

RAINSTORM ©

An Original Screenplay

By Chris Nand

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FADE IN

EXT. SUVA FIJI WATERFRONT - DAY / 1961

A FERRY BOAT and small FISHING BOATS are seen moored at the Suva Wharf.

WORKMEN are seen loading bananas, copra on boats nearby. Monsoon clouds fill the sky.

THUNDER rumbles in the distance.

Tropical rain is seen pouring down on boats and workmen. Close-up, surreal water patterns forming in muddy pools.

Rain lashes on a statue of Virgin Mary near quay side. Vermillion and garlands of flowers on the statue wash down with the rain water, creating a red pool.

Dark clouds reflected in crimson colored water. Angry river turbulence rocks boats violently.

EXT. FERRY BOAT -- DAY

A CROWD surrounds older FIJIAN BOATMAN, seen standing on deck of ferry boat. Monsoon storm is relentless.

CHRIS (AGED 22) is seen stepping on ferry boat, talking to the Boatman. He is wearing blue jeans, a red shirt, and an old black leather jacket.

He has jet black Elvis hair style. He carries a beat-up suitcase and an umbrella in the other hand. Look of wanderlust on his face, for a long journey.

CHRIS

How much do you want? Please tell me, I have to get across to the airport.

BOATMAN

Are you blind? No way, not in this storm.

CHRIS

I have to get across, have to get to the airport on time and catch a flight to England. Please sir, it's urgent.

BOATMAN

Nobody's going to risk his life or his boat for you, not even for a hundred dollars.

CHRIS

Please! I'm begging you, Mr.

Boatman puts up the palm of his hand to silence Chris.

People are seen stepping on the boat fast.

BOATMAN

(Angrily)

Get off my boat. The planes are not going anywhere and neither am I.

Chris flashes dollar notes towards the Boatman.

BOATMAN (CONT'D)

Who do you think you are? Get off my boat.

Boatman pushes Chris back. Crowd becomes angry and anxious, all shouting.

CROWD

We have flights to catch! You have to take us to the airport, please.

BOATMAN

No planes are going anywhere in this weather, just look at the sky! Please get off the boat at once.

Cursing loudly, people descend off boat.

EXT. FERRY BOAT - DAY

Chris steps off boat, heads back to town. Cursing the Boatman as he leaves.

CHRIS

What's a little rain? Bloody fool.

EXT. SUVA CITY ROAD -- DAY

Avoiding being splashed by cars, buses and lorries, Chris wades through muddy street and the hustle and bustle of people.

A TAXI DRIVER passes Chris.

CHRIS

Please stop! I need a place to stay tonight.

Taxi driver stops.

TAXI DRIVER

Forget it, all the hotels are full.

Taxi driver drives off.

EXT. SUVA CITY - HOTEL -- DAY

Chris trudges into town, sees hotel sign over battered door.

INT. SUVA CITY - HOTEL LOBBY -- DAY

Chris enters hotel and speaks to HOTEL CLERK. Rain lashes down on door as it closes.

CHRIS

You have any rooms available?

Hotel Clerk grabs keys and heads up stairs.

HOTEL CLERK

You're in luck, someone just cancelled, follow me.

INT. SUVA CITY - HOTEL - FIRST FLOOR HALLWAY -- DAY

Chris follows clerk. He looks at stained dirty hallway. Clerk opens door of a drab room.

CHRIS

Don't you have anything better?

Clerk shakes his head no.

HOTEL CLERK

This is the last room I have left
sir, and soon this one will be
taken as well. Take it or leave it.

Hotel Clerk throws keys on bed and leaves room.

Heavy rain is seen through broken window panes.

INT. SUVA CITY - HOTEL - BEDROOM -- DAY

Chris feels bed, looks up at rafters, sees a slow steady
drip.

Chris opens door and yells.

CHRIS

Sir?! Wait!

No response. Hotel Clerk is gone.

Chris goes back into room, touches the bed again.

INT. SUVA CITY - HOTEL - FIRST FLOOR HALLWAY -- DAY

Angrily, he steps out on the corridor.

CHRIS

(Shouting to no one)

Hello?! Sir, The bed is damp.
Please can you change the sheets or
do something?

INT. SUVA CITY - HOTEL - FIRST FLOOR HALLWAY -- DAY

Chris walks down creaking stairs. Thunder and rain sounds
in sound track.

INT. SUVA - CITY HOTEL - LOBBY -- DAY.

Stomping down stairs we see Chris's feet.

CHRIS

Didn't you hear me, Sir?!

Chris's head pops into view, he sees Hotel Clerk speaking
to a LADY (AGED 21) She's wearing RAIN CLOAK and HOOD, it
covers everything except her face.

Raincoat Lady and Hotel Clerk glance at Chris, both astonished by his rudeness.

CHRIS (CONT'D)

(Embarrassed)

Oh, excuse me. Sorry.

Raincoat Lady looks desperate.

RAINCOAT LADY

Nothing? Not even a place to dry out and change my clothes? Please, sir?

HOTEL CLERK

I would like to help you madam but I can't, sorry.

Standing few steps up the staircase, Chris narrows his view on Raincoat Lady. He is curious.

RAINCOAT LADY

Can you suggest another place, somewhere close to the boats?

Clerk turns few pages of his booking chart, stops at an open page.

HOTEL CLERK

Would you be willing to share a room with an old lady? It's the only bed I have left.

Chris sneaks closer to have a better look.

RAINCOAT LADY

I'll take it. I'll be grateful for a place to rest before I catch the boat in the morning.

Chris approaches reception desk.

Lady in raincoat turns to look at Chris, she is horrified to recognize him. She rushes outside, almost being hit by traffic.

EXT. OUTSIDE HOTEL STREET -- DAY

Looking in all directions, Chris dashes out after the Raincoat Lady.

She is, half a block up, crossing busy the road.

Eyes fixed on her, Chris follows.

EXT. CITY STREET - DAY

Chris follows Raincoat Lady. People in raincoats with umbrellas are everywhere.

He sees Raincoat Lady crossing road and follows her.

CHRIS

(Calls out)

Susan, is that you?

Brakes screech, a lorry almost hits Chris, blocking his view. LORRY DRIVER yells at Chris in Hindi.

DRIVER

Sala pagla rasta dekho! [Trans: Mad
arse look where you are going.]

Bringing Chris back to his senses.

CHRIS

Sorry!

Lorry Driver angrily drives away. Chris looks in all directions.

Raincoat lady enters City Market and vanishes.

Chris's attention focuses on a gushing water pipe into a muddy pool, camera moves deeper into the water, changes colour to blue under opening titles

EXT. DEEP BLUE SEA WITH WHITE SANDY BEACH - DAY

"FLASH BACK"

5 YEARS OLD KRISHNA and a group of CHILDREN are seen jumping from a cliff onto a river below. Some playing tag, squealing, having fun. They hear RUMBLE of LORRIES approaching. They jump out of river to have a closer look.

1942. (After Pearl Harbour, US MILITARY are seen arriving in Fiji.) A convoy of Jeeps and Lorries flying US FLAGS are seen grinding to a stop outside village. Dust flies in all directions.

EXT. GRASS AND BAMBOO VILLAGE -- DAY

American soldiers are seen emerging from trucks and jeeps and shaking hands with village elders, handing chocolates to children, cigarettes to the older people.

A FIJIAN ARMY OFFICER steps out of a car, he introduces an American officer named BRAD to village elders.

FIJIAN OFFICER

This is Sergeant Brad Philips. The Americans will be staying here till the war ends in the Pacific, understand?

Krishna's father named RAMNATH steps forward and shakes the Sergeant's hand.

RAMNATH

Pleased to meet you sir.

FIJIAN OFFICER

(To Brad)

Pitch your tents over there, close to the river.

FIJIAN OFFICER (CONT'D)

(To Ramnath)

The Americans have just returned from service in the Solomon Islands and will be staying here to protect our islands, just in case there is an invasion from the Japanese.

RAMNATH

No problem Sir, they can stay here as long as they want. The children are very excited to have them here.

EXT. VILLAGE -- DAY

Chocolate munching children are seen riding in American Jeeps and having fun.

EXT. RIVERBANK -- DAY

TWO HUNDRED Americans are seen setting up camp by river, laughing and talking excitedly.

EXT. AMERICAN CAMP - NIGHT

Lights are on in the camp.

Soldiers are seen cooking food on open fire. Some are strumming guitars and singing. One plays harmonica.

Others are holding bamboo canes close to them (as holding a women in their arms) and are dancing.

Krishna and his sisters SABITA (AGED 4) and MALTI (AGED 2) and a group of children are seen peeping at the Americans from behind a coconut grove.

EXT. VILLAGE BEACH - DAY

American soldiers are seen playing with the kids.

One soldier is teaching the children how to box in a makeshift boxing ring.

Kids are sparring, playing baseball and American football.

EXT. MOUTH OF THE RIVER - DAY

American soldiers are seen swimming, laughing and having fun with the children at the mouth of the river. Some are diving from top of the cliff.

EXT. RIVERBANK - DAY

Brad sees water level receding and small children being dragged towards the sea. He gives orders to G.I's to get children out of river, fast.

BRAD (CONCERNED)

I don't like this! Hurry, get the children out of the water. The river water is receding fast.

EXT. RIVERBANK - DAY

Rain begins to fall, followed by thunder and lightning.

G.I's are seen grabbing children out of water and scrambling to river bank. The water is receding fast, small fishing boats and canoes are seen drifting towards the sea.

Some G.I's carry children under each arm, bringing them to safety.

EXT. RIVERBANK - DAY

Storm is developing fast, wind is howling, palm trees are swaying.

EXT. VILLAGE - DAY

There is Pandemonium in the village. Americans G.I's are seen running through the village and yelling.

G.I's (Yelling)
Hurry, get out fast! Into the trucks,
into the trucks...please hurry?

People are seen scrambling to safety. G.I's helping people into the army trucks.

EXT. VILLAGE - DAY

An approaching tidal wave is seen heading towards the village.

Two American officers, Brad and Laurence take control of the situation. They are seen yelling to the G.I's to get a move on and carry babies and old ladies to waiting Army trucks.

EXT. VILLAGE -- DAY

A G.I sees an old couple struggling to get away from a storm surge. He shouts over to them.

G.I
(Yells)
Hang in there, I'm coming.

EXT. VILLAGE -- DAY

The G.I dives in water, grabs hold of the lady but the man slips away into the water and disappears.

EXT. VILLAGE -- DAY

Screaming old lady is carried back to the Army truck and comforted. She tries to jump out of the truck but is overpowered by Ramnath, as trucks drive away.

EXT. ARMY TRUCKS - DAY

3 Army trucks are seen in convoy driving the people to safety. Several jeeps with G.I's follow the trucks.

EXT. VILLAGE CHURCH - DAY

Army trucks are seen driving up a hill. People look back to their village, they see a mighty wave engulf their remaining houses.

The convoy stops outside a concrete building, the CHURCH.

EXT. CHURCH'S ENTRANCE - NIGHT

In trucks headlights TWO PRIESTS AND TWO NUNS are seen helping people into the Church.

There are no pews in church. People sit cross-legged on floor mats. Blankets are passed and hot drinks are served.

FATHER O'DONNELL speaks to them.

PRIEST
(To the village
people)

My name is father O'Donnell and
this is Father Rambuka and Sister
Henrietta. You are welcomed to stay
here till the storm clears and it's
safe for you to return to your village.

INT. CHURCH -- NIGHT

Ramnath steps forward and thanks the missionaries, they shake hands.

RAMNATH

Thank you father, thank you very
much for your kindness and
hospitality.

INT. CHURCH - NIGHT

More G:I's enter the sanctuary of the Church.

Storm intensifies. Sound of corrugated metal is heard that
is blown away from rooftops and crashing against the church
walls.

INT. CHURCH - NIGHT

Children seen peeping out from cracks in church's door.
They see debris flying in all directions.

Nuns are seen in Church making the sign of the cross and
praying.

INT. CHURCH - NIGHT

Native Fijian and Indian people are seen huddled up in
blankets and sleeping on the floor.

INT. CHURCH - MORNING

Bread and hot tea is passed by the nuns to the People. The
storm has cleared.

RAMNATH

(To the
missionaries)

On behalf of the people I thank you
for your kindness and hospitality.
We must get back to our village and
see what we can salvage from the
storm.

EXT. ARMY TRUCKS - DAY

Army trucks laden with people are seen driving away from
church. A convoy of G I'S follow the trucks in jeeps.

Inside one truck, one G.I teaches children to sing: OLD
MACDONALD HAD A FARM.

EXT. VILLAGE - DAY

Sad people are seen looking at the destruction of their village.

EXT. VILLAGE - DAY

G.I's are seen helping people to re-build houses.

Roofs are thatched, bamboo walls are woven. The lady who lost her husband in the tidal wave is seen weeping outside where her home used to be. Ramnath comforts her.

EXT. BEACH - DAY

G.I's are seen playing US football, baseball and boxing with children.

INT. AMERICAN TENT - DAY

Children seen sitting crossed-legged on the floor and learning English from a G'I.

INT. AMERICAN TENT - DAY

Children are seen singing YANKEE DOODLE DANDY.

AMERICAN G.I

(To the children)

Yankee doodle came to town upon a
little pony..."

Children sing with the G.I.

EXT. BEACH - NIGHT

Camp fires are lit.

The Americans are invited by the village people for a feast. They are seen sitting cross-legged on the sand. A goat is seen hanging by its hind legs from a branch of a tree. Ramnath is seen slicing meat from the carcass and placing it on open fire.

EXT. BEACH - NIGHT.

A group of NATIVE FIJIAN men and women join in the party. Someone strums a guitar. TOPLESS girls are ululating and dancing to the beat.

A man shows the Americans how to mix CAVA (A potent Fijian drink) They drink from coconut shells that serve as cups.

FIRST MAN

Cava is a sacred drink for us
Fijians you know. Here, I'll show
you how we mix it and drink it.

EXT. BEACH - NIGHT

A man is seen pounding cava roots with a metal rod in a stone cavity. He places the powder into a MUSLIN cloth and mixes it in a large wooden (Tanoa) bowl.

He looks over to the Americans and grins before he speaks.

SECOND MAN

Now my friends the Cava is ready to
be served but before we do that we
must serve the first drink to our
ancestors for keeping us safe from
the storm.

EXT. BEACH - NIGHT

He claps 3 times, scoops a bowl full of Cava and pours it on the root of a palm tree. All the men clap 3 times simultaneously.

EXT. BEACH - NIGHT

Second man explains to the American.

SECOND MAN

Clapping three times before and
after drinking Cava is to show
respect to our gods and our
ancestors.

EXT. BEACH - NIGHT

The man scoops a bowl full of cava and presents it to Brad. Brad claps 3 times, gulps the cava down, passes the empty shell to the man and claps 3 times.

Everyone have cava to drink. A lot of clapping and cheering goes on through the night.

EXT. BEACH - NIGHT

Ramnath informs everyone that the BBQ is ready for a feast.

RAMNATH

Please help yourselves to the food,
there's plenty more where it comes
from.

EXT. BEACH - MORNING

Children are seen playing and singing: Yankee Doodle. They see the missionaries arriving in two separate jeeps.

Father O'Donnell and Sister Henrietta are seen stepping out of a jeep. Father Rambuka and Sister Amelia step out from another jeep.

EXT. BEACH -- DAY

Children are seen crowding around the jeep and showing off their new found language skills.

CHILDREN

(In unison)

Good morning Father, good morning
Sister

EXT. BEACH - DAY

The missionaries talk to the children.

SISTER HENRIETTA

My word, and where have you learned
how to speak English, may I ask?

CHILDREN

(Yell out in unison)

From the Americans, Sister.

FATHER O'DONNELL

How clever of you, do you want to
learn more, how to read and write
in English?

CHILDREN

(Excited children
yell out)

Yes father we do.

EXT. VILLAGE - DAY

Ramnath invites the missionaries to sit on soap boxes under the shade of a tree. Fresh pineapple is cut and offered to them. Anxious people sit around them on the grass and listen.

FATHER O'DONNEL

(To the people)

We have come to talk to you about your children's care and education, do you understand?

RAMNATH

Yes, we do but please tell us more father.

A VILAGE ELDER

Thank you Father but we will not send our children to a Christian school, we are Hindus. Our religion will not allow that.

A SECOND MAN

(Yells out)

Yes, we are Hindus and we will never allow our children to be converted to Christianity. Never ever!

A THIRD MAN

(Joins in)

Christians kill and eat our most sacred animal and we will not allow our children to do that. It's absolutely forbidden to do so.

EXT. VILLAGE - DAY

A family row takes place. People begin to talk all at once. The Americans hear the commotion and gather around to see what is going on. Ramnath stands up and insists.

RAMNATH

I am sending my son to the mission school. I don't care if he has to eat elephants to survive and one day be somebody.

EXT. VILLAGE - DAY

Brad the American officer speaks to the village elders.

BRAD

It's none of our business Sir, but the children do need a good education and this is their only chance. For the sake of the children please let them go to the mission school.

A VILLAGE MAN

But their school is far away in a different town, if I let my daughter go, I'll never see her again.

EXT. VILLAGE - DAY

Some people storm out of meeting. Ramnath speaks to the missionaries.

RAMNATH(TO RRIEST)

I will send my son to your school, promise me you'll take good care of him, father.

EXT. VILLAGE - DAY

Krishna is seen hugging his mother, father and two sisters.

Clutching a battered old leather bag he climbs in back seat of a mission jeep.

Suddenly, he jumps out, hugs Brad and other G.I's and gets back into the jeep.

Father O'Donnell and Sister Henrietta get into the first jeep and drive away.

EXT. VILLAGE - DAY

Father Rambuka, Sister Amelia and little Krishna are seen driving away in the 2nd jeep in a different direction.

Krishna's mother and two sisters are seen sobbing and running behind the jeep.

INT. JEEP - EVENING

Sister Amelia sings a Fijian native song and gives Krishna a few sweets to cheer him up.

FATHER RAMBUKA

You'll like our school my son. We have many children learning how to read and write and we have lots of fun and games as well. Don't we, Sister Amelia?

SISTER AMELIA

Yes Father, the children love it there.

EXT. ST. JOSEPH'S ORPHANAGE - NIGHT

Father Rambuka stops jeep outside a cluster of timber buildings with corrugated metal roofs. A sign over the building indicates: ST JOSEPH'S ORPHANAGE.

He beeps the horn.

SISTER MARY(IRISH)emerges from a building.

FATHER RAMBUKA

Good evening Sister Mary and how are you today?

SISTER MARY

We are well Father Rambuka. And who is this Youngman?

FATHER RAMBUKA

This is little Krishna, please show him to a bed. Been a long drive, I'll tell you all about it in the morning. Good night Sister Mary.

Father Rambuka walks away. Sister Mary leads Krishna into a long low building.

INT. ORPHANAGE BOYS' S DORMITORY -- NIGHT

Rows of shaved head Fijian and Indian young BOYS, ages from five to sixteen, are seen sleeping on metal framed beds.

Sister Mary and Krishna tiptoe through the dark room, trying not to disturb anyone.

Krishna sits on his bed. Sister Amelia brings him a glass of milk.

As soon as Sister Mary and Sister Amelia leave, the boys (that were pretending to sleep), jump out of their beds and surround Krishna, bombarding him with questions.

Krishna tries to hide under a blanket when he sees a group of bald children.

BOYS (TOGETHER)

Where you from? Where're your
parents? Are you an orphan too? Do
you have any sweets?

A fat boy called FRANCIS (AGED 12, school's bully) looks through Krishna's old bag and checks his pockets. He leaves in a huff when he finds nothing.

Krishna sobs himself to sleep.

INT. ORPHANAGE BOYS' DORMITORY -- MORNING

SISTER JOSEPHINE (INDIAN, short, fat, and stern) Sister Amelia (FIJIAN) Sister Anna (EUROPEAN) enter the dormitory, ringing loud handheld bells, startling awake all the boys.

SISTER JOSEPHINE

Get up you lazy rascals! Time for
morning prayers, hurry.

Confused, Krishna follows what the other boys do.

Sister Josephine walks behind the boys shouting.

SISTER JOSEPHINE (CONT'D)

Hurry up you filthy little
monsters; I want you all dressed
and ready for mass. Up, up, up, up
you get.

The atmosphere is like an army barrack than an orphanage. Sister Amelia is seen helping Krishna to dress and get ready for church.

Rubbing his eyes, Krishna looks sad and confused. Showing no mercy to the newcomer, Sister Josephine grabs Krishna's shoulders and shakes him.

SISTER JOSEPHINE (CONT'D)

Wake up new boy! Or does your
majesty need special attention?
Come on, get going.

The boys hurriedly dress for church.

INT. ORPHANAGE BOYS'S DORMITORY -- DAY

Sister Josephine walks between the children, preaching. She grabs the fabric of one of the boy's shirts with a stain on it, slapping him on his face.

SISTER JOSEPHINE

(Screaming at him)

You, don't know what it means to be
a good Catholic, do you? Look at
you. No respect. Didn't I tell you
to wash that?

Sister Josephine notices a Hindu medallion around Krishna's neck. She grabs the medallion and looks at it closer. She glares at the face of the HINDU GOD, RAMA on the medallion.

SISTER JOSEPHINE (CONT'D)

What's this? Some sort of an idol
worship? You come here, you want to
be fed and educated and how dare
you bring this pagan filth with
you?

Furious Sister Josephine yanks the medallion off of Krishna's neck and chucks it out of the open window.

Krishna sees his medallion flying out of the window.

SISTER JOSEPHINE (CONT'D)

Evil worship makes you an evil
person. Today you will be baptized
and cleansed so as to not taint the
other children, understand?

Sister Anna is seen inspecting bed sheets for bed wetter's.

Sister Josephine shakes Krishna by the shoulders.

SISTER JOSEPHINE (CONT'D)

Do you hear me? Are you deaf boy?

Francis snickers softly to the boy at his side.

FRANCIS

He will be by the time she's done with him.

SISTER JOSEPHINE

What's that? You think you're funny? Go stand in the corner and face the wall until I come back for you.

The other boys try not to laugh as Francis goes to the corner.

SISTER JOSEPHINE (CONT'D)

Anyone else like to join him?

(TO KRISHNA)

What's your name little boy?

Someone yells, "tell her your name"

KRISHNA

Krishna.

SISTER JOSEPHINE

That's the last time you'll ever say that pagan name, understand? From now on your name will be Christopher! What's your name?

KRISHNA

Christopher.

In the corner, Francis mumbles in a low voice.

FRANCIS

How many Christopher's can we have in one school?

Sister Anna feels a bed that's wet, she grabs a SMALL BOY and whips his arms with a leather belt and continues checking beds.

Krishna is distracted by all this.

SISTER JOSEPHINE
One more time. What's your name?

KRISHNA
(humiliated, softly
defiant))
Christopher.

SISTER JOSEPHINE
What? Repeat after me! My name is
Christopher, Sister.

KRISHNA
My name is Christopher, Sister.

SISTER JOSEPHINE
Good. Now don't ever forget it.

The Boys are seen getting dressed for church. Krishna's new name is now Christopher(Chris)

Chris rubs his neck, reddened by the broken necklace, he cries. A FIVE YEARS OLD boy named DAVID, comforts him.

DAVID
Don't cry. If she sees you, you'll
get bullied again. You'll get used
to her. Don't worry, she's mean to
everyone. It's not just you.

EXT. ORPHANAGE BOY'S DORMITORY -- DAY

Chris is seen sitting on the steps. Sister Amelia shaves his head.

SISTER AMELIA
We do this to keep you clean from
lice in your head. Understand?

Chris nods his head.

EXT. ORPHANAGE DORMITORY PATH -- DAY

A line of 20 bare feet girls between the ages of 5 and 16 are seen marching towards the Church. (Hair in ponytails).

EXT. ORPHANAGE DORMITORY PATH -- DAY

A line of 60 bald (shaven headed) boys are seen marching behind the girls towards the church. They all wear white church uniforms, no shoes. The nuns follow on.

INT. ORPHANAGE CHURCH -- DAY

Chris is seen being baptized by a Father O'Donnell and given the name of CHRISTOPHER.

PRIEST

(pouring water on
his head)

I baptize thee Christopher, In the
name of the father, the son and the
Holy Ghost, Amen.

INT. ORPHANAGE SCHOOL CANTEEN -- DAY

[Note: Hindus do not eat beef.]

Beef curry and rice is served on plates for lunch. Chris sits at a long table with the boys. Sister Anna shoves a lump of beef onto his plate. Frances speaks to him.

FRANCIS

Better eat it all or else Sister
Josephine will ram it down your
throat. They give beef to all newly
converted Hindus, to be sure you
are not Hindu anymore. We all had
to do it.

Expecting some kind of scene, Sister Josephine watches from afar. Chris pokes at the beef with his fork, disgusted.

Seeing Sister Josephine approaching, Sister Anna leaves fast.

SISTER JOSEPHINE

Christopher, don't you want to eat?
You can stay hungry if you want, I
don't mind.

Chris looks towards the entrance. The other kids watch him curiously.

Sister Josephine grabs Chris's knife and fork and cuts the beef in bits.

She grabs his head and force feeds him with chunks of beef with her chubby fingers.

SISTERJOSEPHINE

Chew, chew, chew. Swallow. Come on.
Let's not take all day.

EXT. ORPHANAGE SCHOOL CANTEEN - DAY

Lunch over, Chris staggers out of the Canteen. He is surrounded by curious children.

A 5 YEARS OLD EUROPEAN girl named SUSAN appears from nowhere and pops a sweet in Chris's mouth.

EUROPEAN GIRL

Here, this will make you feel
better.

Like an angel, she appears and disappears in no time. Chris runs after her and grabs her hand.

They watch each other as curious children do. Chris notices a beautiful dark freckle in her right eye(Extreme zoom)

EXT. ORPHANAGE SCHOOL PLAYGROUND - DAY

She gives Chris more sweets. Francis appears on the scene and snatches the sweets from Chris's hand.

FRANCIS

(To Chris)

Keep away from her, she's a
stinker. She wets her bed every
night and we know a deep secret
about her. She's the mysterious
white girl among us.

Susan begins to weep.

FRANCIS (CONT'D)

(To Susan)

You better give me all the sweets
that Sister Mary gives you, or else
I'll tell Chris the secrets about
you.

Susan is distraught but defiantly speaks out.

SUSAN

(Sobbing)

My mum and dad are in Ireland and
are coming to take me away soon.

FRANCIS

Oho no they're not, that's a lie
that Sister Mary tells you to keep
you happy and we all know that,
don't we Susan?

Chris tries to put his arms around Susan but see Sister
Mary approaching and pulls his arms away.

EXT. ORPHANAGE PLAYGROUND -- DAY

Francis is seen bullying little Chris and Susan. Sister
Mary storms over to separate them.

SISTER MARY

(To Francis)

Go away before I send you to Sister
Magdalene to be severely punished,
you little monster.

Patting the backs of their heads, Sister Mary sneaks Chris
and Susan some more sweets.

SISTER MARY (CONT'D)

Go play over there now. Better to
stay away from Francis. He's a
menace.

EXT. ORPHANAGE PLAYGROUND -- DAY

Sister Mary walks away, Francis slinks back over to Chris
and tries to steal away his sweets. They have a tussle.

Sister Mary comes back and grabs Francis by the ear and
leads him off.

EXT. ORPHANAGE PLAYGROUND - DAY

Father Rambuka teaches a group of boys to play rugby. Some boys fly kites, a group of girls play netball.

Susan is seen clutching some ROSARY BEADS and sitting alone on a bench.

EXT. ORPHANAGE PLAYGROUND -- DAY

An older boy is seen punching a punch bag that hangs from a branch of a tree. Father JOHN(IRISH) teaches Chris and David how to box. They are having fun.

EXT. ORPHANAGE PLAYGROUND -- DAY

Chris sees Susan looking sad and lonely and he runs up to her, sits next to her on the bench. He sees that Susan is clutching his medallion in her right hand.

SUSAN

(Timidly)

I found this in the tall grass but
please Christopher can I keep it?

CHRIS (Sadly)

Yes Susan, you can keep it safe for
me, it belongs to my mother.

SUSAN

My mother is in Ireland, sister
Mary tells me to pray every day for
my mummy to come back for me.

INT. ORPHANAGE BOYS' DORMITORY BED-- NIGHT

Chris feels his knuckles, as a vision of knocking Francis to the ground.

INT. ORPHANAGE BOYS' DORMITORY -- NIGHT

In the dark Chris sees Francis pilfering through children's school uniforms, hanging on walls next to their beds. He closes his eyes in fear and slips beneath the sheets.

INT. ORPHANAGE GIRL'S DORMITORY BED-- NIGHT

Susan is seen clutching the Rosary Beads and is staring at a crucifix on the wall.

INT. ORPHANAGE GIRLS DORMITORY -- MORNING

Susan wakes up and feels her wet bed. Nuns arrive, ringing handheld bells. Susan hurriedly hides under her bed. Sister Amelia sees her and helps her to her feet and to the shower rooms.

EXT. ORPHANAGE SCHOOL FRONT -- DAY

Children are seen standing in front of the school facing six nuns. Girls are in the front lines and boys in the back.

A UNION JACK flag is hoisted on a pole and the British National Anthem is being sung: 'God save our gracious King' (before the present Queen came to the throne) SISTER MAGDALENE the head nun takes charge.

SISTER MAGDALENE

(yells)

Left right, left right, left.

Dust lifts under children's bare feet as they march into the school.

INT. ORPHANAGE SCHOOL -- DAY

Once in the class rooms, a hymn to the Patron Saint of the school is being sung (ST JOSEPH)

Outside the rumble of the ROYAL MAIL (A red bus with the Royal Mail logo painted on its doors) is heard.

EXT. OUTSIDE SCHOOL -- DAY

The bus stops, the (FIJIAN) driver delivers mail to Sister Magdalene.

INT. ORPHANAGE SCHOOL -- DAY

The children distracted by the bus run to the window to have a look.

SISTER MAGDALENE (YELLS)

What are you lot looking at? I want you all to finish writing the Lord's Prayer and put it on my desk before tea, understand?

She gets up and marches up and down between the desks, looking over what the children were writing.

INT. ORPHANAGE BOY'S DORMITORY BED -- NIGHT

Chris is restless in his bed. He is dreaming about his mother. MONTAGE: He sees his mother placing the medallion over his neck and kisses him. He wakes up and feels his neck and is sad.

INT. ORPHANAGE SCHOOL CANTEN -- DAY

CHRISTMAS EVE, excited children are seen helping the nuns to decorate a Christmas tree in the dining room. An older Chris and Susan are also helping. They stare at each other quite frequently and smile.

They brush past each other every opportunity they have. They find it hard to keep their eyes off each other.

INT. ORPHANAGE DINNING HALL -- DAY

Children in frangipani and hibiscus flower garlands are seen running around and having fun.

Ice cream is served by nuns. Sister Magdalene watches everyone like a hawk.

EXT. ORPHANAGE SCHOOL GATES -- DAY

A car is seen stopping outside the school gates. A MAN opens the back door of the car and ushers 3 LITTLE CHILDREN out of car. He abandons them at the school gates and drives away fast.

A four year old TWIN FIJIAN BOYS and an OLDER GIRL walk through the gates.

Sister Amelia and Sister Mary rush towards them, pick the boys up in their arms and try to talk to them in Fijian.

Children run out from the dining hall and surround the new comers. The three children are brought into the dining area, given cakes biscuits and looked after. The party re-starts.

INT. ORPHANAGE DINNING HALL -- DAY

Sister Amelia is seen dressed up as FATHER CHRISTMAS and giving presents to the children.

EXT. ORPHANAGE CHURCH GARDENS - DAY (6 YEARS LATER)

31st January 1948.

Chris (aged 11) and Susan (Aged 10) are seen working in the garden in front of the church with other children, planting flowers and picking roses for the church.

Across the street, a NEWSPAPER BOY shouts out the news of that time. The day after Gandhi's assassination.

NEWSPAPER BOY

Bapuji has been assassinated,
killed last night after evening
prayers, read all about it!

Newspaper Boy waves a copy of the FIJI TIMES news paper and weeps. PEOPLE cry out loud in the streets and call the Mahatma's name. Some grownup Indian men beat their chests. Children cry. Sister Josephine appears on the scene and yells.

SISTER JOSEPHINE

What's going on out here? All this
madness. Stop crying like Pagans.
You're not Hindus anymore. Thank
the Lord Jesus Christ you have been
saved and are not living in mud
huts anymore.

Father John appears on the scene and calls out (Sympathetically)

PRIEST

Gym class! Let's go boys.

The choked up children gather lethargically for gym class and file in a line following the Priest.

EXT. ORPHANAGE OUTDOOR GYM -- DAY

Sparring with Father John, Chris lets out his frustration.

EXT. ORPHANAGE OUTDOOR GYM -- DAY

Acting as a referee the Priest watches Chris and David boxing.

EXT. ORPHANAGE PLAYGROUND -- DAY

A group of boys are seen playing rugby. Father Rambuka is the referee.

INT. ORPHANAGE - CHURCH -- DAY

A stained glass window of the Church is seen. 16 YEARS OLD Chris mops the floor around the altar.

He looks around to make sure that no one is there, before he peeks into the cupboard where the sermon offerings are kept, finding a box full of communion wafers. He grabs a handful and eats the wafers quickly.

Guilt riddles him as he looks at the shining crucifix above the Altar. Nonetheless, he grabs the bottle of wine and gulps a mouth full, wiping his face off with the back of his hand.

He sees the collection plate full of coins, grabs a few coins and puts them in his pocket.

Loud FOOTSTEPS approach. The vestry curtain moves and Sister Magdalene appears on the scene. Chris is face to face with Sister Magdalene. She screams.

SISTER MAGDALENE

Christopher, you thieving little monster, I've been watching you all morning. How can you rob the Holy Sacraments? Do you have no fear of God Almighty? Now you'll surely burn in the deepest fires of hell.

She drags him out into the vestry, frenziedly looking for something to hit him with.

INT. ORPHANAGE CHURCH VESTRY - DAY

Chris trembles with fear. Sister Magdalene grabs a cane from behind the door and yells.

SISTER MAGDALENE

(Yells)

Christopher, what are you waiting for?! Bend over and touch your toes, you know the procedure.

Chris swallows a few lumps in his throat and hesitantly bends over touching his toes. Sister MAGDALENE takes position by measuring the distance from her to his buttocks.

Chris's knees are trembling as sweat dribbles down his face.

There's hatred on Sister Magdalene's crimson red face. Like a golfer she pulls back the cane high up over her shoulders and strikes hard on his buttocks.

Chris screams out loud, covers his buttocks with both hands and jumps in pain.

Sister Magdalene hears the jangle of coins in his pockets. She stops, grabs him, takes the coins out of his pocket, and throws them on the floor.

Sister Magdalene hits Chris and yells.

SISTER MAGDALENE (CONT'D)

You must never ever steal from God again! You heathen! How dare you?

Chris moves towards the door but Sister Magdalene keeps whipping him.

SISTER MAGDALENE (CONT'D)

Go to Father Rambuka and confess immediately and repent, you evil sinner.

Chris shuffles inside the Church.

SISTER MAGDALENE (CONT'D)

Christopher walk properly, don't disrespect the Lord like some animal in the house of God.

INT. ORPHANAGE CHURCH - DAY

Chris pains himself to get up and slowly walk to the altar. He is seen kneeling down and praying.

Sister Magdalene watches from the side.

Having heard the commotion, Susan (AGED 15, now the school's nurse) and her class mates peek inside the church, concerned.

SISTER MAGDALENE

Don't you girls bother yourselves with him; he's evil. Now get back to your duties, hurry?

EXT. ORPHANAGE SCHOOL -- DAY

Susan sits on the steps weeping with a class mate's arm around her. Francis approaches Susan, like he cares, and whispers in her ear. Susan angrily pushes him away. He laughs and walks away.

INT. ORPHANAGE CHURCH - CONFESSIONAL BOX -- DAY

Kneeling in the confessional box, Chris makes the sign of the cross. Father Rambuka is taking confessions.

CHRIS (MAKES SIGN OF THE CROSS)

In the name of the Father and the Son and the Holy Ghost. Bless me father for I have sinned. It's five days since my last confession. Father, I have sinned, by lying and stealing. I was overcome by hunger and did not realize what I was doing, father.

FATHER RAMBUKA

Christopher my boy, we have high hopes for you. You've been chosen by Almighty God to serve him and the Church. Soon you'll be sent to our university in Ireland to study, be ordained as a priest and return to serve God... and our people of Fiji. He died on the cross to save our souls from hell... we must repay him by serving him.

CHRIS

Ireland? But father... I don't want to go to Ireland. I have to return back to my village and help my mother and my father, they're old now and I must take care of them.

FATHER RAMBUKA

Christopher, my son...God will take care of all of us, including your mother and father. He always does! Your destiny has been planned by HIM and you must follow God's chosen path.

INT. ORPHANAGE OUTDOOR GYM -- DAY

Chris is seen letting off steam on the punch bag.

INT. ORPHANAGE OUTDOOR GYM -- DAY

Father John suddenly arrives at the scene and talks to Chris. He is holding a note in his hand.

FATHER JOHN

Christopher, there is a message from your father... you must go back to your village for a few days, it's very important. But you must come back or I'll send Father Rambuka to bring you back, understand?

Chris curiously nods his head.

EXT. VILLAGE STREET -- DAY

Chris gets off the Royal Mail bus outside his village. He is met by his relatives. His distraught mother grabs hold of him and talks to him.

MOTHER

(Weeping)

Krishna, your sister Sabita is dead, she has committed suicide.

EXT. VILLAGE -- DAY

Chris and mother are seen hugging and weeping.

CHRIS

(Sobbing)

Why mother, why? Why did she do it?

PERSON

(yells)

Your father had arranged her marriage to an old man and she committed suicide by hanging herself.

CHRIS

(Yells)

Why? She was only fourteen years old. Why did father do that?

VOICE FROM THE CROWD

It's how we do things, Krishna. You know that.

Chris looks disgusted.

EXT. VILLAGE BEACH SIDE - DAY

A distraught crowd is seen around a funeral pyre.

Chris avoids confrontation with Ramnath, his father and stays away from him. He hurries back to the orphanage.

EXT. VILLAGE BUS STOP -- DAY

A very sad Chris is seen hugging his mother and sisters before stepping on the Royal mail bus. His mind is in turmoil. His grieving family wave goodbye to him.

He has FLASH BACKS of his dead sister when they were little.

"FLASH BACK 1"

He sees his sister swimming with him in the river with the American G.I's

"FLASH BACK 2"

He sees his mother and sisters running behind the jeep when he was taken to the orphanage by Father Rambuka and Sister Amelia.

"END FLASH BACKS"

INT. ROYAL MAIL BUS -- DAY

Chris is seen on the bus ride returning back to the orphanage. Tears roll down his cheeks.

INT. ORPHANAGE SCHOOL VERANDHA -- DAY

Chris is seen passing a note to Susan. Susan grabs the note and scurries away before the Nuns see them together.

EXT. ORPHANAGE PLANTATION -- DAY

Sister Mary and Sister Josephine watch the children work in the school plantation. Some are picking corn and others are collecting sweet potatoes, tomatoes, and other vegetables.

Chris looks sad. Susan tries to talk to him, but has been pulled away by Sister Josephine. Children finish work in the plantation and walk back to the shower room. Francis gets close to Chris and tires to upset him.

FRANCIS

Hey Chris, I took good care of Susan while you were away. You know what I mean, yer, you know what I mean?

Before Francis has time to finish his sentence Chris lands a mighty punch on his jaw. He unleashes a boxing lesson on Francis. Susan and other kids form a circle around the fighters and cheer. Sister Josephine and Sister Amelia try to get inside the circle but cannot.

CHRIS

(Yells)

This is for Susan, you big fat pig.

One final punch and Francis falls to the ground, he tries to cover his blood splattered face. Chris stands over him and yells out:

CHRIS (CONT'D)

This is the last time you'll bother me or Susan again, get it?

The nuns finally get to Francis and pick him up. They secretly smile. They are happy that finally someone has the guts to stand up to Francis.

INT. ORPHANAGE SHOWERS - DAY

The shower cubicles have a cement floor, cement walls and are roofless. Water is gushing out from rusty old taps fitted to the side walls.

Old curtains, some torn, hang on doors. The boys head for their shower rooms and the girls to theirs. They are separated by flimsy shower walls.

SISTER JOSEPHINE

Come on you scallywags! Hurry up and shower. And may I remind you again to wash behind your ears and the filth between your legs!

In the door-less shower cubicles, boys of different ages are bathing. Girls are bathing in their own shower cubical. Some little ones are nude some are not.

Walking past the cubical Sister Josephine sees that Chris's back is turned and his hands are moving fast, Sister Josephine accuses him of masturbating.

SISTER JOSEPHINE (CONT'D)

(Yells)

Christopher, how can you? Almighty God will punish you. You're really and truly a dirty pagan sinner!

Chris hurriedly wraps his tiny little towel around his waist. In haste Sister Josephine storms in the shower room and slips on the wet floor, grabs Chris, and forces him outside.

EXT. ORPHANAGE - SHOWERS -- DAY

Sister Josephine yanks Chris out of the shower cubicle.

CHRIS

Sister, I was just washing myself.

SISTER JOSEPHINE

Liar, you are a liar Christopher.

CHRIS (PLEADS)

I'm not lying Sister, I was just washing myself.

SISTER JOSEPHINE

(Yells)

Sister Magdalene! Sister Magdalene
please come at once?

Sister Magdalene approaches holding a cane in her hand.

SISTER JOSEPHINE (CONT'D)

Sister Magdalene, he has committed
the sin of the flesh. Please punish
him, Sister Magdalene.

CHRIS

I did not Sister. I was just
washing myself..

SISTER MAGDALENE

Like you weren't stealing either?
What has gotten into you, child?
You're definitely possessed by the
devil. Thank you Sister Josephine,
I will take care of this.

Chris stands trembling with fear outside the shower
cubical. Only a flimsy towel is wrapped around his waist.

Sister Magdalene holds a cane in her hand. She is fuming
with temper.

She pushes Chris down into a crouching position, bending
forward, he touches his toes.

As she strikes him on his buttocks, the towel falls to the
ground, Chris is naked. His previous beating marks are
clearly visible.

She hits him again and again on his bare flesh. Welts rise
after every hit. He jumps and feels his back after every
hit and screams in agony.

She grabs his neck and forces him to touch his toes again
and hits harder than before.

Sister Josephine and Sister Mary usher the other children
away. Susan gasps in horror. Sister Magdalene keeps on
beating Chris.

SISTER MAGDALENE (CONT'D)

We try to bring you boys up
correctly to be good Catholics and
you...? I will teach you a lesson
that you'll remember for the rest
of your life.

Slow motion shots of the cane going up and down hard on his
buttocks. There is a sadistic smile on Sister Magdalene's
face.

The visuals become slower. The sound track changes with the
pace.

EXT. CHURCH GARDEN - DAY- FADE TO:

It's a sunny day, Susan picks tropical flowers in a garden.
Her presence in white dress in the midst of colorful
flowers creates a feel as if it is a painting.

Her white sandals, curvy legs and sculptured figure is
seen. She is looking extremely beautiful. A strand of her
blond hair blows over her face.

INT. CHURCH - DAY

Susan puts flowers into a vase on the altar. Her beautiful
face is seen from different angles.

She sees Chris smiling and watching her from the Church's
side entrance. Susan smiles wickedly. Shy, Chris moves out
of the frame.

INT. CHURCH - DAY

Sister Mary plays the church organ. She is surrounded by
the bald children including Susan and Chris.

They sing an Easter hymn. Chris can't keep his eyes off
Susan. They stare each other while singing the hymn.

Sister Magdalene watches them.

EXT. CHURCH STEPS - DAY

Sister Magdalene grabs Chris as soon as he steps out of
church.

SISTER MAGDALENE

Lusting for someone is a mortal sin, Christopher. I want you to go to confession before the Easter parade on Good Friday.

CHRIS

Lusting, Sister? What do you mean, lusting?

SISTER MAGDALENE

Don't try to play me for a fool. Everyone can see you lusting for Susan. It's disgraceful and distracting to the others. If I catch you doing it again, you'll be punished severely.

INT. CHURCH - CONFESSIONAL BOX - DAY

A church service completes, people exit the church. Chris is seen entering the confessional room.

EXT. VILLAGE TOWN ROAD - DAY

Dressed in white, a group of boys and girls between the ages of five and sixteen are seen walking in an Easter Procession. Chris carries a brass crucifix with a long wooden handle and leads the procession.

FOUR ALTAR BOYS follow wearing long red robes and white cotton tunics. Dust blows around their bare feet as they walk. A GROUP OF YOUNGER CHILDREN follow the older boys.

Walking behind the Group of Younger Children are the GIRLS, which includes Susan. They are followed by five Nuns: Sister Magdalene, Sister Josephine, Sister Mary, Amelia and Sister Anna.

The Priest holds up the very end of the procession; wearing mass serving garments, he sprinkles Holy Water on onlookers by the road side. A group of FIJIAN and INDIAN crowd follow behind the Priest.

The procession is seen passing down the hill from the Church towards the main road. They are SINGING an Easter hymn. The POOR VILLAGERS watch the procession.

Women are dressed in colorful saris. Indigenous people dressed in HULA shirts and SULUS. Some men are wearing turbans and chewing tobacco.

Dust lifts from the ground as the procession marches through town.

EXT. HILL STEPS - DAY

The procession winds its way through narrow lane which leads down the hill.

The children are tired and hungry. Chris is weak carrying the cross. He looks up at the blazing sun. His shadow is seen going up the clay steps. Each step further weakens him.

Children's legs are seen going down the hill followed by the nuns. Chris looks up at the blazing sun and wipes his forehead with the back of his hand. Dizzy, he loses his balance and falls down. The cross goes tumbling down the steps.

Francis picks up the cross and they continue to walk.

Susan (School nurse) rushes to aid Chris. Sister Magdalene glares at them and gesticulates angrily to Susan to get back. Susan defies her and helps Chris to his dormitory.

INT. ORPHANAGE BOYS' DORMITORY -- DAY

The dormitory door swings open. Susan leads Chris by the hand through the door and notices that he is not limping anymore.

SUSAN

You're faking it? You're not limping anymore! No wonder you're always getting into trouble.

Susan is slightly put off.

CHRIS

This was the only way to be alone with you Susan. I can't think of anything else but you. I love you; you know that Susan, don't you?

Chris grabs her and tries to kiss her. Susan pushes him back.

SUSAN

Now look what you've done. Sister Magdalene will kill us both when the procession returns. I can't stand it when you get beaten Chris. I just can't stand it. Sometimes I cry myself to sleep at night thinking about you.

Susan runs outside, towards the beach, Chris follows her.

EXT SCHOOL BEACH - DAY

An angry Susan walks fast and Chris follows behind.

SUSAN

There's no way I can catch up with the procession, I should have left you by the roadside and carried on.

CHRIS

But I had to see you Susan, this was the only way. I wanted to see you before I leave.

Susan is shocked, she stops, turns around and faces Chris.

SUSAN

Leave? You mean runaway from here and leave me? How dare you think of that, Chris? Especially when you know how much I love you and depend on you?

CHRIS

But if I don't leave now you know what Sister Magdalene will do to me when she returns? And punish you as well.

SUSAN

To hell with Sister Magdalene, she can punish me as much as she likes but you can't leave me here and go Chris?

CHRIS

I can't live without you Susan. You are the best thing that's ever happened to me. Let's elope right now. I'd rather die than live without you.

SUSAN

Sshh. I am not leaving here till I finish my education and find out the truth about my parents.

CHRIS

Susan I've heard rumours that your mother was... yer...

Before Chris has time to finish the sentence Susan yells out loud.

SUSAN (YELLS)

No she wasn't? Francis tells lies that I was conceived while my mother was raped by an Australian sailor. I'll have to find my parents and prove him wrong.. Chris.

Susan begins to sob. Chris puts his arms around her and they embrace and look longingly at each other.

Chris touches her face.

SUSAN (CONT'D)

He also tells stories that after my birth, my mother became a nun and lives on an island of lepers.

CHRIS

Francis does that to hurt you. Please don't take any notice of him.

SUSAN

I know my mum and dad are both alive and I have to find them.

CHRIS

Off course they are and that's why we must leave now and try and find them together.

They hug. Chris is drawn to the dark speckle in her right eye.

CHRIS

Susan your eyes are so beautiful. I love that dark speckle in your eye, my heart skips a beat every time I look in your eyes.

SUSAN (CALMER)

You should look into my eyes more often Chris, then you'll really know how much I really love you.

EXT. SCHOOL BEACH - DAY

Chris and Susan stand by the water's edge and gently kiss for the first time. They are both overwhelmed by their first kiss.

EXT. GIRLS'S DORMITORY - DAY

Susan takes Chris by the hand and they are seen stepping into the girl's dormitory.

INT. GIRL'S DORMITORY - DAY

Chris and Susan lie next to each other on her bed. He kisses her eyes and face passionately and feels her legs.

Susan is just about to give in to love making but glances at the crucifix on the wall and grabs his hand.

SUSAN (CONT'D)

(Sternly)

We mustn't Chris! It's a mortal sin. We have a few precious minutes left before the procession returns. We must plan what we are going to do next.

Chris gets up, covers crucifix with Susan's towel. Susan covers her mouth in horror.

INT. SUSAN'S BED - DAY

Chris grabs Susan, buries his face into her breasts, kisses her hungrily and talks to her.

CHRIS

Susan, I'm begging you for the last time let's leave right now while we have a chance.

SUSAN

No Chris not now, my education is the most important thing to me and finding out who my parents really are before leaving here.

Chris takes this blow hard and looks sad.

CHRIS

And how about me Susan? Aren't I important?

SUSAN

I didn't mean that you are not important to me. You're the most important thing to me. It's just without an education we'll never ever achieve anything.

CHRIS

Suit yourself but I'm going. I'll come back for you after I find a job and earn some money.

SUSAN (BEGS)

Stay. Stay here with me. I don't want to be separated from you, ever.

CHRIS

With twisted Magdalene and perverted Josephine? No way! I'm leaving right now. You know what they're going to do to me when they get back, they'll kill me.

SUSAN

Why don't you think about us for a change? If you go, we may never ever meet again, ever.

CHRIS

Every single day for ten years I've wanted to leave. Only you have kept me here. But not anymore, I have to get out of here while I can.

SUSAN (CRYING)

The punishment is worth staying together. Please don't go. I won't survive here without you.

Church bells are heard in the soundtrack. Chris and Susan jump out of the bed in fear. The noise of approaching procession gets louder. Chris gives Susan one long kiss and is about to run off.

SUSAN (CONT'D)

(Grabs him)

I'll die without your support.
Please Chris, stay.

Chris frees himself from Susan, grabs a photo of her from her bedside table and is about to run off.

CHRIS

This photo will stay with me for the rest of my life. You are my first and last love. I'll come back for you Susan, promise you'll wait for me?

Susan grabs him tightly and will not let him go. Chris finally frees himself from a distraught Susan and runs out to the beach. Church bells are heard for the second time. The procession is back.

INT. SISTER MAGDALENE'S STUDY -- DAY

Infuriated, Sister Magdalene is seen sitting at her desk. Susan knocks on the door.

SISTER MAGDALENE

(Yells)

Enter.

A petrified Susan steps into the office.

SISTER MAGDALENE (CONT'D)

Close the door.

Sister Magdalene rises and approaches Susan, hovering taller than her.

SISTER MAGDALENE (CONT'D)
Did he touch you?

Susan shakes her head no, entirely unbelievably.

SISTER MAGDALENE (CONT'D)
Don't lie to me Susan! Did he kiss
you?

Susan stares at the nun in silence, tears roll down her face.

She tightens her lips and rolls them inwards. Sister Magdalene slaps her hard on her face.

SISTER MAGDALENE (CONT'D)
Where is he?

No answer.

Sister Magdalene slaps her again.

INT. CORRIDOR OUTSIDE SISTER MAGDALENE'S STUDY -- DAY

Children gather around Sister Magdalene's door, eavesdropping to the sound of slapping, Susan crying, and a muffled screaming of Sister Magdalene.

There is a moment of silence. The children pile up on the door, trying to listen what's happening. The door flings open. The children scatter.

SISTER MAGDALENE
Be gone with you! You should be
ashamed of yourselves.

Sister Magdalene shoves Susan out of her office. Susan shields her face with a big chunk of her cropped off hair.

Children gasp in horror. It's worse than they thought. Hanging her head, Susan walks off.

Teenage girls run to her side. Sister Magdalene shuts her door and stomps off on her own new mission. Her stomping is heard in the soundtrack.

Bald children follow her on the long path to the boy's dormitory, like a people train.

INT. BOYS' DORMITORY -- DAY

Sister Magdalene swings open the Boys' dormitory door. Some boys are in there, but not Chris. His bed is empty.

SISTER MAGDALENE

(Yells)

Where's Christopher? Who has seen Christopher?

The boys shake their heads.

BOYS

We haven't seen him Sister.

They look like they are being honest.

Sister Magdalene looks under beds and storms off towards the boy's toilets. The boys follow right behind her.

INT. DORMITORY HALLWAY -- DAY

Like a horror movie, Sister Magdalene is shouting for Christopher and all the children follow her down the hall.

SISTER MAGDALENE

Christopher! Where are you?!

Sister Magdalene enters the Boy's Lavatory and switches on the lights. The children follow but stop a few yards away from her.

INT. BOYS'S LAVATORY -- DAY

Sister Magdalene walks in, looking under each gap below the doors.

SISTER MAGDALENE

Christopher?!

There are no feet to be seen, but a shadow is seen in one of the cubicles with a closed door.

Sister Magdalene enters an adjacent cubicle and climbs up on the toilet, peering over the top. She sees Chris crouching on the toilet.

SISTER MAGDALENE (CONT'D)

Unlock the door right now. How dare
you don't answer when I call you?

No answer.

Sister Magdalene kicks the door down and grabs Chris - but she cannot pull him out. He's holding the wastepipe with both hands and refusing to let go.

Sister Magdalene takes off her shoe, hits him with it a dozen times and stomps away fuming.

INT. GIRL'S DORMITORY -- NIGHT

All the girls are tucked up in bed.

Sister Amelia says good night to them, switches off the lights and leaves.

INT. GIRL'S DORMITORY -- NIGHT

Susan is seen in her bed feeling her short hair and is sobbing.

Once everyone is asleep Susan steps out of her bed and tiptoes to the toilet.

EXT. BATHROOM - TOILET -- NIGHT

Susan bolts the door and stands on the toilet to see her reflection in the glass of the small window.

She steps down, sits on the toilet and sobs. Her mind is in turmoil. Her whole life flashes before her.

EXT. CONVENT'S FRONT DOOR -- DAY

Wearing the school uniform of white shorts and shirt, feet bare, holding an old suitcase in his left hand, a bald 16 years old Chris knocks on the convent door.

Sister Mary opens the door, looks down at the suitcase.

SISTER MARY

Going on holiday Christopher?
Somewhere exotic I expect?

CHRIS

I'm returning to my village Sister.
I'm not cut out for this. I must
find a job and a place to live.

SISTER MARY

Yes, I believe there are lots of
nice places to stay in the village.
Is that what you want? We've put
ten years into you, at least you
should be grateful and stay.

Chris looks around nervously for Susan.

CHRIS

Please don't get me wrong Sister.
Of course I am grateful, especially
to you. You've been kind to all of
us otherwise I would have gone
years ago.

SISTER MARY

But Father John will never let you
leave. He will come and find you
and bring you back.

CHRIS

It is my life. It's not his choice.

Children begin to gather. Sister Magdalene hears the
commotion and runs over. Seeing the suitcase, Sister
Magdalene kicks it and everything goes flying out on the
ground. She grabs Chris' shirt collar and tries to force
him back towards the orphanage.

Chris twists and flicks and sets himself free.

SISTER MAGDALENE

You've been nothing but trouble
ever since the day you arrived here
with Father Rambuka.

CHRIS

Then you'll be happy to have me out
of your way.

Susan appears on the scene, sobbing. She starts collecting
Chris's things and repacking them quickly.

SISTER MAGDALENE

Susan, get away from that monster.
Go back to the wash house, I want
all the laundry washed and ironed
by this evening, understand?

Susan ignores her and does not move.

SISTER MAGDALENE (CONT'D)

(to the other kids)

Back to your chores, you dirty
rascals!

The children disobey her, shuffling around, trying not to
get singled out.

Susan keeps packing.

SISTER MAGDALENE (CONT'D)

I will not say it again! Back to
work Susan.

Chris grabs his suitcase from Susan.

SUSAN (GRABS CHRIS)

Chris, please don't go. I love you.
You can't leave me here.

CHRIS

I can't stand another minute here
with these crazy people beating
their religion up my arse.

SISTER MAGDALENE

(Yelling)

How dare you talk like that! I'm
going to phone Father Rambuka to
come here and knock some sense into
your thick skull.

CHRIS

Go to hell Sister! I've had enough
of this unnecessary beatings and
praying morning noon and night.
Good bye!

Appalled, Sister Magdalene throws a punch that catches
Chris on his face and runs inside the convent.

She is seen gesticulating in a rage and talking on the phone.

EXT. ORPHANAGE GATES -- DAY

The red Royal Mail bus rumbles up the street.

Dust blows around the bus as it comes to a stop right outside the convent gates.

Susan cries out loudly. Sister Josephine grabs her and shakes her like a rag doll.

SISTER JOSEPHINE

Stop it Susan! Stop it.

CHRIS

Please Sister get your hands off her.

Chris rips Sister Josephine's hands off Susan.

The bus door opens. The driver brings mail to the convent.

Chris talks to him.

CHRIS

Please wait for me!

BUS PASSENGERS strain to watch the commotion. Chris grabs Susan and kisses her long and hard.

Sister Magdalene and Sister Josephine try to pull them apart but can't.

The bus driver gets into his cab and calls out.

BUS DRIVER

Please hurry, let's go. I'm late!

Chris runs over and boards the bus. The kids can't believe their eyes. Sister Magdalene runs after him.

SISTER MAGDALENE

Sister Mary! Stop him!

Sister Josephine and Sister Magdalene leave Susan and run towards the bus.

SISTER MAGDALENE (CONT'D)

Don't you dare take that boy! He's
ours! Get off that bus Christopher!

Chris urges the Bus Driver to close the doors; the driver is happy to oblige. The doors shut and the bus speeds off as quickly as the old bus can go, spewing out black smoke onto the Sister's faces.

Running to the back of the bus, Chris looks back through the windows and black smoke.

He sees Sister Magdalene and Sister Josephine dragging Susan towards the wash house.

EXT. SUVA CITY, ROYAL MAIL BUS -- NIGHT

Chris steps off the bus in the hustle and bustle of the Suva crowd and knocks on the door of a bed and breakfast place.

EXT. SUVA CITY STREET NIGHT

A MAN opens the door and looks at the bald headed Chris curiously.

MAN

Yes, can I help you?

CHRIS

Yes, do you have a room or a bed
for a few days? I'm looking for
somewhere to stay.

MAN

Many people are looking for rooms
but do you have any money? You
don't look old enough to have money
do you?

CHRIS

I'll find a job and pay you sir...
please help me?

The man laughs and shuts the door. Chris continues walking and knocks on several other doors.

INT. CITY PARK BENCH -- NIGHT

Chris is seen sleeping rough with a group of street children. With his head on his suitcase, he falls into a deep sleep. Once asleep, TWO KIDS lift his head away from the suitcase and run away with the bag.

Chris wakes up and chases the robbers but they disappear in the dark.

EXT. SUVA LODGE RESTAURANT -- DAY

Chris enters a busy restaurant and talks to the owner.

CHRIS

Please sir, can you help me? I need a job and somewhere to stay. Will do anything.

MAN

Yes, go and clear the tables and wash the plates in the kitchens. I'll give you food and you can sleep with the other waiters in the back room... alright?

CHRIS

Thank you sir.

INT.RESTAURANT -- DAY

Chris is seen cleaning tables. After the restaurant closes he hungrily eats a left over chapatti.

INT. RESTAURANT'S KITCHEN - NIGHT.

Chris is seen surrounded by pots, pans and plates to wash.

INT. RESTAURANT'S BACK ROOM -- NIGHT

He is seen asleep on a mat on the floor of a room, sharing with other men.

INT. RESTAURANT'S BACK ROOM -- NIGHT

Chris wakes up and searches his pockets frantically for Susan's photograph.

He takes it out from his back pocket, smiles, kisses it and puts it in his pocket and gets up.

INT. RESTAURANT'S KITCHEN -- MORNING

The staff are back, clutter of pots and pans brings Chris back from a deep sleep.

A young FIJIAN GIRL (kitchen hand) named SARA smiles at him.

INT. RESTAURANT -- DAY

Chris is seen clearing tables.

INT. RESTAURANT -- DAY

The owner hands Chris some coins.

INT. RESTAURANT'S BACK ROOM -- NIGHT

Chris shares the room with other men. He has several flash backs of Susan.

EXT. SUVA CITY STREET NEWSPAPER SHOP -- DAY

Chris is seen walking out of the shop and looking at a picture of a boxer on a cover of the FIJI TIMES news paper.

EXT. RESTAURANT'S KITCHEN -- DAY

He is seen anxiously reading about the champion boxer in the news paper.

INT. SUVA CITY POST OFFICE -- DAY

Chris is seen posting a letter to Susan.

INT. SUVA BOXING CLUB -- NIGHT

Chris is seen punching a boxing bag.

He is seen sparring with other boxers. A Fijian trainer is giving him instruction.

INT. RESTAURANT -- NIGHT

Chris and Sara are seen sharing dinner after they close the restaurant. His hair has grown back to normal.

EXT. CITY STADIUM -- NIGHT

Chris is seen winning his first fight by a knockout in round four.

He is looking bigger and stronger.

INT. RESTAURANT'S BACK ROOM -- NIGHT

Chris is with Sara sitting on a couch. Sara is angry and sits with her arms crossed.

SARA

Why do you always call me Susan? I hate it! Do you know how that makes me feel? Insignificant! Like I mean nothing to you. Maybe we shouldn't see each other anymore.

CHRIS

I'm sorry Sara! I am really and truly sorry.

SARA

Who is this Susan, anyway?

CHRIS

Just a girl, I knew once.

SARA

I don't care why or how you know her or what filthy things you did with her, do you understand?

Chris tries to kiss her but Sara pushes him away.

SARA (ANGRILY) (CONT'D)

Listen to me, Chris... I've asked you so many times not to call me Susan but you still do. It's over. You go and find your bloody Susan and have a nice life with her.

INT. BOXING STADIUM -- NIGHT

Chris is seen in a grueling boxing match winning a trophy.

EXT. SUVA CITY- STREET -- DAY

Chris is seen posting a letter in the mail box.

INT. RESTAURANT -- DAY

Chris gets fired. The owner pays him some money. Sara looks at him from the kitchen.

OWNER

You are spending too much time
training boxing and not enough time
working here, sorry but I'll have
to let you go.

EXT. STREET MARKET, NEAR ORPHANAGE -- DAY

2 YEARS LATER:

18 YEARS OLD Chris is seen getting off the bus. He spots Susan and her friends in the crowded market and calls out.

CHRIS

Susan!

17 years old Susan is startled and looks back at Chris.

SUSAN

Christopher!

Chris gets closer to Susan but they can't say much to each other in front of her girlfriends and the crowd. Two policemen are seen in the crowd.

CHRIS

I often come here, hoping to see
you, Susan. I...

Susan shyly looks at her friends first and speaks.

SUSAN

I'm being sent to Ireland soon...
to study medicine.

Chris is devastated.

CHRIS

When Susan, when?

SUSAN

Sister Magdalene will let me know
when the booking has been
confirmed.

CHRIS

Please Susan come with me, now,
while we still have a chance.

SUSAN

I can't Chris! We have to get back
to school, the nuns will be looking
out for us.

Chris sadly watches as Susan walks away with her friends

INT. STREET MARKET -- DAY

Chris sadly walks away.

INT. CITY STADIUM -- NIGHT

Chris is fighting for the middleweight championship of
Fiji. During the fight he has flashbacks of Susan in the
5th round and knocks his opponent out cold.

The referee wraps the belt around his waist.

INT. SUVA CITY BEACH -- DAY

Chris is seen jogging on a beach with a group of Fijian
boxers.

INT. SUVA CATHEDRAL - DAY

Chris is seen sitting in the Cathedral and having
flashbacks of Susan. He looks at the picture of Susan.

EXT. SUVA CATHEDRAL, MAIN ENTRANCE -- DAY

Chris steps outside and accidentally bumps into a beautiful
young lady (NIRMALA) and her 2 years old son. They smile and
introduce each other.

NIRMALA

Hi my name is Nirmala and this is
little Vivek. I haven't seen you in
church before, are you new in the city?

CHRIS

No, I've lived here for 3 years but only come to church when I have time.

NIRMALA

I come here to pray daily at the same time.

CHRIS (JOKEING)

Like most Indians you must be praying for wealth, yes?

NIRMALA (LAUGHING)

No, I'm praying to the Virgin Mary for a child.

CHRIS

But you have a child.

NIRMALA (LOOKS AT HER SON)

Yes, I have but Vivek is my adopted son, I love him so much but I'm desperate for a baby or else?

CHRIS

Or else? That sounds a bit dramatic doesn't it?

Chris, Nirmala and Vivek walk down the church steps. Vivek sees an ice cream vender and points to the man. Chris buys 3 ice creams and they walk close eating the ice cream.

EXT. BOTANICAL GARDENS SUVA - DAY

Chris, Nirmala and Vivek are seen strolling in the botanical gardens eating ice cream and chatting.

NIRMALA

Are you planning to settle in Suva?

CHRIS

No, I've applied for my passport and will be going to London as soon.

Nirmala looks at Chris fondly and their eyes meet. Little Vivek feels tired and starts to cry.

NIRMALA

I'll have to take him home for his afternoon nap, please come with me Chris.

CHRIS

Me? But you hardly know me, and how about your husband, what will he say if he sees me with you?

NIRMALA

Oho don't worry about my husband, just come with me...please.

INT. NIRMALA'S HOME VIVEK'S ROOM - DAY

Nirmala puts little Vivek in cot and turns to Chris. She grabs Chris's hand, pulls him into her bedroom. A hesitant Chris follows her.

Nirmala is seen as most dominant and demanding. She hurriedly kisses Chris and pulls him on the bed.

INT. NIRMALA'S BEDROOM---DAY

Chris and Nirmala are seen making love. After making love Chris collapses from climaxing and calls Nirmala Susan.

CHRIS

I love you Susan.

Nirmala is insulted but she's not really bothered. All she is interested is getting pregnant.

NIRMALA

I love you too, Raja.

Chris lifts his head and looks at Nirmala.

CHRIS

Who's Raja?

NIRMALA

My husband and who's Susan?

CHRIS

I called you Susan?

NIRMALA

Yes you did, who is she?

CHRIS

A girl I once knew.

NIRMALA (PLEADS)

I'm petrified Chris. I have to produce a boy child otherwise Raja's parents will banish me from the house.

NIRMALA (CONT'D)

I've seen it happen to other girls and it could be me next.

CHRIS

Why? How can they do such horrible things to someone as beautiful as you?

NIRMALA

Tradition of being born an Indian female. It's their son with the problem! Not me! Our grandparents have brought this barbaric custom from their mother country, India.

Nirmala climbs over Chris's half naked body, kisses him and begs him.

NIRMALA (CONT'D)

Please come the same time tomorrow, I desperately need your help. I'll kill myself if my mother in law harms me.

Chris's thoughts are elsewhere but he halfheartedly agrees to meet her the next day.

CHRIS (HESITATES)

I'll be in church the same time as today, will meet you there and...

NIRMALA

No not church, please come straight here. I think my prayers have been answered.

CHRIS

But Nirmala, your husband will kill
us both if he finds out.

NIRMALA

Oho no he won't. We are both desperate
for a child. He'll give his right arm
for me to become pregnant.

Chris curiously looks her Nirmala, kisses her on the
forehead and gets dressed.

He walks out of front door. Nirmala (still half naked) talks
through a gap in the door.

NIRMALA (CONT'D)

Please come I'll be waiting for
you.

INT. SPORT STADIUM -- NIGHT

Chris defends his middleweight title by knocking his
opponent in the 6th round.

A typical Fijian crowd jump into the ring and hoist Chris
over their shoulders in celebration.

EXT. SUVA TRAVEL OFFICE -- DAY

Chris is seen walking out of travel agents office. He holds
a passport and some papers in his hand.

"FLASH BACK" FADE.

EXT. NIRMALA'S HOME -- DAY

Chris knocks on the door. Nirmala's husband Raja opens the
door, smiles and calls.

RAJA

One moment, please, I think Nirmala
has something to tell you.

(he yells)

Nirmala! Nirmala! Chris is here to
see you.

Nirmala excitedly runs to the door. Raja stands at her
side. Chris makes the facial expression of: What? Nirmala
looks at her husband who nods the OK to tell Chris.

NIRMALA
I'm pregnant, Chris

CHRIS (SHOCKED)
That's great news. Congratulations.

Chris shakes Raja's hand. Raja looks honestly grateful.

RAJA
Can we offer you some tea or something?

CHRIS
(sentimental)
Thank you but I'm on my way to England. Congratulations again, that's really wonderful. You must be proud.

Nirmala smiles and kisses her Husband as he is shutting the door. He winks at Chris.

Chris is somewhat sad that he is now cut out of the equation and will never see his offspring. He shuffles down the walkway.

"END FLASH BACK"

"BACK TO OPENING SEQUENCE, PAGE 6"

INT. SUVA CITY CAFE... -- DAY

A disappointed Chris is seen having a coffee after a wild goose chase for the Raincoat Lady.

He is fiddling with an empty cup and looking at a picture of Susan. The storm looks worse.

WAITER
Sir, would you like more coffee or something to eat? It's just about lunch time.

CHRIS
You hear anything about boats leaving today?

WAITER

There are no boats leaving today.
The captain and the crew have all
gone home for the day.

Chris looks out of the window.

CHRIS

Looks like the rain has stopped for
a while. I'd better go and check
out the notice board.

Out of the corner of his eye, Chris sees some movement at
the door: the Raincoat Lady. By the time he turns his head
to look, the Raincoat Lady has vanished.

Chris figures he must have hallucinated and rubs his eyes.
Chris walks towards to door and talks to the waiter.

CHRIS (CONT'D)

Perhaps I'll see you later, must
get some rest now.

WAITER

No problem sir! But be here before
10 tonight if you need something to
eat, I close at 11.

CHRIS

Thanks!

He walks out the door.

EXT. SUVA CITY WATERSIDE -- DAY

Chris sees a group of people reading a notice board on the
boat. The sea is rough.

The boats are rocking. A HOLY MAN sings an old Hindi song
in a rustic voice. Chris has a look at the notice board and
strolls back through the hustle and bustle of the crowd.

Suddenly Chris spots the Raincoat Lady huddled up in a shop
doorway.

Excitedly he gets close to her. She glances at him, and
turns around.

CHRIS

(Excitedly)

Susan? I've been going mad trying to find you since I saw you at the hotel this morning.

Chris tries to hug Susan, but she steps back and stands stiff. Susan ignores him and looks up at the sky.

CHRIS (CONT'D)

You're breaking my heart. What is the matter Susan? It's been so long, please don't do this to me.

Chris tries to hug her again. Susan pushes him back.

SUSAN

Christopher, please keep your hands off me.

CHRIS

That's a start! At least you remember my name.

SUSAN

Don't be funny. There's nothing funny about us meeting in this storm.

CHRIS

Please come back to the hotel with me. No boats are leaving today.

SUSAN

I can't come back with you, not today, tomorrow or ever. Please go away and leave me alone.

Chris is devastated. He takes her face in his hands and turns it towards him.

Tears roll down her face as she pulls his hands down from her face.

SUSAN (CONT'D)

Don't touch me.

Susan turns and looks up at the sky again, trying not to cry.

CHRIS

I have so much to tell you. Don't you care? Don't you want to know what happened?

SUSAN

No. I don't have time for you or the past.

CHRIS

You don't have time for me? How could you say that, Susan?

EXT. SUVA CITY WATERFRONT -- DAY

The sunset is a magical sunset of crimson red and blue against the thinning rain clouds. Chris sits on a soap box by the quay. Susan stands in silhouette, staring at the sunset.

Some drunken sailors are seen coming towards them.

CHRIS

Look Susan, you don't have to stay with me, but you can't stay out here; it's not safe.

Susan shrugs her shoulders. She has no choice. Hopeful, Chris stands up.

CHRIS (CONT'D)

Great, let's go!

Chris begins walking and Susan reluctantly follows a step behind.

INT. SUVA CITY HOTEL ROOM -- NIGHT

Chris makes tea. Susan still in her raincoat and hood, stands on the balcony looking out. An old sentimental Hindi song is heard from a radio next door.

Chris hands her the cup of tea.

CHRIS

This will make you feel better.

SUSAN

Thank you.

CHRIS

It's good to hear you talk at last. You don't know how much I've missed you. Why didn't you reply to my letters? How can you ignore me for so long Susan?

SUSAN

Please, let it go. We are not children anymore. It was puppy love, we must act as grown-ups now.

CHRIS

Puppy love, that's what you call it? We grew up together and have seen good times and bad, how can we forget the promises we made?

SUSAN

You made your own choice Chris?

CHRIS

Did I? Where's that bubbly beautiful angel I used to know?

SUSAN

Forget the past and rest. I've been travelling on a rickety old bus and I am tired, must get some sleep before the boat journey tomorrow.

CHRIS

You're killing me, Susan. You have changed so much since we last met in the market four years ago. I can't really believe it's really you.

SUSAN (ANGRY)

Please Chris! I'm tired and I don't want to have this conversation anymore.

CHRIS (PLEADING)

Why Susan? Have you met someone else, are you married? What is it, please tell me!

Susan tries to hide the ring on her married finger. She pulls the raincoat tightly to her body.

CHRIS (CONT'D)

You want to relax? Please relax.

Chris tries to help her remove her cloak.

SUSAN

Christopher, please stop it.

Susan picks up her bag and moves to the door. Chris gets in front of her and blocks her, holding her shoulders.

CHRIS

Please don't go Susan. Just give me one explanation and I'll leave you alone. You can't just walk out of my life without telling me why.

Susan looks at Chris for a few silent seconds.

SUSAN

You want to know why, yes? Well here it is Chris! Open your eyes and take a good look at me!

Susan takes off her cloak and chucks it in the corner. Cloak thuds to ground. From the ground up, we finally see that Susan is wearing, a pure white nun's habit. Chris is more horrified by this than anything. He is finally speechless.

SUSAN (CONT'D)

There, you happy now? You should have left me alone by the boat when I asked you to leave.

The mood goes cold and eerie.

"FLASHBACK"

INT. ORPHANAGE GIRLS' DORMITORY -- DAY

Chris and Susan are kissing passionately. Susan glances at the crucifix on the wall and begs him to stop.

"END FLASHBACK"

BACK TO HOTEL ROOM.

INT. SUVA CITY HOTEL, ROOM -- NIGHT

Susan and Chris are sitting on the bed.

SUSAN

I'm on my way to work in Makogai as a junior doctor but going back to Ireland in three years time for my final exams and to be fully ordained as a nun.

Chris is absolutely dumbfounded and looks at Susan in horror.

CHRIS (SHOCKED)

Makogai? That's hell on Earth, Susan. The stench wafts from there to the mainland. Why would you go there?

SUSAN

I don't break my vows. I'm not a coward like you! I don't go running off.

CHRIS

Coward, me a coward? You're a coward. I had enough sense to get out of there. Look at you saving yourself for god, what god?

SUSAN

You're repulsive.

Susan stands up. Chris yanks her back down.

CHRIS (FACE TO FACE)

So are you.

SUSAN

I bet you've slept with lots of women, haven't you?

CHRIS

They meant nothing Susan, come to England with me. We can buy new clothes for you, perhaps a nice sari.

Susan shows Chris the ring on her finger.

SUSAN

Please look at this ring Chris. I am a bride of Christ, I've made a vow to him and he takes care of me, not you.

Chris grabs her hand and looks at the ring.

SUSAN (CONT'D)

I take my vows seriously. After everything the church has done for us!

CHRIS

You've been brainwashed, you know that don't you Susan?

SUSAN

No, I'm not, Chris. I'm not brainwashed. I also have another reason to go to Makogai, as well.

Chris thinks for a few seconds before he speaks.

CHRIS

You mean your mother? Do you think your mother is really on that Island? Like Francis used to say?

SUSAN

It's a possibility. The nuns were so secretive about my parents. If I can only find my mother, she will have to tell me who my father really is.

CHRIS

You don't believe those old stories do you? Did you ever ask Sister Mary about them? She must surely know the truth.

SUSAN

I once asked Sister Mary where my mother was and she took a long time to answer my question. I could tell that she was telling a lie.

CHRIS

What was Sister Mary's answer to your question?

SUSAN

She told me that my mother and father had died in a car crash. But I've checked out all traffic records in Fiji and there is no record of an Irish couple dying in a crash.

CHRIS

It's a mystery Susan but did you ever see your birth certificate? Surely your mum and dad's names and address must be on it.

SUSAN (Anxiously)

I was dreading that question Chris, hoping you'll never asked me about my birth certificate.

CHRIS (Curiously)

Why Susan, why? Please tell me the truth, what did you discover about your parents?

SUSAN (Hesitates)

I can't handle the truth, Chris. It's so very painful.

CHRIS

Susan, you'll have to tell me the truth. What did you discover about your parents?

SUSAN

That...I'm illegitimate...
Only my mother's name is shown on my birth certificate.

CHRIS

Well, what is your mother's name?
Please tell me Susan?

SUSAN (Sobbing)

Her name is Kathleen Jane Taylor and her home address is same as mine, the orphanage. I really believe that Francis's somehow knew the truth.

Chris tries to take Susan in his arms to comfort her but she moves away from him.

CHRIS

Susan, please forget the past and come to England with me. Once we've earned some cash we can return and do a proper search. I promise we'll find your mother.

SUSAN

(Sternly)

No Christopher. Please stop it. Can't you see that I'm a nun? There's no way I'm coming to England with you, ever. I will find my mother all by myself, thank you.

Chris is devastated by what Susan has said. He thinks for a few seconds before he speaks.

CHRIS

I really think that you are chasing rainbows Susan. And I also think that Sister Magdalene had a lot to do with your transfer, she wants you to go there and rot in hell.

SUSAN

No she does not. I really begged her for my transfer to Makogai.

CHRIS

But Sister Magdalene did hate us both and was capable of punishing you and me.

CHRIS (CONT'D)

I really believe that if I'd had stayed back at the orphanage I'd be going with you to Makogai in a black habit and white dog collar.

SUSAN

That was once what you wanted, to be a priest and help people. How quickly you forget.

CHRIS

Back when we were just kids. But finally they beat some sense into me and I got away just in time. This is your last chance to get away as well, please come with me.

SUSAN (QUIETLY)

Chris, I've made my commitment to God.

SUSAN (CONT'D)

It is my duty to serve Him and to care of those unfortunate people on the island of Makogai. It's my chosen path and I'm happy with it.

CHRIS

Are you Susan, are you really and truly happy?

SUSAN

Yes, of course I am! I'm only giving back what I've been given by the church.

CHRIS

I really want to believe that but I'm afraid I can't. I bet Sister Magdalene is laughing her head off to get her own way in sending you to hell.

SUSAN

(Angry)

Sister Magdalene? Please stop going on about Sister Magdalene and think for a minute before you speak. What if Sister Magdalene and the nuns didn't take you in when you were little?

Chris shakes his head.

CHRIS

Susan? Listen to me, darling - I mean Sister, or whatever you want me to call you.

SUSAN

Calling a nun darling is a bit inappropriate, don't you think?

Chris shakes his head in disbelief.

CHRIS

Susan, once you go there I will suffer as well. Suffer for the rest of my life?

SUSAN (CURIOSLY)

Suffer? How will you suffer, may I ask?

CHRIS

Every time I think of you, I'm going to picture you with disease and illness all around you. How can I possibly live with that Susan?

SUSAN

Don't be so childish Chris...?

CHRIS

I'm not childish. I just can't understand you...
I remember once you dreamt about being a doctor and us going to England to start a new life together. How can you suddenly forget?

SUSAN

I've grown up and seen the light. My faith in Lord Jesus Christ helps me a great deal.

CHRIS

Look at you. You are so young and beautiful to throw your whole life away!

CHRIS (CONT'D)

Don't be a martyr just to make some statement about how much of a coward you think I am. Be a coward with me, please don't go there Susan.

Susan looks out of the window.

SUSAN

Can we go for a walk, I need some fresh air. Looks like the weather has improved.

EXT. SUVA CITY STREET -- NIGHT

Susan in a raincoat and Chris walk down the street.

SUSAN (CONT'D)

You must have fallen in love with other girls?

CHRIS

No Susan! Relationships, yes... love, no. My experiences without you have been rather loveless. How can I, when all I think about is you?

SUSAN

Please tell me a bit about your past relationships, as you call them? I'm curious.

CHRIS

Well, when I first arrived in the city I was so sad and lonely that I went to the church to just sit there and think about you.

Susan looks at Chris, their eyes meet.

CHRIS (CONT'D)

(He tries to make
her jealous)

One day as I was coming out of the church I met a beautiful young lady called Nirmala.

CHRIS (CONT'D)

She went there daily to pray to the Virgin Mary to help her to conceive a child.

SUSAN

Why couldn't her husband had done that?

CHRIS

He had a problem she told me, after three years of marriage she was being harassed by her mother in law to produce a child... a boy child, like most Indians wish for... or separate.

SUSAN

Did the Virgin Mary help her... did she become pregnant?

CHRIS

Susan you know prayers don't help, she was just wasting her time. Remember us at school... praying morning, noon and night and nothing changed? Sister Magdalene became more violent as time dragged on...

SUSAN

Chris... something tells me that you were the answer to her prayers. Please tell me Chris? I don't mind and I promise not to be laugh.

CHRIS

Promise?

SUSAN

Yes I promise.

CHRIS

Yes I had a brief affair with Nirmala but I've never seen her since she became pregnant.

SUSAN

Pregnant? You fathered a child?

CHRIS

Yes, I did but I never went back to see her or the child.

Susan looks sad but forces a smile.

INT. SUVA CITY CAFÉ -- NIGHT

Chris and Susan enter. Waiter approaches with a smile.

WAITER

Good to see you back but please hurry, have to close soon.

CHRIS

Met up with an old friend and we've been reminiscing about old times. We just forgot what time it was.

The Waiter smiles and seats Chris and Susan to a table.

He tries to help Susan with her raincoat.

SUSAN

No, thank you. I have a chill.

The Waiter puts down dinner menus and walks away.

SUSAN (CONT'D)

(Whispers to Chris)

I'm not allowed to be in the company of men.

CHRIS

Being the coward I am, you can hardly call me a man, can you?

Susan pulls a face.

CHRIS (CONT'D)

Why don't we go back to the room and put you in my jeans so no one will know you are a nun. I bet you look sexy in jeans.

SUSAN

I think my hips are a bit bigger
than yours these days.

CHRIS

Oh, it'll fit just fine. Come on.

SUSAN

Don't push your luck.

Chris holds Susan's hand but she pulls her hand away.

SUSAN (CONT'D)

That's pushing your luck. Please
can we just enjoy each other's
company for a change?

CHRIS

I am very much enjoying your
company Susan. The storm has been a
blessing in disguise.

(laughing)

Don't you think that's funny, you
being in disguise.

Susan changes the subject.

SUSAN

Did you go back to your mother and
father's village when you ran away
from the orphanage?

CHRIS

Ran away? Well I suppose you can
say that. Yes, I went back several
times. My father went to find some
of his relatives in India and never
returned. My mother lives with my
younger sister and her husband.

SUSAN

That's terrible. Perhaps he died in
India or couldn't afford his return
fare back to Fiji.

CHRIS

My mother never heard from him
again but she still lives in hope.

SUSAN

I'm so sorry.

EXT. SUVA CITY STREET -- NIGHT

Chris and Susan walk back from the café after a meal. She is walking two steps behind him.

CHRIS

Why are you walking behind me like an Indian housewife? Walk next to me. I promise I won't touch you.

SUSAN

It's not that. I just...

CHRIS

What?

SUSAN

You're going to go to England perhaps meet someone and probably get married and be very happy.

Chris stops and turns to Susan and takes her shoulders in his hands. Susan doesn't protest.

CHRIS

Susan, I want you to be my wife in London. You are the only woman I've ever wanted, the only woman I've ever loved... no one else.

Susan looks sadly at Chris.

SUSAN

But if you meet someone really nice, please marry her and be happy.

CHRIS

I might.

SUSAN

You might meet a beautiful Indian girl, fall in love, and forget about a drab old nun like me for good.

CHRIS

I will never, ever forget you
Susan. You are the only woman I
have ever loved.

Susan looks at Chris and their eyes meet.

CHRIS (CONT'D)

Perhaps we could meet up in Ireland
when you go there for your final
exams and...

SUSAN

Perhaps, but we'll never be allowed
to meet up in private. The church
will not allow it.

Chris is crestfallen and very sad.

INT. HOTEL ROOM -- NIGHT

Chris, on the floor, wakes up and sees that the bed is
empty. He hurriedly switches on the light.

Susan, wearing Chris's Fijian hula shirt, is standing on
the balcony gazing into the moonlit river below.

CHRIS

Thought you slipped away.

SUSAN

The bed's damp and uncomfortable
and I can't sleep.

Susan looks out the window and speaks.

SUSAN (CONT'D)

Looks like the rain has cleared and
we'll be on our separate ways.

Susan speaks sullenly.

CHRIS

I don't know how I'm going to cope
without you, Susan.

Chris grabs her hand.

CHRIS (CONT'D)

Look me in the eyes and tell me
that you don't love me, Susan?

Susan pulls her hand back and stares at the moon. She looks irresistibly radiant. Chris kisses her neck from behind and wraps his arms around her breasts and waist.

SUSAN

Chris, please stop!

Chris keeps kissing and touching her.

SUSAN (CONT'D)

Chris Stop. I can't...

Depressed, Chris walks back inside and lies on the floor where he was sleeping. From the balcony, Susan watches Chris sleeping on the floor.

EXT. SUVA WATERFRONT -- DAWN

The morning mist, the golden yellow rays of sun covers the river like a blanket. The sky is clear. From distance, temple bells and Vedic chants are heard.

A HOLY MAN on the river bank is offering his morning prayers. He scoops water with both hands, offers it to the gods above and prays.

INT. HOTEL ROOM -- DAY

Sunlight filters into the room. Chris wakes up and looks up at Susan. Susan is sitting on the bed and staring at her habit that is spread out on a chair to dry. Both are silent. Suddenly there is a knock on the door and they hear the voice of the Hotel Clerk.

HOTEL CLERK (O.S.)

Boat leaves in two hours.

Hotel Clerk continues knocking on each door, repeating that the boat leaves in two hours.

Chris looks to Susan for any change of heart. She looks away, out the window. Chris gets up, gets dressed, and packs his bag. His Indian temper begins to flare.

He slams the suitcase on the floor and shuts the wooden cupboards doors hard.

Susan turns and looks at her folded habit and looks at Chris again. Their eyes meet. Chris looks at her for a moment then moves towards her, she turns her face away.

Chris angrily picks up the nun's habit and throws it out of window.

CHRIS

Good riddance! I've wanted to do
that ever since I laid eyes on that
dam thing.

Susan is horrified. She rushes to the window and sees her habit sink into the muddy water. Angry, she slaps him hard on his face.

SUSAN

How dare you?

She tries to hit him again. She is furious. He grabs her arm hard and they struggle. She tries to wriggle free.

SUSAN (CONT'D)

Let me go, you brute!

He looks into her face and forcefully kisses her hard on her lips.

She starts to sob. He hungrily kisses her forehead, eyes, cheeks and lips. After a few seconds she kisses him back.

A mixture of frustration, anger, lust and love takes over him. He pulls her to the bed and pins her down before they make love.

At first, Susan resists, but soon her tears stop falling and she gives in to him. Suddenly, she is hungrily kissing him back. A passionate love making scene takes place. Her conflicting emotions are waging a war deep inside her.

INT. HOTEL ROOM -- DAY

During love making Susan gasps loudly and grips Chris's shoulders hard. After love-making Susan suddenly feels her groin and sees blood on her finger. She steps into the bathroom in horror.

Chris sees more blood on the white sheets. He hurriedly pulls the sheet of the bed and crumples it on the floor.

Susan steps out of the bathroom and shuffles to the bed. She is sobbing.

SUSAN

You know what happened to me after
you left the orphanage that day?

"FLASH BACK"

EXT. ORPHANAGE, OUTSIDE CONVENT -- DAY

The bus drives away with Chris looking out the back window, through black smoke billowing. Sister Magdalene and Sister Josephine drag Susan into the wash house.

INT. ORPHANAGE LAUNDRY ROOM -- DAY

Sister Josephine pins Susan to the floor while Sister Magdalene straddles over Susan's chest and rubs carbolic soap on her tongue. Sister Mary and Sister Amelia try to help Susan but their efforts are in vain. Susan coughs and screams. Sister Josephine yanks Susan up by the hair and chops it off, what was remaining of it from the last chop off.

The two nuns hold her against the sink and push her head into it.

Sister Josephine shaves her head with an old fashioned razor. Susan chokes and gags on the sink ledge.

SISTER MAGDALENE

No dirty boys will want to kiss you
now. You think your little pagan
friends are running the show here?
Is that what you think Miss Susan?
Wait till Father Rambuka drags
Christopher back here. You'll see
who is running the show.

INT. ORPHANAGE CLASSROOM -- DAY

A shaven headed Susan is shoved into a classroom and motioned to walk to the front of the class. Sister Magdalene nods to her to come back out.

"END FLASHBACK"

INT. HOTEL ROOM -- DAY

Chris is shocked with Susan's story. Susan is getting dressed in Chris's Levi's jeans and multi colored hula shirt.

SUSAN

(painful & angry)

But you never came back Chris. I waited for you every single day and cried myself to sleep at night. Why didn't you come back?

CHRIS

I did come back to find you in the market didn't I?

SUSAN

Yes you did but you know that we wouldn't be able to talk in front of my friends. You should have at least tried to come back to the orphanage.

CHRIS

I was struggling to make a living and couldn't afford to go back. The nuns would never have allowed me to see you, ever again. Did you get the letters and post cards I sent?

SUSAN

I only received two letters and a photo you sent me. I went to the mail bus before anyone could get to it and hid it from the nuns.

CHRIS

I've sent lots of letters and post cards to let you know where I was and what I was doing.

SUSAN

Sister Magdalene must have read all your letters and post cards and she must have destroyed them.

CHRIS

Yes, I bet she did. But we're together now, that's all that matters.

Susan is dressed and ready.

SUSAN

Yes, that's all it matters now. I love you so much Chris and I have missed you so very much.

Chris grabs Susan and they kiss long and hard.

SUSAN (CONT'D)

I missed you so much after you unexpectedly showed up in the market. It was sheer torture not being able touch you or talk to you.

CHRIS

I cannot tell you the torture I went through for six whole years living without you. Six long and lonely years Susan.

SUSAN

I had six lonely years. Four years was spent in a drab convent in Ireland studying morning, noon and night.

CHRIS

We have to go now, so what's it to be Susan? Life with me or a living death among the lepers?

SUSAN

Life always wins over death, I'm definitely coming with you Chris.

SUSAN (CONT'D)

From now on there'll be no more
separations and sad lonely years
yarning for each other again.

Chris grabs Susan and kisses her long and hard. She looks
sexy in his clothes.

EXT. SUVA CITY STREET -- DAY

Dressed in Chris's blue jeans and shirt Susan walks down
the street alone with her suitcase in hand, her blonde hair
gently blowing in the wind.

She is smiling happily. Chris runs up from behind with some
cafe pastries in a bag and his old suitcase.

CHRIS

Those rusty old tubs have no food
on them and it'll be a long
journey. I've bought some pastries
to keep us going.

Chris looks longingly at Susan.

CHRIS (CONT'D)

God I can't believe that you are
finally coming to England with me.

Susan looks back at Chris.

SUSAN

I couldn't sleep last night
thinking about us. All those years
apart from you has been so very
difficult... I've always loved you
Chris. The storm is our blessing in
disguise.

CHRIS

That's my girl... I knew our love
will finally prevail... we'll be
the happiest couple in all of
England.

Susan throws her head back and laughs.

SUSAN

You sound like a kid again... like the promises we made when we were little.

CHRIS

How can I ever forget those days. My lifelong dream has finally become a reality... you'll never know how much I've missed you, it was sheer hell living without you.

SUSAN

I missed you too... I promise we'll make up for the lost time. It'll be so exciting for me to have you by my side forever.

Chris hurriedly kisses her hand.

SUSAN (CONT'D)

I'm also looking forward to working in a London hospital... that's if they'll have me. With all their modern technology at my disposal, I can learn a lot from the British.

Chris tries to kiss her but suddenly stops when a man glares at them.

CHRIS

Of course they'll have you... they are crying out loud for doctors in London.

SUSAN

And how about you Chris... what are you going to do?

CHRIS

You remember little David?

SUSAN

Yes of course I do! He was the nun's pet and got away with murder.

CHRIS

Well, he should've been here yesterday. We are going to England together. His uncle Kumar is a London bus driver and he'll recommend us for jobs with his company.

Susan seriously looks at Chris.

SUSAN

A bus Driver? Can you drive?

CHRIS

No but I can soon learn. They taught Kumar how to drive and within a month he passed his test and is earning a fortune.

SUSAN

And where are we going to live?

CHRIS

We'll live with him for a while before we'll be able to afford a flat of our own.

Susan's smile drops. The reality of what their perfect life might be fading quickly.

SUSAN

You've always been a bit of a dreamer, haven't you Chris? How will we survive till we both find jobs and earn some money?

CHRIS

Once we get there, we both can claim unemployment benefits from the government until we find work.

Susan looks at Chris.

SUSAN

(Unconvinced)

Really?

CHRIS

Really Susan, people from all over the British Empire are heading to London. Some collect hand outs from the government for years before they find jobs.

SUSAN

Be serious Chris? Do you really want to live on handouts? And how about my fare to England? I don't have any money do you?

CHRIS

Between David and me we'll be able to afford it. I'll pay him back once I am earning a wage.

Susan looks towards the crowd at the quayside boats and gasps.

EXT. SUVA CITY WATERFRONT -- DAY

A Hindu Priest is seen offering sacred rice and ghee to the river god. He places them in a lotus leaf in water and chants.

The lotus leaf with the offering is seen drifting away.

EXT. SUVA CITY WATERFRONT-- DAY

Chris takes Susan's hand and squeezes through the CROWD. There are three ferry boats at the quayside.

Chris and Susan look at them, shrugging, not sure which one to take. Chris sees David in the crowd. David is puffing, panting and exasperated in the Fijian crowd.

CHRIS

(to David)

What kept you? I thought you had cold feet and won't show up. I felt sick waiting for you.

David doesn't take any notice of Chris and unbelievably looks at Susan.

CHRIS (CONT'D)

David, did you hear what I said?

DAVID

Of course I did! Is that really Susan from hell?

Chris and David have a chuckle.

SUSAN

That's not very nice is it?

DAVID

I meant the orphanage, not that you were from hell. I can't believe it's really you.

Susan makes the 'believe it' face.

DAVID (CONT'D)

Beautiful as always! Are you coming to London with us?

CHRIS

Yes she is, but it all depends on us. I need your help David, I mean your cash. Will pay you back once we're settled in London.

SUSAN

So you two dreamers are finally together, going to conquer the British Empire, yes?

DAVID

You know us Susan, don't you? Together we can put our minds to do anything.

SUSAN

Well, with your cute face you did everything alright and got away with it, didn't you? You were the nun's pet and you knew it.

DAVID

Now, now, Susan! There's no need for that. I had to look cute to survive.

CHRIS (TO DAVID)

Do you know what boat is ours?

DAVID

(Pointing)

The first one there is the one we want. That second boat stops at the leprosy island of Makogai before it goes to the Airport.

Chris looks at Susan.

DAVID (CONT'D)

That boat is a real stinker. I've heard the smell on the island is unbearable.

Susan looks away.

CHRIS

Let's hurry and get on the boat, looks like it's filling out fast.

Chris, Susan and David hurriedly board the first boat and squeeze onto a bench seat.

Susan is distracted; her conflicting thoughts are in turmoil. Chris is too excited to see the worry on her face.

EXT. FERRY BOAT 1 -- DAY

Susan looks around cautiously. The boat is filling rapidly.

The Hindu Priest Holy Man who was in the previous scene offering prayers to the Gods is sitting near them on the bench.

He HUMS a rustic Hindi song in his coarse voice.

Chris turns to Susan.

CHRIS

I am so excited Susan. I can't wait to start our life together in London. Finally my dreams have come true! I can't really believe it's really happening.

The boat is over full and the guard is angrily asking some people to get off the boat and catch the next one.

BOAT'S GUARD

Utar jao aur dusra boat lelo,
 jaldi! Bahut der ho gaya hai,
 jaldi, chalo.

(Translation: Get
 off, take the next
 boat... we are very
 late, please
 hurry?)

Susan is very nervous. Her hands are shaking. Chris and David are counting the extra dollars for Susan's flight. Susan is sweating. She hears the call from the Ferry Boat 2, a god-like commanding voice...

MAN FERRY 2

Makogai? Anymore for Makogai
 island?
 Last chance, please hurry?

Agitated, Susan squirms in her seat and sweats. Ferry Boat 2 prepares to depart.

"SUSAN'S FLASHBACK"

INT. CHURCH IN IRELAND -- DAY

Looking lovely and pure in her white nun's habit, Susan recites her vows as a nun in front of an altar and a large crucifix.

"END FLASHBACK"

EXT. FERRY BOAT 1 -- DAY

Susan looks at Chris who is talking to David; they are still counting the dollars.

She slips off the boat and hurriedly walks towards the 2nd boat.

Chris sees her and jumps up, turning to David.

CHRIS (RUNS AFTER SUSAN)

Save our seats!

EXT. SUVA WATERFRONT/ FERRY BOAT -- DAY

Susan hurries over to Ferry Boat 2, Chris running behind.

MAN FERRY 2

Any more for Makogai? Jaldi! Jaldi!

CHRIS

(Yells out loudly)

Susan, please don't do it? Don't be brain washed by the church and throw your life away. I'll rather die than live without you. Please come back.

Susan walks faster, clutching her bag close to her chest. Chris forces his way through the crowd.

CHRIS (CONT'D)

Susan please don't be stubborn, listen to me for a change.

SUSAN

It will never work, Chris.

CHRIS

Susan, please! I'd rather die than live without you. Please come back?

Chris grabs Susan before she gets closer to boat 2. He holds her tightly with both hands. The crowd begins to whisper. Some shake their heads.

SUSAN

You are hurting me Chris, please let me go.

Chris loosens his grip. Susan wriggles free and throws her bag on boat 2. A man lends a hand and pulls her on aboard. The boat gradually moves away.

CHRIS

(Yells)

Susan, don't go! Please come back! I love you so very much.

Susan shouts from the moving boat.

SUSAN

You'll always be in my thoughts and prayers, remember me and take good care of yourself.

Susan and Chris face each other as boat moving away.

Tears roll down Chris's face as runs back to his Ferry Boat. Susan's boat is seen disappearing in the mist.

"CHRIS and DAVID IN LONDON"

EXT. LONDON EMPLOYMENT OFFICE---DAY

Chris and David are seen entering an EMPLOYMENT OFFICE and filling out forms for jobs interview.

INT. EMPLOYMENT OFFICE LONDON---DAY

Chris and Davis are seen sitting in front of an employment officer and being interviewed for jobs.

OFFICER(Reads CV)

Boxing? You are professional boxers?

CHRIS&DAVID(SPEAK TOGETHER)

Yes sir, but we are willing to do anything.

OFFICER

But you don't have any other qualifications at all, do you?

CHRIS&DAVID(TOGETHER)

We are willing to learn sir. We desperately need work.

OFFICER(Pointing to a crowd)

And so do all those people over there and they were here well before you.

Chris and David look at a CROWD of INDIANS and PAKISTANIS huddled in seats close by.

OFFICER(CONT'D)

Well, you both speak good English, perhaps London Transport may be able to train you as bus drivers.

CHRIS&DAVID(Together)

Thank you sir!

EXT. LONDON BUS STATION---DAY

Chris and David are seen learning to drive a bus.

EXT. LONDON STREET---DAY

Chris is seen in a full busman's uniform driving a bus in a crowded London street.

"THREE YEARS LATER"

INT. LONDON APARTMENT---MORNING.

A sleepy Chris picks up his letters at the front door and is surprised to find a post card from Susan.

INT. LONDON APARTMENT, LOUNGE - DAY

Chris is seen sitting at a table anxiously reading post card. A framed picture of Susan is seen on the table.

MESSAGE ON THE POST CARD:

"Dear Christopher, Just a brief note to tell you that I'm at the ROYAL COLLEGE OF SURGEONS in Dublin completing my final exam as a doctor. I have also taken my final vows as a nun and will be returning to Makogai soon.

Please do not contact me as I won't be allowed to meet you. Hope you are well and finally have found peace within yourself. Thank you for your post cards and letters.

You are always in my thoughts and prayers.

May God bless you.

Sister Susan.

EXT. FERRY BOAT TEMINAL HOLLYHEAD -- NIGHT

Chris is seen boarding a ferry boat to Ireland.

EXT. A CONVENT IN DUBLIN - DAY

Chris knocks on the door of the convent and a nun opens the small hatch and looks at him curiously.

NUN

Yes, how can I help you Sir?

CHRIS

May I see Sister Susan, is she here?

NUN

Sister Susan? Yes, she is here. But
who are you and how do you know
Sister Susan?

CHRIS

My name is Christopher. Sister
Susan and I grew up together at St
Joseph's orphanage in Fiji.

The nun scrutinized him curiously and closes the door.

After a several minutes the door opens and Susan, dressed
in a white habit walks out followed by the Nun.

EXT. CONVENT DOOR IRELAND-- DAY

Chris and Susan are seen standing face to face. A stone
faced Nun stands behind Susan as a chaperone and watches
them both like a hawk.

Chris tries to reach Susan's hand but she pulls away.

CHRIS

Susan, I mean Sister Susan, it's so
good to see you again. Are you
well?

Susan squirms a bit and answers back.

SUSAN

Yes Christopher I am well. I have
finished my final exams and going
back to Makogai next week.

CHRIS

Well, I just came along to see how
you were that's all. I'm going back
to London on the midnight ferry
tonight.

SUSAN (BLOCKING BACK EMOTION)

I will pray for you, Christopher.
Good bye. It was good to see you.

CHRIS

Good bye (under breath) my love.

Chris's voice cracks.

Before entering the Convent door Susan turns around and calls out.

SUSAN (CALLS OUT)
Christopher, there's something I
must tell you...

Susan's Chaperone puts her hand on Susan's shoulder and she stops.

Susan and the Nun walk back into the convent. The door closes behind them. A devastated Chris is seen walking away from the Convent.

EXT. HEATHROW AIRPORT FLIGHT -- DAY

SUPER: "13 YEARS LATER."

An affluent Chris is seen boarding a QANTAS flight to Fiji.

He has long Beatle hair style and is wearing flared trousers and Cuban heeled shoes. His sideburns are slightly grey.

INT. AEROPLANE -- DAY

Chris is seen fastening his seatbelt and chatting to an air stewardess.

CHRIS FALLS ASLEEP DURING HIS FLIGHT AND HAS A DREAM.

EXT. MAKOGAI HOSPITAL - DAY

Chris's dream:

A cheerful Chris is seen approaching the leprosy hospital.

Susan sees him coming up the steps and runs over to Chris and they embrace, hug and kiss passionately.

SUSAN
Been looking out for you every
single day to come and take me away
from here. I'm not cut out to be a
Nun, Chris. I love you and missed
you so much. I hate this place.

EXT. HOSPITAL - DAY

Susan takes off her nun's headdress and throws it on the ground. They kiss passionately. A group of people covered in leprosy look in horror at Chris and Susan.

EXT.HOSPITAL - DAY

Chris and Susan are seen walking away from the hospital. A nun is seen yelling at Susan to come back.

NUN

Susan, come back at once. You will
burn in the deepest fires of hell
if you leave the church and go that
that man.

EXT. FERRYBOAT - DAY

Susan and Chris are seen boarding the ferryboat and are laughing. The leprosy covered people and group of nuns are calling out for Susan to come back.

INT. SUVA CATHEDRAL - DAY

Chris and Susan are seen getting married in Suva City Cathedral. They are both dressed in wedding dresses.

Father Rambuka is performing the marriage ceremony.

INT. AEROPLANE - DAY

Chris and Susan are seen sitting hand in hand on a Qantas flight to England. They are drinking champagne and celebrating.

INT. A LONDON APARTMENT - DAY.

A pregnant Susan is seen sitting on a settee and watching TV. Chris is fussing around her.

INT. MATERNITY HOSPITAL - NIGHT.

Susan is seen in a maternity ward having a baby. Chris is holding her hand and is watching the events unfold.

INT. MATERNITY HOSPITAL - NIGHT.

A baby cries. A MIDWIFE is seen handing the baby to Chris.

MIDWIFE

Congratulations, you have a healthy
baby girl...Sir.

Chris cuddles the baby and kisses her.

"END DREAM SEQUENCE"

INT. AEROPLANE - NIGHT

A flight attendant is leaning over Chris and trying to wake
him up from a deep sleep.

FLIGHT ATTENDANT

Wake up sir. We have arrived in
Fiji.

A very confused Chris wakes up.

EXT. FIJI'S NADI AIRPORT -- NIGHT

Chris walks down the steps of the aero plane.

EXT. SUVA CITY - CENTRE - NEW YEAR'S EVE.

The whole city is covered in lights and thousands of people
are in the streets celebrating.

EXT. SUVA CITY CENTRE - NIGHT.

The church bells chimes 12 times and thousands of people
are seen shaking hands in the streets.

INT. SUVA CITY MORRIS HEADSTROM SHOP -- DAY

Chris is seen buying a large bar of chocolate and putting
it in a travel bag.

EXT. SUVA CITY WATERFRONT - BOAT - DAY

A FIJIAN BAND is seen playing the Fijian fair well song:
"ISA LEI". A man serves kava from a Tanoa to passengers
boarding the boat.

Chris, along with a bustling crowd, boards the boat to
Makogai Island. A fully loaded boat departs.

EXT. MAKOGAI HOSPITAL - JETTY -- DAY

The boat stops against the rubber stoppers of the jetty. The gangplank is lowered and Chris disembarks. He looks excited.

Remaining passengers look at him curiously, as he is the only one getting off at the island.

EXT. MAKOGAI HOSPITAL JETTY -- DAY

Chris rushes up the cinder path and suddenly stops in his tracks as he sees the derelict buildings. The windows are broken and the paint is dry and cracked. Some dogs bark from a fenced overgrown cemetery and garden. Chris's heart is thumping and his face is dripping with sweat.

EXT. MAKOGAI HOSPITAL -- DAY

Chris walks past the overgrown cemetery and barking dogs. He knocks on the battered old door of the convent.

He hears footsteps in the hallway. The door creaks open and he comes face to face with a middle aged nun, wearing dark glasses.

NUN

Yes? How may I help you sir?

CHRIS

Is Susan, I mean Sister Susan, still here? Can I see her, please?

NUN

And who may you be sir, may I ask?

CHRIS

My name is Christopher. I was at St. Joseph's Orphanage with Susan, I mean Sister Susan.

NUN

Aha, so you are Christopher?

CHRIS

Yes sister, I've just returned back from England and I must see her.

The Nun lowers her head and looks at him for a few seconds and steps out of the Convent. She walks towards the small Church and Chris follows her.

INT. CHURCH ENTRANCE - DAY

Nun and Chris step in Church and sit in a pew.

NUN

I have some bad news for you Christopher. Sister Susan passed away four years ago.

Chris covers his ears and screams out loud.

CHRIS (WEEPING)

No she can't have died, it must be a mistake. She was so young and so beautiful to die.

NUN

In 1969 after being here for eight years, Sister Susan caught leprosy herself... and....

Chris covers his ears and tells her to stop

CHRIS

No, please sister stop. I can't listen to this anymore.

Chris gets up and heads for the door.

NUN

Please wait I have Susan's belongings for you to take. All your letters and postcards are still here and I would like you to have them back.

The nun and Chris walk out of the church and towards the convent. She is still talking to him but Chris is sobbing.

NUN (CONT'D)

At first the disease spread to her hands but she still insisted on working in the chapel and praying with other patients.

Chris covers his ears and tries to hard not to listen.

NUN (CONT'D)

Finally it penetrated right down to her bones and the surgeon had to amputate both her hands.

Chris stops and begs the nun to stop.

CHRIS (BEGGS)

Please sister, I can't take this anymore.

The nun insists on telling Chris what happened to Susan.

NUN

But Christopher you have to know what really happened to Susan, besides the church, you are the only person who she probably had. Later the disease spread to her face and other parts of her body and she insisted in moving in with the other patients in the ward. We washed her daily and kept her clean.

Chris covers his ears.

NUN (CON'T)

Father Donaldson took her confession and gave Sister Susan her last rites before she peacefully passed away in her sleep.

The nun and Chris walk to the convent door and stop.

She goes inside the convent and brings out Susan's battered old suitcase and gives it to him (Same suitcase she had on the boat)

EXT. CONVENT -- DAY

Chris takes Susan's old suitcase and opens it to find all his letters and post cards he had sent her.

He picks up Susan's hair brush, strands of her blond hair still in it. He sees the sepia tinted photograph of himself that he had sent to her.

He looks at the face of Lord Rama on the medallion that Susan had asked her to keep when they were little.

EXT. CONVENT - DAY

The nun speaks to him.

NUN
 (Pointing to the
 graveyard)
 Susan is over there..

EXT. CONVENT - DAY

Chris runs down to the cemetery and frantically searches for Susan's grave in the tall grass.

He stumbles over a broken crucifix and sees the name on the tombstone: SISTER SUSAN JANE TAYLOR.

EXT. GRAVEYARD - DAY

Chris is seen crouching on Susan's grave sobbing and mumbling to her.

CHRIS
 I loved you and missed you so much
 Susan and I came to take you back
 to England with me.

"FLASH BACKS"

FLASH 1

AS ON PAGE 23: 5 years old Susan shoves a sweet in little Chris' mouth and runs away. Chris chases her and grabs her hand, they curiously look at each other, he sees the birthmark in her eyes for the very first time.

FLASH 2

AS ON PAGE 42: Chris and Susan are seen kissing on the beach for the very first time.

FLASH 3

AS ON PAGE 79: Susan sees blood on her fingers after making love to Chris for the first time in the old hotel room in Suva. Chris sees more blood on the bed sheets, crumples the sheets and throws it to on the floor.

"END FLASH BACKS"

BACK TO CHRIS WEEPING ON SUSAN'S GRAVE.

EXT.GRAVEYARD - DAY

Chris is startled as he feels a hand on his shoulder and sees black shoes and lower part of a nun's white habit. He gradually looks up to see the face of the old nun.

His attention falls to very beautiful teenage girl of mixed race. She is about 16 years old. She is clutching the Nun's hand and is smiling.

The nun offers the young lady's hand to Chris and speaks.

NUN

Christopher my son, Susan has left
you something far more precious
than you can ever have imagined.
We've been waiting for 16 long
years for you to return.

Chris looks at the beautiful young girl and sees an identical dark speckle that Susan had in her right eye; a freckle on her iris. He is overwhelmed; he hugs and kisses his daughter as tears roll down their faces.

Chris looks up at the nun's face to thank her but is astonished to see that she has gently removed her dark glasses. He sees the same dark speckle in the old nun's eyes as well.

Camera zooms on the eyes of the nun and his daughter. Grandmother and her granddaughter look at Chris.

EXT. GRAVEYARD -- SUNSET

Father and daughter are seen hand in hand walking away in the sunset.

FADE IN BLACK.

Acknowledgements:

CASTING

CHRIS AGED 5/10/16 AND ADULT (INDIAN)
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CHRIS' S FATHER RAMNATH (INDIAN)
CHRIS' S MOTHER (INDIAN)
FIJIAN OFFICER (FIJIAN)
BRAD (AMERICAN OFFICER)
LAURENCE (AMERICAN OFFICER)
FATHER O' DONNELL (IRISH)
FATHER RAMBUKA (FIJIAN)
FATHER JOHN (IRISH)
SISTER HENRIETTA (IRISH)
SISTER AMELIA (FIJIAN)
SISTER MARY (IRISH)
SISTER JOSEPHINE (INDIAN)
SISTER MAGDELENE (IRISH)
ROYAL MAIL DRIVER (FIJIAN)
SISTER ANNA (IRISH)
OLDDER NUN AT MAKOGAI HOSPITAL (IRISH)
NEWS PAPER BOY (INDIAN)
SARA (YOUNG FIJIAN)

NIRMALA/AND RAJA HER HUSBAND (INDIANS)
HOTEL MANAGER (INDIAN)
CHILDREN OF ORPHANAGE (INDIAN & FIJIAN)
4 BOXERS (FIJIANS & INDIANS)
REFEREE (EITHER FIJIAN OR INDIAN)
AMERICAN G.I's (200 or less)
RESTAURANT OWNER (INDIAN)
TAXI DRIVER (INDIAN)
BOATMAN (INDIAN OR FIJIAN)
MIDWIFE (IN THE DREAM ON FLIGHT)
A GROUP OF 12 Leprosy PATIENTS