, sliced papaya, is the fare for the morning.

Orville seats himself. Constable Tomkins looks up from his papers.

CONSTABLE TOMKINS
Good morning Orville.

ORVILLE
A good morning to you Constable.
Refreshing nights sleep. I feel
like a million Pounds.

CONSTABLE TOMKINS
Dollars here in Australia.

ORVILLE
Yes, a million Dollars, Australian.

Orville regards the table setting, spies the papaya, points.

ORVILLE (CONT'D)
What might this be?

CONSTABLE TOMKINS
Don't you know a papaya when you see
one?

ORVILLE
No, mainly because I've never seen
one. They don't grow in the fog.

Constable Tomkins smiles, nods. Orville commences buttering a piece of toast, takes a drink from his mug.

CONSTABLE TOMKINS
I plan on spending most of the morning
with you. First stop will be the
needle, then I want you to see our
village, and meet the Mayor. All
done there I'll show you the two
bungalows I have in mind.

ORVILLE
How exciting! Except for the needle
part.

CONSTABLE TOMKINS
Better safe than sorry.

Orville nods.

EXT. CONSTABLE OFFICE -- LATER

Constable, Orville, exit, walk to the jeep. Orville seats himself on the passenger side, Constable Tomkins

gets in behind the wheel, starts the motor, pulls out onto the two rut coral road.

EXT. INFIRMARY

The Jeep turns off the road onto the short drive between coconut trees to the Infirmary. Constable Tomkins parks the Jeep, turns to Orville.

CONSTABLE TOMKINS

Go on in, I'll wait for you here.
You know the drill by now.

ORVILLE

I wish you wouldn't use that word.

Orville exits the Jeep, up the Infirmary steps, opens the door, enters.

INT. INFIRMARY

NURSE

Good morning Mr. Orville. We were expecting you, everything is ready. Please follow me.

Orville trails the nurse into the same room. The door closes, moments later the door opens, Orville exits, followed by the Nurse, empty syringe in hand.

NURSE (CONT'D)

Tomorrow, same time.

ORVILLE

Yes, I'm afraid so.

Orville continues out the front door,

EXT. INFIRMARY

walks to the Jeep, gingerly takes his seat. Constable Tomkins smiles, starts the motor, drives out to the road, turns left.

EXT. VILLAGE TOVALOU -- LATER

The Jeep rounds a small curve in the road exposing a South Sea Island village.

Scattered thatched huts, outrigger canoes drawn up on shore, nets hanging from tree branches. Bicycles are evident, two pick-up trucks, one sedan, all well aged. Children playing, adults walking. A glistening white church, small bell in the tower.

The inner lagoon washes up on white coral sand a stones throw from the road. The atoll abounds in coconut trees, all foliage a deep green.

Orville sits in amazement. He turns to Constable Tomkins.

ORVILLE

How beautiful. I never realized anything like this existed.

CONSTABLE TOMKINS

It's a good thing you like it, you're going to be seeing a lot of it from now on.

ORVILLE

There seems to be an abundance of activity. How many people live in this community?

CONSTABLE TOMKINS

Somewhere over six hundred. Not too sure. They breed fast, and die just as fast.

ORVILLE

I was informed the island held twelve hundred or so.

CONSTABLE TOMKINS

That's probably right. There are two other small villages.

EXT. COUNTY SEAT -- MOMENTS LATER

Constable Tomkins turns the Jeep into a coral sand parking area serving a well built Government building. Metal roof, large veranda, a door marked "Post Office" with bottom half closed, top half open for business.

Constable Tomkins turns off the motor, sets the hand brake.

CONSTABLE TOMKINS

Come on Orville, let's go meet the Mayor. He's a grand ol' guy.

Orville exits the Jeep, follows Constable Tomkins up the veranda steps, past the door marked "Post Office", to a door marked "Mayor".

Constable Tomkins knocks, enters.

INT. MAYOR'S OFFICE

The office boasts two desks, three file cabinets, two telephones, an Australian flag nailed to the wall over a colored photo of the Prime Minister.

Seated behind the larger desk is an islander, BILLY TAMAEHU, the Mayor, in his sixties, full head of gray hair, jovial face.

The remaining desk is unoccupied.

CONSTABLE TOMKINS
Morning Mayor.

BILLY TAMAEHU
(smiles)
Good morning to you Constable.

Billy Tamaehu comes out from behind his desk, shakes the Constable's hand.

BILLY TAMAEHU (CONT'D)
You're looking fit.

CONSTABLE TOMKINS
Feel it too.

BILLY TAMAEHU
What ya got there?

Nods toward Orville.

CONSTABLE TOMKINS
Don't really know yet Mayor, but
he's the newcomer to our island I
told you about. Name's Orville.

The Mayor turns to Orville, regards him from head to toe, smiles.

BILLY TAMAEHU
Welcome Orville.

The Mayor extends his hand, the two men shake hands.

ORVILLE
Thank you Mr. Mayor.

CONSTABLE TOMKINS
Now that you two are well acquainted
let's get back on the road Orville.
Got things to do.

BILLY TAMAEHU
Eventually you'll get used to the
Constable. He doesn't like to dilly-
dally.
(smiles)
Now that we know each other next
time in town stop by and we'll knock
back a Foster's or two.

Large smile from Orville.

ORVILLE
I look forward to that.

Constable Tomkins, Orville exit the office of the Mayor,

EXT. MAYOR'S OFFICE

continue down the veranda to the Jeep, get in.

INT. JEEP

Constable Tomkins starts the motor, drives out of the parking area onto the road.

ORVILLE

What's next on our short excursion?

CONSTABLE TOMKINS

Now that you've seen the village --

ORVILLE

Bloody good I didn't blink.

Constable Tomkins gives a fast side glance at Orville.

CONSTABLE TOMKINS

I think best you choose your living quarters.

ORVILLE

Jolly good!

CONSTABLE TOMKINS

Nix on that Pommy talk. Going to get you in trouble one of these days.

ORVILLE

POME, just what does that infer?

CONSTABLE TOMKINS

Prisoner Of Mother England. That's what the first ones here wore on their backs.

ORVILLE

Must remember that.

Constable Tomkins regards Orville.

CONSTABLE TOMKINS

You can take the man out of England, but you cannot take England out of the man.

ORVILLE

Quite so. There will always be an England!

CONSTABLE TOMKINS

Careful, you're walking on thin ice.

The balance of the ride to the first bungalow is in silence.

The Jeep turns off the main ruts onto a lesser traveled lane winding it's way between scattered banana trees, papaya trees, coconut trees.

Constable Tomkins brings the Jeep to a halt beside a thatch bungalow, outbuilding shed with galvanized corrugated roof, six open top drums under the overhang to catch rain run off, a small out house situated under a large tree. All fronting on a coral sand beach, blue lagoon.

The motor of the Jeep remains running.

ORVILLE

Magnificent! Absolutely magnificent.
This is it. No need to show me the other.

CONSTABLE TOMKINS

Don't you want to see the inside?

ORVILLE

No, I'll make it fit me, or visa versa.

CONSTABLE TOMKINS

Seems like there's two of us who don't dilly-dally.

Constable Tomkins puts the Jeep in gear, drives away.

ORVILLE

When may I occupy?

CONSTABLE TOMKINS

Not until Doctor Heimana tells me you're clean.

ORVILLE

Really?

CONSTABLE TOMKINS

Yes, really. When he says OK I'll let you out of the cell.

ORVILLE

Oh my goodness.

CONSTABLE TOMKINS

Don't feel alone, you're not the first one.

ORVILLE

No, I imagine not. Eventually you'll be turning me loose and I believe my first concern to be transportation.

Constable Tomkins nods.

ORVILLE (CONT'D)

What do you suggest?

CONSTABLE TOMKINS

Best bet is a small skiff, small outboard motor.

ORVILLE

(elated)

That does sound good. From what I've seen so far everything needed is accessible by water. Don't really need the road.

CONSTABLE TOMKINS

(nods)

The last thing you want is the headaches of a automobile.

ORVILLE

I wouldn't know, I never owned one.

CONSTABLE TOMKINS

(raised brows)

You're twenty three and never owned an automobile?

ORVILLE

Yes, I was chauffeured both to and fro.

Constable Tomkins shakes his head in disgust.

CONSTABLE TOMKINS

Poor little rich boy, eh?

ORVILLE

Right. However those days are over and gone.

CONSTABLE TOMKINS

For the best, I might add. Now you can get up off your dead ass and do something for yourself.

Orville looks over at Constable Tomkins, nods

ORVILLE

Yes, exactly what I've been thinking.

The Jeep continues on the coral roadway between coconut trees. A small offshoot trail appears, Constable Tomkins turns his Jeep onto it.

CONSTABLE TOMKINS

I'm going to introduce you to your new Landlord. He's a good man to know. Sort of runs the neighborhood, so to speak.

ORVILLE

This is truly an action packed day for me. Needle in the morning, meet the Mayor before lunch, new home before dinner.

Constable Tomkins laughs, nods.

CONSTABLE TOMKINS

That's true. Have to get you all settled before the last needle. After that you're on your own.

ORVILLE

I look forward to both occasions.

EXT. AMO BUNGALOW -- LATER

Constable Tomkins brings the Jeep to a stop alongside a good sized bungalow facing the lagoon, on underpinnings, walk around veranda, thatched roof.

Constable Tomkins, Orville, exit the Jeep, walk to the front of the bungalow, are greeted by AMO, islander in his fifties, well built, wearing a pareau cloth, standing on the veranda

AMO

Hello Constable. I heard your Jeep rattling down my road.

Constable Tomkins, Orville, walk up the veranda steps. Constable Tomkins, Amo, shake hands.

CONSTABLE TOMKINS

No sneaking up on anybody in that thing.

Constable Tomkins nods toward the Jeep.

AMO

Thank goodness.

The two men laugh. Constable Tomkins indicates Orville with a short nod.

CONSTABLE TOMKINS

This here is Orville Cummings, the newcomer to Tovalou. --

Constable Tomkins turns to Orville.

CONSTABLE TOMKINS (CONT'D)
Orville meet Amo, your Landlord to
be.

The two men shake hands.

AMO
Nice meeting you Orville.

ORVILLE
Thank you, however the pleasure is
mine. Everyone I've met has been so
congenial.

Constable Tomkins addresses Amo.

CONSTABLE TOMKINS
He seems like a decent sort, says he
wants to rent your other bungalow.

AMO
OK, can do.

CONSTABLE TOMKINS
He's already seen it, likes it.

AMO
He hasn't seen it all.

Amo walks across the veranda, stands at the railing.

AMO (CONT'D)
Step over here Orville.

Orville walks over, stands next to Amo.

AMO (CONT'D)
(points)
That kau under the tree goes with
the bungalow.

A small ten foot skiff pulled up on shore, turned over, lies
under a large tree.

Orville turns, addresses Constable Tomkins.

ORVILLE
Kau?

CONSTABLE TOMKINS
That's a skiff in their tongue.

Orville looks back at the kau.

ORVILLE
Ideal, I couldn't ask for better.

AMO

Needs some work, but it's your for
the taking.

Amo walks back to Constable Tomkins, followed by Orville.

AMO (CONT'D)

You can find a small outboard at one
of the Chinese stores in the Village.

ORVILLE

Chinese?

CONSTABLE TOMKINS

Yeah, they're the store keepers of
the world.

AMO

I guess the next thing to do is move
in, after I clean it up.

ORVILLE

Please, no. I look forward to doing
it all.

AMO

(smiles)

OK, then move in.

CONSTABLE TOMKINS

I'll handle his finances.

AMO

(grin, nod)

So I understand. All this talk has
made me thirsty. How about you guys?

CONSTABLE TOMKINS

You never heard me say 'no'.

ORVILLE

Nor I.

All three men disappear into Amo's bungalow.

FADE IN:

INT. LIVING QUARTERS CONSTABLE TOMKINS-- MORNING

Constable Tomkins, Mari, Orville, sitting at the kitchen
table having coffee, toast, papaya.

Constable Tomkins addresses Orville through a mouthful of
toast.

CONSTABLE TOMKINS

Me thinks this morning should be
your last stab, then you'll be free
from me.

ORVILLE

I wish you wouldn't use that word,
but I certainly do look forward to
getting into my own surroundings, no
offense meant.

Mari stands, begins clearing off the table.

CONSTABLE TOMKINS

I will spend this morning with you
in the Village, after Doc Heimana
has at you.

ORVILLE

Good show! I've made up a list of
items I'll need, and wish you would
add to it. I'm sort of new at this.

CONSTABLE TOMKINS

You'll catch on. I have to admit
the first time I laid eyes on you I
thought "Oh ballocks! Look what we
got here"!

ORVILLE

(large grin)

Yes, I do imagine I was quite a sight
at that.

Constable Tomkins stands.

CONSTABLE TOMKINS

Come on. Let's get you done with
Doc Heimana, then outta them city
clothes.

Orville stands.

ORVILLE

Yes, by all means.

The two men exit the living quarters via the front door.

EXT. CONSTABLE OFFICE

The office door opens, the two men exit, walk to the Jeep,
get in. Constable Tomkins addresses Orville as he starts
the motor.

CONSTABLE TOMKINS

Got your list?

Orville pats his pocket.

ORVILLE

Yes.

The Jeep drives out of the parking area, onto the coral road.

EXT. INFIRMARY

Constable Tomkins drives the Jeep into the Infirmary parking area, turns off the motor.

CONSTABLE TOMKINS

OK, Orville out with you. You know the drill.

Hearing the word 'drill' Orville looks over at the Constable, nods.

ORVILLE

Yes I do, be right back.

Orville gets out of the Jeep, takes the Infirmary steps two at a time.

INT. INFIRMARY

The door opens, Orville enters. The Nurse sits at her desk.

NURSE

(smiles)

Heard the Constable's Jeep arriving, all's ready for you.

Nurse points to the room, Orville walks to the door, enters.

INT. EXAMINATION ROOM

Orville enters, takes a seat. The door re-opens, Doctor Heimana enters.

DOCTOR HEIMANA

Good morning.

ORVILLE

Good morning Doctor.

DOCTOR HEIMANA

How's everything with you, any strange signs?

ORVILLE

No, nothing unusual.

DOCTOR HEIMANA

Good.

(MORE)

DOCTOR HEIMANA (CONT'D)

Those kind of things show up fast in the Tropics. So let's make today your last visit.

ORVILLE

(elated)

Jolly good I say!

DOCTOR HEIMANA

I'll inform the Constable, now assume the position.

Doctor Heimana walks to the medicine cabinet, removes a vial, syringe, while Orville drops pants, shorts, bends over, hangs on to the back of the chair.

EXT. INFIRMARY

Constable Tomkins sitting in the Jeep watches Orville exit the Infirmary, walk over to the Jeep smiling.

CONSTABLE TOMKINS

From the looks of you the Doc has turned you loose.

ORVILLE

Yes, exactly. Said he would contact you later in the day.

Orville gingerly takes his seat in the Jeep. Constable Tomkins starts the motor, drives out of the parking onto the coral roadway heading toward the Village Tovalou.

EXT. VILLAGE TOVALOU

The Jeep enters the Village, stops at a wooden building on short posts, large glass window, double doors wide open, tin roof, veranda.

The glass window displays pots, pans, hammers, saws, paint cans, garden seeds, much etc. The proprietor's sign hangs on the roof overhang proclaims: CHONG FAT, General Store - everything.

INT. JEEP

Orville looks up at the store front sign.

CONSTABLE TOMKINS

He means it, got everything. Doesn't have the slightest idea what half the stuff is. But he's got it.

Both men exit the Jeep, walk up the veranda steps, enter 'CHONG FAT General Store - everything'.

INT. CHONG FAT GENERAL STORE

Orville stares in amazement at the display of goods on table tops, drawers, counter tops, boxes, hanging from rafters, every nook and cranny.

ORVILLE

Not exactly "HARRODS".

CONSTABLE TOMKINS

What's Harrods?

ORVILLE

Nothing,
(pause)
anymore.

CONSTABLE TOMKINS

Get the list out. This guy Chong Fat might not know what he's got, but he sure knows where it is.

Chong Fat, thin as a rail, in his sixties, walks up to Constable Tomkins.

CHONG FAT

Ahh, good morning Constable, and friend. Can I help you?

CONSTABLE TOMKINS

Sure can, I have a new customer for you.

Hearing the word "customer" Chong Fat smiles.

CONSTABLE TOMKINS (CONT'D)

His name is Orville Cummings, and he will be living on Tovalou with us.

CHONG FAT

Oh yes, very pleased.

Constable Tomkins addresses Orville.

CONSTABLE TOMKINS

OK, Orville, it's list time. I'll go through it with you and Chong Fat, he takes a little getting used to

ORVILLE

My two major concerns are living quarters, and transportation.

CONSTABLE TOMKINS

That's a starter.

ORVILLE

For my present wardrobe I'll just cut off my shirt sleeves, and make short pants out of my trousers. That should hold me until later.

Constable Tomkins raises his brows, looks at Orville.

CONSTABLE TOMKINS

Well I'll be. Would never have guessed it.

ORVILLE

What do you mean?

CONSTABLE TOMKINS

Nothing, let's get started.

Orville hands his list to Chong Fat. Chong Fat follows each item on the list with a finger tip. Sets the list down, starts gathering items from a multitude of locations, places all in the Jeep.

ORVILLE

Amazing!

EXT. ORVILLE'S BUNGALOW

The Jeep drives up, parks alongside the bungalow. The two men dwarfed by the pile of goods purchased.

Constable Tomkins addresses Orville.

CONSTABLE TOMKINS

OK, get your stuff out of my Jeep. You're on your own now.

ORVILLE

Ahh, long last.

CONSTABLE TOMKINS

You haven't taken the time to look inside your new home. Might just be in for a surprise.

Orville exits the Jeep, starts unloading. First things out are two oars.

ORVILLE

That's what I'm hoping for.

CONSTABLE TOMKINS

How you going to get your kau here?

ORVILLE

Don't know yet, but think I got it figured out.

Constable Tomkins smiles, as Orville removes the last purchase from the Jeep he drives off. Orville walks up the veranda steps, enters his bungalow.

INT. ORVILLE'S BUNGALOW

Orville walks to the center of the room, looks around him. The bungalow consists of two rooms separated by a hanging pareau cloth for a door closure. Plywood floors.

Where Orville stands serves as a kitchen/dining area, as well as living room. Kitchen cabinets, counter top with sink but no faucet, small table, four chairs, plates and cooking utensils. Living area with well used stuffed chair, a waist high, long, open faced cabinet against a wall.

ORVILLE

(muses)

So far better than I expected.

Orville walks around the room inspecting the contents. Nods, pushes aside the pareau cloth door, enters the bedroom.

INT. BEDROOM

Orville stops as he regards a well worn double mattress on open coil springs, an open front hanging closet, bed side table.

He laughs, his laughter grows louder, he slaps his thigh.

ORVILLE

Where have you been all my life!

EXT. ORVILLE'S BUNGALOW -- NIGHT

Small fire on the beach, Orville sits in the old stuffed chair, cut off shirt sleeves, short trouser legs, no shoes on. He eats a dinner of pork and beans out of a frying pan, a bottle of wine stuck in the sand beside him.

ORVILLE

A can of beans, a glass of wine, --

Points to the moon over the lagoon.

ORVILLE (CONT'D)

and thou.

INT. ORVILLE'S BUNGALOW -- EARLY MORNING

The rising sun rays come through the front door. Orville sweeps while coffee brews on a one ring butane burner. A small table is set with a mug, a spoon, a box of sugar cubes, a can of condensed milk.

The coffee boils over, Orville stops sweeping, turns off the burner, pours himself a mug, two cubes of sugar, uses the point of a knife to punch two holes in the top of the can of condensed milk, uses some, walks outside with the spoon still in the mug.

EXT. ORVILLE'S BUNGALOW

Orville takes his place in the old stuffed chair, stirs his coffee, regards the sun rising over the lagoon.

ORVILLE
(smiling)
Orville, you have arrived!

He sips his mug of coffee, the sound of an approaching vehicle, he stands, mug in hand, regards the vehicle as it parks alongside his bungalow.

Both front doors to the sedan open at the same moment and disgorge, from the driver's side the REVEREND THOMAS AXTON, seventies, tall, gaunt, balding, square eye glasses, white shirt and tie, from the passenger side his wife MILDRED AXTON, late sixties, matronly. The rear door opens, emits their daughter MARGARET AXTON, early twenties, plump.

The army of three march down to the standing Orville. Reverend Axton has his outstretched hand in place halfway there.

REVEREND THOMAS AXTON
Ahh, my good man Orville Cummings, --

The good Reverend takes Orville's dangling hand, proceeds to give it a prolonged pumping.

REVEREND THOMAS AXTON (CONT'D)
we just heard you were amongst us, --

Still pumping Orville's hand.

REVEREND THOMAS AXTON (CONT'D)
and are so relieved to be able to
save you.

ORVILLE
Save me?

The good Reverend releases his grip on Orville's hand as his wife, Mildred, appears, daughter Margaret stays in the back round.

MILDRED AXTON
Yes, sin abounds!

ORVILLE
It does?

REVEREND THOMAS AXTON
 Yes. We will expect to see you in
 our congregation this Sunday.

ORVILLE
 You will?

MILDRED AXTON
 I am the leader of our "Youth against
 Sin" movement and enlist you to aide
 me.

Orville takes a sip from his mug, smiles.

ORVILLE
 I do not believe you would look
 forward to my showing up Sunday. I
 am a Buddhist.

As the Reverend takes a violent step away from Orville, both
 Mr., Mrs. Axton emit a gasp, daughter Margaret smiles.

REVEREND THOMAS AXTON
 Impossible!

MILDRED AXTON
 But you are English!

ORVILLE
 Yes, very much so.

REVEREND THOMAS AXTON
 We were informed your family sent
 you here. We now know why.

Orville points to his bungalow.

ORVILLE
 I intend to establish a Zen Shrine
 here for all to learn, as I have.

The good Reverend steps forward, fists clenched.

REVEREND THOMAS AXTON
 Blasphemy! Blasphemy!

ORVILLE
 I do not think it proper that you as
 a man of your God blasphemize me
 when you and --

Orville points to the wife, Mildred Axton.

ORVILLE (CONT'D)
 that woman --

Orville moves his pointing finger to the daughter, Margaret.

ORVILLE (CONT'D)
 FORNICATE!

The good Reverend starts sputtering, his wife Mildred takes him by the arm.

MILDRED AXTON
 Careful dear, remember your heart.

Mildred commences leading him back to their automobile as she calls to her daughter Margaret.

MILDRED AXTON (CONT'D)
 Come along Margaret, let's be done with this unholy man.

Daughter Margaret lingers, looks at Orville, smiles, winks. Orville returns her smile, wink.

MILDRED AXTON (CONT'D)
 He is borne of pestilence!

Daughter Margaret joins her family as they enter their automobile, make a U-turn, vacate the area.

Orville stands, mug in hand, watches the Axton family disappear down his driveway.

ORVILLE
 (semi-serious)
 Well, well, enough of this lolly gagging Orville, let's go see what surprises the shed holds for us.

Orville begins his walk to the shed.

ORVILLE (CONT'D)
 Certainly won't hold a lawn mower.

Orville reaches the shed, pulls a peg out of a hole, opens the door, sticks his head inside.

ORVILLE (CONT'D)
 My goodness.

The shed contains an old fishing net, one paddle, several plastic containers, an empty butane bottle, scraps of plywood, nails, broken hammock.

Orville enters the shed.

INT. SHED

Middle of the back wall is a good sized window, no glass or screen, closure is a piece of plywood hinged on top, to be held open by a stick.

Orville walks to the rear, poles open the window, light enters the room. He re-surveys the contents, sets his mug on a shelf, throws the fish net over his shoulder, exits the shed.

EXT. SHED

Orville strings out the net between two trees, stands back, surveys his find. Several large holes, many smaller ones.

On the far side of the net Orville sees an island girl, MOANA, younger than Orville, on the hefty side, long straight black hair, wearing wrap around pareau, bare foot, walking along the water's edge toward him. He observes her through the hole in the net as she walks up to him.

MOANA
(smiling)
Hello you Orville.

ORVILLE
(surprised)
How did you know my name?

MOANA
Everybody know everything,
(laughs)
coconut radio.

Moana regards the hanging net.

MOANA (CONT'D)
Orville, your ooopa, many holes.

ORVILLE
Ooopa?

MOANA
Yes, you say fish net, we say ooopa.
I fix real good, we can get dinner
for tonight.

ORVILLE
Ahh, no. I really don't want a girl
friend right now.

MOANA
No worry,

Moana points to herself, shakes her head negative.

MOANA (CONT'D)
Moana no Betty-O girl,
(laughs)
coconut radio. Today we fix net,
fish. Tomorrow we go see Amo, bring
home kau. OK?

Orville studies Moana for a moment, nods, smiles.

ORVILLE
Yes Moana, I think that would be
absolutely great.

Moana walks close to Orville, looks up at him.

MOANA
Soon Orville like Moana very much.
You will see.

Moana turns to the net, begins untangling the broken strings.

MOANA (CONT'D)
Orville, I need tipi.

ORVILLE
Tipi?

MOANA
Yes. I say tipi, you say knife.

ORVILLE
(laughs)
OK, I'm getting it. Tipi in the
bungalow. Back in a flash.

MOANA
In a flash?

ORVILLE
Yep.

MOANA
Yep?

ORVILLE
Same as yes.

Moana laughs, Orville turns, walks to the bungalow, enters.
Moana returns to her work on the net. Moments later Orville
returns with a small kitchen knife.

Moana takes the knife, begins cutting off the broken strings,
weaves them back into the net. While her fingers are busy
working she calls to Orville.

MOANA
Orville, bring us two sticks,

Stretches her arms out to their full extent.

MOANA (CONT'D)
this long.

EXT. ORVILLE'S BUNGALOW -- LATER

Orville, Moana, carry the net to the lagoon shore line in front of the bungalow, continue into water up to their waist, stop.

MOANA

OK, hold your end here. I go for a walk.

Moana takes her end of the net, walks until the net is stretching taut, works her stick into the sand, attaches the net.

MOANA (CONT'D)

OK Orville, you do it too.

Orville works his stick into the sand, attaches the net. Moana watches his progress.

MOANA (CONT'D)

OK, we go home now.

Orville, Moana, walk out of the lagoon side by side, enter the bungalow.

INT. BUNGALOW

Moana enters, stands in the center of the room observes the surroundings. Orville enters, stops.

ORVILLE

Oops, just a minute. Back in a flash.

Orville exits the bungalow, Moana walks about. Orville returns, his mug in hand.

ORVILLE (CONT'D)

Almost forgot this.

Displays the mug.

MOANA

Flash?

ORVILLE

No this is a mug. Flash means quick, fast.

MOANA

(smiles)

You say fast, we say viti viti.

Orville walks over to the sink, sets his mug down. Moana walks up to him.

MOANA (CONT'D)

Ohhh Orville, we have nice bungalow.
Will make two very happy people.

Orville studies Moana for several moments.

ORVILLE

Yes, I believe it will.

EXT. BUNGALOW -- LATER

Orville sits in the stuffed chair on the veranda. Moana exits the bungalow, walks down the veranda steps, into the lagoon.

MOANA

Come now Orville, we see what we get.

Orville stands, wades into the lagoon next to Moana.

MOANA (CONT'D)

You take your stick, I take my stick.
We pull to the beach very slow, we meet together about there.

Moana points to a hypothetical spot half way between the net and the shore line.

MOANA (CONT'D)

OK?

ORVILLE

OK, let's see what's on the menu.

MOANA

Menu?

ORVILLE

(smiles)

Let's see what's for dinner tonight.

Each take their stick out of the lagoon sand, pull the net slowly to the spot Moana pointed out, meet, pull net with it's catch onto the shore.

The net is alive with an assortment of flopping fish. Orville stands agape.

ORVILLE (CONT'D)

My God, look at all those fish!

MOANA

(pleased)

We lucky today. We take for tonight,
and tomorrow. Let all others go.

ORVILLE

Let them go?

MOANA

Yes, good for another time, later.

ORVILLE

That sounds good. Which do you want to keep?

Moana looks over their catch, points out two.

MOANA

Good for bar-b-que tonight.

Moana bends over, makes her choice, tosses them up on the beach.

MOANA (CONT'D)

Come Orville, help me put these back.

Orville, Moana, pick fish out of the net, throw them back into the lagoon. The net empty, Moana stands.

MOANA (CONT'D)

We hang our net up now Orville.

Orville, Moana, hang their net between two trees. Both stand back, admire.

MOANA (CONT'D)

Nice.

Orville stares at the net for moments.

ORVILLE

Yes, I can't tell you how nice it is.

Moana walks back to the two fish on the beach.

MOANA

Come now Orville, we clean our fish. Bring a tipi.

Orville hesitates momentarily, smiles, goes into the bungalow, exits with a knife, joins Moana at the water's edge.

Moana sits waist deep in the lagoon, motions Orville to sit next to her. Orville seats himself next to Moana.

MOANA (CONT'D)

Watch me Orville, then you know.

Moana takes the knife from Orville, slits the belly of one fish, pulls out all the goodies, tosses them into the lagoon, scales the fish with the knife.

She washes all clean in the lagoon water, holds the fish up for Orville to see.

MOANA (CONT'D)
Viti viti, not much work.

Moana hands the knife to Orville. Two small white eels appear, begin eating the tossed intestines.

Orville leaps to his feet.

ORVILLE
(alarmed)
Look out Moana, eels!

MOANA
OK Orville, not bad. Sit down, do your fish.

Orville gingerly sits back in the lagoon, never takes his eyes off the eels.

MOANA (CONT'D)
Come Orville, do your fish.

ORVILLE
(emphatic)
But those are eels!

MOANA
Eels?

Orville points to the two eels eating the tossed intestines.

MOANA (CONT'D)
(laughs)
You say eel, we say puhi. No eat people, just eat fish. Big black puhi bite people.

Orville cleans his fish, scales it, tosses the intestines to the two eels, holds up the finished product for Moana to see.

ORVILLE
(glee)
How about that! It's the first fish in my whole life.

MOANA
(smiles)
Looks nice Orville.

EXT. BUNGALOW -- LATER

Orville sits in the stuffed chair on the veranda wearing a pareau cloth.

His cut off pants, shirt, hang over the veranda rail drying.

Moana exits the bungalow, walks over to Orville.

MOANA

Orville, do we have a big

She spreads her hands apart about thirty-six inches.

MOANA (CONT'D)

tipi?

ORVILLE

Sure do, bought one at Chong Fat's store. The Constable said I would need one.

MOANA

Where is it?

ORVILLE

It's in one of those boxes by the bed with a bunch of other stuff.

MOANA

Stuff?

ORVILLE

(smile)
Things.

Moana goes back into the bungalow, comes out with a machete in her hand.

MOANA

Come Orville, we go get things for our house.

Orville stands, tucks his pareau cloth in tighter.

ORVILLE

I never thought I would be getting things for my house with a machete.

MOANA

What?

ORVILLE

Oh nothing. You lead and I'll follow.

Moana descends the veranda steps, Orville follows. She commences singing an island song as they walk along the lane away from the shoreline.

ORVILLE (CONT'D)

What is that song you are singing?

Moana turns, faces Orville, smiles.

MOANA

It's an island song we sing when we
are happy.

Moana continues singing, leads Orville down the lane to an area of scattered banana, papaya, trees. She turns to Orville, points to a stalk of bananas still mostly green, some turning yellow.

MOANA (CONT'D)

There Orville, go cut it off, lay it
on the ground slow.

Moana gives the machete to Orville.

MOANA (CONT'D)

We get it when we go home.

Orville takes the machete, cuts off the stalk, lays it on the ground. Moana looks over the area.

MOANA (CONT'D)

Oh look Orville, a nest, no chicken
sitting. Eggs OK. We take four,
find two papaya, get bananas, go
home.

Moana picks two papaya, lifts up the hem of her pareau, wraps the four eggs, two papaya in the pareau cloth. Orville puts the stem of bananas over his shoulder.

They both walk down the lane back to their bungalow.

INT. BUNGALOW -- NIGHT

The room is illuminated by two kerosene Coleman Lanterns. Moana prepares the evening meal using the single ring burner. Orville rummages through a box of his Chong Fat Store purchases.

MOANA

Tomorrow we get up early, walk down
to see Amo, get our kau.

ORVILLE (V.O.)

"Our"? That didn't take long.

Moana busies herself getting the meal onto the small table.

MOANA

All right Orville, let us eat now.

Orville, Moana, seat themselves at the table, Moana bows her head, Orville follows her, Moana mumbles a short 'Grace', finishes.

MOANA (CONT'D)

Amen.

Orville looks up, regards the table setting.

ORVILLE

Oh good, that's my fish.

MOANA

(smiles)

Yes, soon you make good island boy.

Orville looks at Moana.

ORVILLE

The sooner, the better.

MOANA

(nods)

You see, no problem.

They both begin to put food on their plate. Orville abruptly stops.

ORVILLE

I almost forgot. Do you like red wine?

MOANA

Sure, island people like all color wine.

Orville leaves the table, gets a half bottle of red wine out of a cupboard, two glasses, pours a glass for Moana, a glass for himself, holds up an empty bottle.

MOANA (CONT'D)

Must go to Chong Fat soon.

ORVILLE

OK, but how do we get to the village?

MOANA

Kau has two oars. You one oar, me one oar. Twenty minutes we at Chong Fat Store.

ORVILLE

(smile)

I hope I last twenty minutes there, and twenty minutes back.

MOANA

Oh no, not twenty minutes back. Maybe thirty, forty, minutes back. Have wind blowing in the face.

ORVILLE

(groan)

I'd better get a good night's rest.

Moana looks up from her plate, slow smile.

MOANA

No Orville, no good night rest for you tonight.

INT. BUNGALOW -- MORNING

Orville pushes aside the pareau room divider, walks out of the bedroom into the main living/dining area.

Coffee perking on a low fire, table set for two. No Moana. Orville walks out on the veranda,

EXT. VERANDA

looks up, down, the shoreline. No Moana, he turns and walks back inside the bungalow.

INT. BUNGALOW

Orville is in the process of pouring a mug of coffee, Moana enters dripping wet, carrying a sauce pan by the handle, towel over her shoulder.

Orville sets the mug down on the table.

ORVILLE

(surprised)

Where have you been?

MOANA

Oh good, you miss me.

Moana comes over to Orville, puts her arms around him, then stands back.

MOANA (CONT'D)

I take my morning bath out by the shed. Lots of nice clean rain water.

Moana hands Orville the sauce pan, towel.

MOANA (CONT'D)

Now you go. Plenty water for you, soap too.

Orville takes the offered sauce pan, towel.

ORVILLE

That sounds like a good idea.

(smile)

Back viti viti.

MOANA

You make good island boy soon Orville.

Orville exits the bungalow. Moana pours a mug of coffee.

EXT. SHED

Orville walks to the rear of the shed, throws the towel over a low hanging branch, strips down, uses the sauce pan to scoop water out of the drums. While soaping himself he stops, stares out into the early morning.

ORVILLE

Know what Orville? You really did miss her.

Orville continues with his bathing.

EXT. LAGOON SHORELINE -- LATER

Orville, Moana, walk along the water's edge, each carrying an oar. Moana stops, points to a clump of rocks in the shallow water.

MOANA

Look Orville, pahua.

Orville walks over, stands next to Moana, looks where Moana is pointing. A colony of more than twenty large clams have made the rocks their home.

ORVILLE

(astonished)

I've never seen clams like that, or any that size.

MOANA

(smile)

You say clam, we say pahua.

The two continue their walk along the shore line.

MOANA (CONT'D)

We come back here someday, pahua make good kiki.

EXT. AMO BUNGALOW

Orville, Moana, walk up to Amo's bungalow, set their oars down. Amo exits his bungalow, greets them, walks up to Moana, kisses her on each cheek, turns to Orville, shakes his hand.

AMO

I see you two have come for your kau.

MOANA

Yes, it is come time for us to row into the village. Need things to fix up our home.

AMO

Well there it is, all yours. Have you had coffee yet?

MOANA

Oh yes, very early.

Orville, Moana, pick up their oars, walk over to the upside down kau.

ORVILLE

You seem to know Amo quite well.

MOANA

Yes, Amo my uncle.

ORVILLE

Oh.

The two of them turn the kau right side up, pull it into the lagoon, get inside, put the oars into the oar locks, start rowing home.

EXT. BUNGALOW

Orville, Moana, row their kau onto the beach, exit, pull the kau up onto the sand.

MOANA

Good Orville, we have kau now.

Moana starts walking to the bungalow. Orville stands looking at the kau, smiles.

ORVILLE

It's hard to believe but this is the first thing in my life that I, myself, have owned.

Moana turns to Orville.

MOANA

Did you talk to me Orville?

ORVILLE

No, not really.

MOANA

OK, we get our kau ready to go to the village. Put the empty gas bottle in the shed into the kau.

ORVILLE

Gas bottle?

MOANA

Yes, you know, cooking gas.

ORVILLE

Ahh, butane.

MOANA

Yes, that.

Orville starts walking back to the shed, Moana enters the bungalow.

EXT. BUNGALOW -- MOMENTS LATER

Orville returns from the shed, empty gas bottle over his shoulder, places it inside the kau. Moana exits the bungalow with a package wrapped in banana leaves.

Orville watches her place the small package into the kau, next to the gas bottle.

ORVILLE

What do you have there?

MOANA

Kiki Orville, we get hungary
(points)
we eat.

Moana walks back into the bungalow, exits with a lit kerosene storm lantern, hangs it off the veranda.

MOANA (CONT'D)

OK Orville, we go now.

ORVILLE

Why the lantern?

MOANA

We come home later all dark. You know, night time.

ORVILLE

Night time?

MOANA

Sure, no problem.

Orville, Moana, push their kau back into the lagoon, get in, start rowing to the village.

EXT. VILLAGE TOVALOU

Orville, Moana, row their kau along the shoreline to a spot close to 'Chong Fat - General Store', beach the kau, get out, pull it further up onto dry land.

ORVILLE

I say, that was a real good rowing workout. Feels good to do something physical.

MOANA

Physical?

ORVILLE

(smile)
Yes, you know, work.

MOANA

Oh Orville, you going to get plenty that.

Orville hoist's the gas bottle onto his shoulder, they walk to 'Chong Fat', enter.

INT. CHONG FAT GENERAL STORE

Orville sets the empty gas bottle on the floor, rubs his shoulder. Chong Fat, stands behind a counter, sees the empty gas bottle, says something to a young Chinese lad. The boy disappears into a back room, reappears with a full gas bottle, replaces the empty one.

Chong Fat comes out from behind the counter, walks over to Orville.

CHONG FAT

So happy to see you again.

The two men shake hands. Chong Fat turns to Moana.

CHONG FAT (CONT'D)

And you Moana, what can I do for you.

MOANA

I know where most everything is, but will you help Orville get what he needs for the kau?

CHONG FAT

Yes, yes, of course.

ORVILLE

I need a small anchor and --

Moana interrupts midsentence.

MOANA

Just tell Chong Fat, he knows
everything.

Chong Fat takes Orville by the arm, walks him over to a window display, Moana walks into the fishing section.

EXT. BUNGALOW -- NIGHT

Light from the storm lantern hanging from the veranda shows Orville, Moana, rowing their kau out of the darkness, onto the shore. Both exit the kau, pull it further up on shore.

ORVILLE

That lantern sure was the perfect
guide to get us home.

MOANA

(nods)

Yes, I know. Daytime, nighttime,
all same no different.

Orville begins unloading the kau. Moana enters the bungalow,

INT. BUNGALOW

lights two Coleman lanterns, hangs one inside the bungalow,
carries the other out

EXT. VERANDA

to the veranda, removes the storm lamp, replaces it with the
Coleman.

MOANA

I fix kiki now, we work hard today.

ORVILLE

Yes we did, and I feel great. No
more big hangovers for Orville.

MOANA

Hangover?

ORVILLE

Never mind.

Orville continues unloading, Moana returns to her duties in
the bungalow.

INT. BUNGALOW

Orville, Moana, sit at the small table, each eat off a large
fish stretched across a banana leaf, use a common rice bowl,
drink red wine from the same glass.

Orville takes a drink from the wine glass, sets it down, leans back in his chair, surveys Moana, the table setting.

ORVILLE

What a difference a month makes.
From what I come from, to this.

Moana looks up at Orville.

MOANA

You happy Orville?

ORVILLE

(nods)

I am very happy Moana. I cannot explain it all to you, but this is the first time in my existence that I, myself, have done something.

MOANA

See I tell you, soon you island boy.

ORVILLE

For a change I am doing outdoors physical labors.

MOANA

Yes, and you not pale anymore. Get brown like island boy,

(pause)

until you take your pants off.

ORVILLE

(laughs)

That's so you can see me in the dark.

EXT. BUNGALOW -- DAY

The kau turned bottom up on the beach. Paint brush in one hand, paint bucket in the other, Orville brushes white on the kau, white splatters on legs, arms, hands.

Moana sits in the veranda chair watching Orville, stands, walks to the railing.

MOANA

Orville I hear the Constable Jeep.

ORVILLE

Huh? What?

MOANA

(points)

Jeep.

Orville looks up as Constable Tomkins arrives, parks his Jeep, gets out, looks Orville over from toe to head.

CONSTABLE TOMKINS

(chuckles)

I tell you I would never have believed it.

ORVILLE

Hello Constable Tomkins, you're just in time. I have another brush.

CONSTABLE TOMKINS

No thanks, not today. From the looks of you you're going to run short on paint anyway.

ORVILLE

(smiling)

Yeah, I noticed that. It looks so easy when you see someone else doing it.

CONSTABLE TOMKINS

I hate to ruin your day but we've just been notified to expect some heavy winds within the next twenty four hours.

Moana raises her voice.

MOANA

We get busy Orville. Tie everything down.

CONSTABLE TOMKINS

She's right. Really nothing to fear if you're prepared for it.

MOANA

Tie down roof first. Take kau off beach, nail shutters.

CONSTABLE TOMKINS

She's right again. That nice calm lagoon you now see can become real mean. Get everything off the beach you don't want washed away.

ORVILLE

Thanks for the warning. I would have been lost.

CONSTABLE TOMKINS

(smile)

Not with Moana here. She's been through these things since she was born.

Constable Tomkins gets back into his Jeep, waves good bye, drives away.

Orville watches the Constable go, turns to Moana.

ORVILLE

Well I guess it best we get busy.

MOANA

Yes, much to do. Wind last two, three, days. Sometimes one week. Fix bungalow first, then tin roof on shed, no tin roof no water. Then our

(points to out house)

little house, then go get kiki for week.

ORVILLE

Our kau should be dry enough by dark to move.

MOANA

Yes, we tie our kau upside down on veranda.

ORVILLE

I say, all this does sound exciting compared to the dull life I came from.

MOANA

Dull life?

ORVILLE

(smile)

No time to explain now, later.

Orville stops painting, puts lid on the paint bucket.

ORVILLE (CONT'D)

I'll take this paint back to the shed and get the rope we bought.

MOANA

Don't forget kerosene for our lamps.

EXT. BUNGALOW --DUSK

Bungalow, out house, shed, roofs held in place by ropes slung over the top tied to stakes driven into the ground. Windows shuttered and nailed, veranda chair moved inside.

Orville, Moana, together lift the kau up veranda steps, onto veranda, tie it in place.

MOANA

I think that is all Orville, and
it's dark now.

ORVILLE

Good thing. We're just about out of
rope. Besides, I'm starved. How
about you?

MOANA

Very.

Orville, Moana, enter the bungalow. Moments pass, light
shines through the cracks in the bamboo walls.

INT. BEDROOM-- NIGHT

Orville, Moana, in bed. The sound of wind. Moana wakens,
shakes Orville.

MOANA

It starts now Orville.

ORVILLE

I'm awake, have been for about twenty
minutes.

MOANA

Morning come and wind very strong.
We go outside then and look at
everything OK.

ORVILLE

Will it get much worse?

MOANA

Oh yes, just starting. Pretty soon
you, I, cannot go outside. Wind
blows sand at you. Bad for the eyes.

ORVILLE

I can wear the diving mask I bought.

MOANA

Maybe. When wind all gone you see
bungalow, clothes, kitchen, dishes,
everything full of sand.

ORVILLE

I won't mind that as long the roof
stays on.

MOANA

Roof no problem Orville. Very strong.

ORVILLE

Are you sure?

MOANA

Yes, my family put it on.

ORVILLE

Oh.

EXT. BUNGALOW -- MORNING

Strong wind, lagoon waves washing ashore just short of the bungalow. Coconut trees bend with the wind, losing fronds.

Orville, Moana, exit bungalow, descend the veranda, circle the bungalow searching for damage.

MOANA

Look Orville,
(points)
our shed.

Galvanized roofing beginning to move with the wind. One piece detaches, carried away by the wind.

ORVILLE

Holy mackerel! There it goes. Best I go get it.

MOANA

No Orville, not possible now. Wind too much. We go back inside and wait until all over.

Moana starts back to the bungalow.

ORVILLE

I'm not going to argue with that.

Orville follows after Moana. They both bend into the wind as they walk, grasp the hand rail going up the veranda steps, open the door just enough to squeeze inside, enter the bungalow.

INT. BUNGALOW

Orville enters after Moana, closes, braces the door against the wind.

ORVILLE

I say, you certainly were not joking. That wind is fierce.

MOANA

Fierce?

ORVILLE

Very strong.

MOANA

No, not yet Orville. Just starting.

ORVILLE

Just starting?

MOANA

Yes, tomorrow more fierce.

ORVILLE

Lovely, just lovely.

MOANA

No problem Orville, we be OK.

Orville looks long at Moana, smiles.

INT. BUNGALOW -- DAYS LATER

Orville propped up in a corner reading a book. Moana sweeps sand off counter top, table top, nooks/crannies. She halts, turns her attention outside the bungalow.

MOANA

Listen Orville. Wind not too noisy now.

Orville stops reading, looks up, listens.

ORVILLE

By Jove, I believe you're right.

MOANA

Soon all over.

ORVILLE

I'm anxious to go outside and see what we've got left.

MOANA

Soon Orville. Wind start fast, die fast.

EXT. BUNGALOW -- DAY

Wind is now a strong breeze. The bungalow door opens, Orville, Moana, exit, inspect their kau, descend the veranda steps to the beach.

Orville looks up, gazes at the sky.

ORVILLE

Incredible, not a cloud in the sky. All a beautiful blue.

MOANA

Yes, always like that after big wind.

ORVILLE

Now that it's over and done I find
it quite an experience. Next time
I'll know what to expect.

Moana looks up at Orville.

MOANA

Soon island boy.

Orville nods.

MOANA (CONT'D)

Let's go see what we have to do.

ORVILLE

I can see from here our shed roof is
all gone.

MOANA

No problem. We go look in bushes,
put all back on top.

Orville laughs.

ORVILLE

Of course, now why didn't I think of
that. OK, let's get started.

Orville, Moana, search the undergrowth, pull out galvanized
roofing, drag it back to the shed.

EXT. SHED

Pieces of galvanized roofing laying on the ground. Some in
good shape, some bent out of shape.

Orville watches as Moana pulls a bent piece out of the pile.

ORVILLE

Looks like we have to buy some new
roofing.

MOANA

No Orville, we fix right here.

Moana lays one bent sheet of roofing on the ground, walks on
it until in original shape.

Orville laughs.

ORVILLE

Of course, now why didn't I think of
that.

Orville, Moana, pull additional bent pieces from the pile,
walk them straight.

MOANA

OK, now hammer, nails. You get on top, I hand you the roof. Soon we have shed like new.

Orville goes inside the shed, exits hammer in one hand, box of nails in the other hand, puts a fist full of nails in a pocket, sets the box on the ground, climbs on top of the shed.

ORVILLE

OK Kiddo, let's get going.

MOANA

Kiddo?

ORVILLE

Sure, new name.

Moana smiles, hands first piece of roofing up to Orville.

EXT. BUNGALOW -- AFTERNOON

Orville, Moana, rake, burn, storm trash. Several small bonfires going. All roof tie-downs dismantled, coiled up on the veranda. Kau back on the beach.

MOANA

Time we stop Orville, go fishing.

ORVILLE

OK by me. I'll go inside and get the net.

MOANA

No net Orville, we go in our kau.

ORVILLE

That does sound interesting. I've watched you making up fishing lines.

MOANA

Yes, now go get our anchor and rope, also empty bucket for the bait.

ORVILLE

Bait? What bait?

MOANA

You see.

Orville disappears into the shed, returns with anchor, rope, bucket.

ORVILLE

Let's go fishing.

MOANA

Not yet Orville, must have bait first.
Come with me.

Orville, Moana, walk along the shoreline. Moana puts hermit crabs into the bucket, Orville copies her.

ORVILLE

These crabs have hard shells. Not
much good for bait.

MOANA

You see.

Moana picks up a hermit crab in each hand, bashes them together, picks the critter out of each broken shell.

MOANA (CONT'D)

There you see Orville, we have good
bait now.

ORVILLE

Well I'll be, why didn't I think of
that.

Orville, Moana, walk back to the kau, place all fishing gear inside, tie the anchor in place.

MOANA

Must have oars Orville.

ORVILLE

Of course, why didn't I think of
that.

Orville returns to the shed, comes back to the kau with an oar in each hand. Together they push their kau into the lagoon, get in, row off.

INT. BUNGALOW -- NIGHT

Moana fries fish on the one burner stove. Table is set for dinner.

MOANA

Orville, go outside get me green
coconuts. After strong wind many on
the beach.

ORVILLE

Green?

MOANA

Yes, only green.

ORVILLE

OK, be right back.

Orville exits the bungalow, Moana continues her kitchen duties. Orville returns with four green coconuts.

ORVILLE (CONT'D)

Where do you want me to put these coconuts?

MOANA

On the veranda.

ORVILLE

Veranda?

Orville exits the bungalow.

EXT. VERANDA

The door opens, Orville walks out carrying four coconuts, sets them on the veranda decking.

Moana follows carrying two empty glasses, machete.

MOANA

Watch now, you see how.

Moana takes a coconut, holds it tight against the veranda deck, chops off one end with the machete, pours the contents into a glass.

MOANA (CONT'D)

Green coconut good for drink, brown coconut good for to eat.

Orville takes the machete, one coconut, chops off one end, pours all into a glass, takes a sip.

ORVILLE

That is so good. Well I've seen it all now, beats the pants off Scotch on the rocks.

MOANA

Who on the rocks?

ORVILLE

Nobody, anymore.

INT. BUNGALOW -- MORNING

Orville, Moana, sit at their table having morning coffee. Orville looks off into space, engrossed. Of a sudden he turns to Moana.

ORVILLE

You know what Moana, I've been thinking about the inside of our home.

MOANA

Yes, I see you thinking a lot.
Sometimes too much.

ORVILLE

Maybe so, but I saw some tools at
Chong Fat's store that I believe I
could use to make things for our
home.

MOANA

Plenty bamboo.

ORVILLE

Yes, exactly. Wood too. I would
like you to have a better kitchen.
I just bet I can do it.

MOANA

I think so too.

ORVILLE

I did take wood shop in Middle
School. Although I must admit I
wasn't too serious about it.

(pause)

Only showed up a couple of times.

MOANA

Jeep.

ORVILLE

What?

MOANA

Jeep.

EXT. BUNGALOW

Constable Tomkins drives his Jeep up to the bungalow, turns
off the motor, gets out, walks up onto the veranda. The
bungalow door opens, Orville greets him.

ORVILLE

Good morning Constable. Come in,
come in.

CONSTABLE TOMKINS

Good morning Orville.

Orville stands back, holds the door open for the Constable.
Constable Tomkins steps inside.

INT. BUNGALOW

MOANA

Hello Constable.

CONSTABLE TOMKINS

Good Morning Moana. You're both looking well. I see our little storm did you no harm.

ORVILLE

No, in fact for me it was quite interesting. First time for everything, you know.

Constable Tomkins grins, nods.

CONSTABLE TOMKINS

Seems like you're getting your fair share of first times.

MOANA

Sit down Constable. Coffee?

CONSTABLE TOMKINS

I'll sit, but no coffee thank you.

ORVILLE

Here on business?

CONSTABLE TOMKINS

Yes, sort of. I have some money of yours left over after paying the purchases you've made.

ORVILLE

(brightens up)

That certainly is good news as I have decided to spend some time, effort, and money, on our home here.

CONSTABLE TOMKINS

So what do you suggest I do with --

Orville interrupts midsentence.

ORVILLE

Best you just keep it in your possession as I will be spending that, and more. I must purchase tools, and materials.

Constable Tomkins looks at Orville, smiles, nods.

CONSTABLE TOMKINS

You're full of surprises you are. Not what I expected in the least. OK, I'll apply all against future purchases.

Constable Tomkins stands.

CONSTABLE TOMKINS (CONT'D)

Don't you want to know how much it
is I have?

ORVILLE

No, not really.

(smiles)

I doubt if you're going to leave
town with it.

CONSTABLE TOMKINS

Very well we'll handle it that way
until you tell me different.

ORVILLE

Wonderful.

CONSTABLE TOMKINS

That clears matters up, so I'll say
good bye to you both.

Constable Tomkins shakes the hand of both Orville, Moana,
exits the bungalow. The sound of his Jeep starting, driving
away. Orville turns to Moana.

ORVILLE

I believe we are due for another
village trip, so make a list of what
you want, and I'll do the same.

MOANA

No list Orville,
(points to her head)
all in here.

ORVILLE

(smiles)
Saves paper.

EXT. BUNGALOW -- NIGHT

A lit storm lantern hangs from the veranda. The sound of a
small outboard motor draws near. Out of the darkness Orville,
Moana, arrive, their kau piled high with merchandise, and
powered by a small outboard motor.

Orville shuts the motor down, beaches the kau in front of
the bungalow. Moana steps out on one side as Orville steps
out on the other side, both together they drag their kau
further ashore.

ORVILLE

Ahh, nice to be home.

MOANA

Yes, and we are both hungry. I get
dinner for us.

ORVILLE

Sounds good to me. A lot of this stuff,

Orville nods toward the kau.

ORVILLE (CONT'D)

Goes into the shed. Light a Coleman for me to hang in the shed and I'll transfer things while you're fixing something to munch on.

MOANA

Munch?

ORVILLE

Eat.

Moana enters the bungalow, Orville unloads boxes to the shore. Moana exits the bungalow with a brightly lit Coleman lantern, hands it to Orville.

MOANA

Munch, eat?

ORVILLE

Yes.

Moana goes back into the bungalow. Orville takes the lantern to the shed, hangs it inside, returns to the beach, transfers items to the shed.

The bungalow door opens, Moana walks to the edge of the veranda.

MOANA

OK Orville, everything ready. We munch now.

INT. BUNGALOW -- LATER

Orville, Moana, sit at their table halfway through the meal. Orville holds up his empty glass, Moana half fills it from the wine bottle.

ORVILLE

(smiles)

Stingy.

MOANA

Have more work to do Orville. Wine make you sleepy,

(pause)

I know.

Orville sets his half filled glass on the table, gazes at Moana. A moment passes, Moana raises her eye brows.

MOANA (CONT'D)

Why do you look at me like that Orville?

Orville nods his head in silence.

ORVILLE

I am realizing what I have.

MOANA

Oh, I see. What do you have?

ORVILLE

Something I've never had before, and didn't even know it existed.

MOANA

Really? What do you have now?

ORVILLE

I have a female person that means something to me. Someone who I have deep feeling for. A female who makes me content, and proud, when she is by my side.

A short silence in the room.

ORVILLE (CONT'D)

That woman is you Moana.

MOANA

(elated)

I am so very happy you tell me that Orville. Now I know I can tell you we have baby.

"SUPER: "FOUR YEARS LATER"

EXT. BUNGALOW -- DAY

Orville lies in a hammock, slung between two posts on the veranda, reads a book. A varnished table of coconut wood, four chairs, in place on the veranda.

A lad of three years, TARATI, plays in the sand alongside a new kau pulled up on the beach.

A freshly painted shed in the back round has ten drums placed high on a rack to catch rain water for the shower stall, eight solar panels on the roof.

The outhouse is a new structure with flush toilet.

The gloss varnished exterior woven bamboo walls of the bungalow glisten in the sun.

A new fish net is strung in the shade between two trees.

A motor bike with a basket leans against a bungalow wall.

A wind generator spins in the breeze.

The sound of the approaching Jeep catches Orville's attention. Constable Tomkins, a passenger, MR. HEYWOOD, late sixties, very British, black suit and tie, arrive, park alongside the bungalow. Both Constable and passenger exit the Jeep, meet Orville at the top of the veranda steps.

CONSTABLE TOMKINS

Good afternoon Orville. I've brought you a gentleman that wishes to talk with you personally.

Orville and the Constable shake hands. Orville registers surprise as he acknowledges Mr. Heywood, shakes his hand.

ORVILLE

Yes, my goodness this is truly a surprise. Mr. Heywood is a long way from home.

Orville addresses constable Tomkins.

ORVILLE (CONT'D)

Mr. Heywood is my father's solicitor.

CONSTABLE TOMKINS

Yes, so I am told.

Mr. Heywood regards Orville from head to toe.

MR. HEYWOOD

I must say Orville you do seem to be in excellent condition. Life here seems to agree with you.

ORVILLE

(laughs)

Yes quite so. No more late hours, hang overs, and chits for you to honor. I must have been quite trying.

MR. HEYWOOD

(nods)

Yes, quite.

Tarati stops playing by the kau, walks up to Orville, stands by his side.

ORVILLE

Mr. Heywood I wish you to meet my son Tarati.

Orville looks down at his son standing by him.

ORVILLE (CONT'D)
 Tarati, shake hands with Mr. Heywood,
 an old friend of mine.

Tarati walks up to Mr. Heywood, silently offers his hand.
 Mr. Heywood smiles, bends over to shake hands.

ORVILLE (CONT'D)
 Let us all go inside. I wish to
 introduce Mr. Heywood to my wife.

Orville opens the door, stands back as Constable Tomkins,
 Mr. Heywood, enter. Orville follows, Tarati holds his hand.

Moana, stands at the kitchen sink, dries her hands on a clean
 towel as she regards the three men enter.

ORVILLE (CONT'D)
 Moana, I wish to introduce Mr.
 Heywood, a close friend of my father.

Moana walks up to Mr. Heywood, extends her hand, smiles.

ORVILLE (CONT'D)
 Mr. Heywood, this is my wife Moana.

MR. HEYWOOD
 This is a pleasure to meet you Moana.
 The Constable has related glowing
 reports of both you, and Orville.

MOANA
 That is nice. Please all sit and be
 comfortable.

All adults seat themselves, Tarati goes back outside. The
 sound of an infant, TEMATAI, six months old, comes from one
 of the two bedrooms.

MOANA (CONT'D)
 Oh, she is awake now. I can bring
 you our newest.

Moana goes into a room, returns with an infant in her arms.

MOANA (CONT'D)
 She is Tematai, now six months.

Mr. Heywood walks over to Moana, peers at the infant in her
 arms.

MR. HEYWOOD
 What a beautiful child.

Mr. Heywood turns to Orville.

MR. HEYWOOD (CONT'D)

I must say you have been quite active, Orville.

MOANA

Yes, Orville been very active. Not only make babies, but new house for babies.

CONSTABLE TOMKINS

For sure. This is nothing like the house you moved into Orville.

Constable Tomkins points to each item as he talks.

CONSTABLE TOMKINS (CONT'D)

I see a new room added, new kitchen and cabinets, furniture, a desk for Orville, small library. No more Coleman lanterns, all lighting by solar panels, and wind generator.

Constable Tomkins stops, nods.

CONSTABLE TOMKINS (CONT'D)

It is difficult to realize you are the same Orville that stepped off the Betty-O that day.

MR. HEYWOOD

Betty-O?

ORVILLE

The boat that brought me here.

Mr. Heywood reseats himself at the table.

MR. HEYWOOD

Well Orville after seeing you, and your family, I have a very uncomfortable duty to perform.

ORVILLE

Best you get it over with.

Constable Tomkins smiles at Orville.

MR. HEYWOOD

As you have probably guessed by now it is your parents that have sent me here, and for a specific reason.

ORVILLE

Yes, that would be an obvious assumption.

MR. HEYWOOD

Without any frills, they want you to return to England. They also want me to impress upon you that all is well.

Orville glances at Moana, Constable Tomkins, smiles.

ORVILLE

What my parents do not realize is that I am at home. I am the head of my own household, and family. I will live and die here.

Orville extends both palms outward for effect.

ORVILLE (CONT'D)

I must extend an honest debt of gratitude to my parents for what they have unknowingly done for me. That is converting their son from a worthless parasite into a responsible person.

Orville shrugs his shoulders.

ORVILLE (CONT'D)

What more could they ask for?

The room stays silent. Only sounds of the infant is heard.

MR. HEYWOOD

(sigh)

Well put I must say.

M. Heywood stands, followed by the Constable Tomkins.

MR. HEYWOOD (CONT'D)

I shan't press you any further Orville. You sound quite firm in your convictions.

ORVILLE

My convictions harm no one.

MR. HEYWOOD

Quite true.

Orville stands as Mr. Heywood, Constable Tomkins, move towards the door. Constable Tomkins opens the door, exits with Mr. Heywood, Orville closes the door behind them.

EXT. BUNGALOW

The Constable, Mr. Heywood, descend the veranda steps, get into the Jeep. No words are spoken, the Constable starts the Jeep, makes a U-turn, drives away.

Tarati plays in the sand by the kau, stands, waves good bye.

THE END