

RAINSTORM ©

An Original Screenplay

By Chris Nand

**CHRIS NAND,
LONDON**

FADE IN

EXT. SUVA CITY 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? Stupid!

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! Do you know 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(in her early twenties) 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

Chris dashes out after the Raincoat Lady. She is, half a block up, crossing busy road. Eyes fixed on her, Chris follows.

EXT. CITY STREET - DAY

Chris follows Raincoat Lady. People in raincoats with umbrellas are everywhere. He finally sees Raincoat Lady crossing road and follows her.

CHRIS
(Calls out)
Susan?

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, camera moves deeper into the water that turns blue into sea and sand. A MAN is seen driving a JEEP close to the beach and dusty road, under opening titles

"FLASH BACK"

EXT. INSIDE JEEP ON DUSTY ROAD---DAY

A 5 YEARS OLD BOY (KRISHNA/Later baptized and renamed Christopher) is seen sitting in the back seat of an old jeep. He is clutching a battered old bag. His bare feet are dangling above the car's floor. He is sobbing and wiping his tears with the back of his hand.

INT. JEEP ON DUSTY ROAD---DAY

FATHER O'Donnell(A middle aged Irish priest) is driving the jeep.

INT. JEEP - DAY

SISTER MARY(A young Irish nun) is seen giving the little boy some sweets to cheer him up. She touches his face and tries to comfort him.

SISTER MARY

Please don't be sad, you'll
love our school.

FATHER O'DONNELL

Yes, you'll like our school 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 Mary?

SISTER MARY

Yes Father O'Donnell, the children
love it there.

EXT. ST. JOSEPH'S ORPHANAGE - NIGHT

Father O'Donnell stops jeep outside a cluster of timber buildings with corrugated metal roofs.

A sign outside indicates: ST JOSEPH'S ORPHANGE.

He beeps the horn.

Sister Josephine (INDIAN) emerges from a building.

FATHER O'DONNELL

Good evening Sister Josephine and
how are you today?

SISTER JOSEPHINE

We are well Father O'Donnell. And
who have we here today?

FATHER O'DONNELL

This is little Krishna, please show
him to a bed... Oho please give him
something to eat, sister.

The nun grabs Krishna's hand and helps him off the bus.

FATHER O'DONNELL(CONT'D)

It's been a long drive, I'll tell
you all about it in the morning.
Good night Sister Josephine.

Father O'Donnell walks away. Sister Josephine leads Krishna
into a long low building.

INT. ORPHANAGE BOYS'S DORMITORY -- NIGHT

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

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

Krishna sits on his bed. Sister Mary brings him a glass of
milk and a piece of bread. She pats him on the head and
leaves. As soon as Sister Josephine and Sister Mary 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 bundle of newspaper parcel 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 (short, fat, and stern) Sister Mary,
Sister ANNA(IRISH)enter the dormitory, ringing 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 Mary 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's beds,
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 filth?

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'll 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(HESITATES)
Christopher.

In the corner, Francis mumbles in a low voice.

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

INT. BOYS DOMITORY---MORNING

Sister Anna finds 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 Indian 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 Mary shaves his head.

SISTER MARY

Please don't cry, we do this to keep you clean from lice in your head. Understand?

Chris nods his head. Sister Mary gives him a sweet, pats his bald head and walks away.

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. Their short hair is tied 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.

FATHER O'DONNELL

(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 a Hindu anymore. We all had to do it to survive, understand?

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 to see what he will do. 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. Her fat fingers are seen feeding him.

SISTER JOSEPHINE

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 suddenly appears from nowhere and pops a sweet in his 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)

Her name is Susan! 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 Christopher everything about you.

Susan is distraught but speaks out.

SUSAN

(Sobbing)

My mum and dad are in Dublin and are coming to take me to join them 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 sees 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 JAMES(IRISH) teaches a group of boys to play
football. 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 O'Donnell teaches Chris and David how to box. They
are having fun.

EXT. ORPHANAGE PLAYGROUND -- DAY

Chris sees Susan looking sad and lonely, 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 belonged to my mother... She
was very sick and passed away. The
doctor said it was TB.

SUSAN

My mother and father live in
Dublin. Sister Mary tells me to
pray every day for my mummy to come
back and take me to live with them
in Ireland...someday.

INT. ORPHANAGE BOYS' DORMITORY BED-- NIGHT

Chris feels his knuckles, has a "VISION" of knocking Francis
to the ground.

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 hides under her bad. Sister Mary 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 4
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 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 seen approaching the school.

EXT. OUTSIDE SCHOOL -- DAY

The bus stops, the 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 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 also sees an open grave, some men are shoveling earth to cover the grave. 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 are falling in love, 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. Stone faced 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 through the school gates and drives away fast.

2 year old TWIN FIJIAN BOYS and an OLDER GIRL walk through the gates. They are all sad and weeping.

Sister Mary and Sister Anna rush out, 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

Father O'Donnell is dressed as FATHER CHRISTMAS, giving presents to the children.

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

31st January 1948(Morning after Gandhi's assassination)

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 yells.

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 also cry.

Sister Josephine appears on the scene and yells.

SISTER JOSEPHINE

What's going on out here? 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 O'Donnell arrives on the scene.

Father O'DONNELL

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 O'Donnell, Chris lets out his frustration.

EXT. ORPHANAGE OUTDOOR GYM -- DAY

Acting as a referee Father O'Donnell watches Chris and David boxing.

EXT. ORPHANAGE PLAYGROUND -- DAY

A group of boys are seen playing rugby. Father James 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 O'Donnell 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 door. Having heard the commotion, Susan (AGED 15, now the school's nurse) and her class mates peek inside the church, and see a very distraught Chris.

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 - CONFSSIONAL BOX -- DAY

Kneeling in the confessional box, Chris makes the sign of the cross.

Father O'Donnell is taking confessions.

CHRIS

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 O'DONNELL

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 the 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.

FATHER O'DONNELL

But Christopher, your destiny has been planned by God and you must follow His chosen path.

INT. ORPHANAGE OUTDOOR GYM -- DAY

Chris is seen letting off steam on the punch bag.

INT. ORPHANAGE OUTDOOR GYM -- DAY

Chris and David are seen sparring, which looks like a real boxing match. Father O'Donnell is referee.

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 tries to upset him.

FRANCIS

Hey Chris, I would really like to
take good care of Susan one day.
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 Anna 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 and tries to cover his blood splattered face.

The nuns finally get to him and pick him up. The Nuns 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 dare 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 -OUTSIDE 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

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

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 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, understand?

CHRIS

Lusting, Sister? What do you mean, lusting?

SISTER MAGDALENE

Don't try to play me for a fool. Everyone can see you're lusting for Susan. It's disgraceful and

distracting to the others. If I catch you doing it again, you'll be severely punished.

INT. CHURCH - CONFESSIONAL BOX - DAY

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

EXT. EASTER PARADE--VILLAGE TOWN ROAD - DAY

Dressed in white, a group of boys and girls between the ages of six 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 4 Nuns: Sister Magdalene, Sister Josephine, Sister Mary and Sister Anna.

Father O'Donnell and Father James hold up the very end of the procession; wearing mass serving garments, they sprinkles Holy Water on onlookers by the road side. A group of FIJIAN and INDIAN crowd follow behind the Priest.

The procession is heading towards the shanty town. 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(A wrapped around garment) Some men are wearing turbans and chewing tobacco.

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

EXT. HILL'S DUSTY STEPS - DAY

The procession winds its way through narrow lane which leads up 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 struggling up 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.

Chris grabs her again but Susan pushes her away.

SUSAN (CONT'D)

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 on 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

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

CHRIS

Susan I've heard rumours that your parents are dead and you have been abandoned here.

Susan is horrified.

SUSAN(DEFINTLY)

No there're not? Francis tells everyone that I was conceived while my mother was raped by an Australian sailor when she worked in the city and I've been abandoned here at the mercy of nuns.

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 was banished to 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.

SUSAN

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

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 right eye, my heart skips a beat every time I look in your eyes.

SUSAN

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 she suddenly 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 still 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 in life.

CHRIS

Suit yourself but I'm going. I'll work day and night to be able to afford a place for us to live and come back for you, I promise you that.

SUSAN(BEGS)

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

CHRIS

With twisted Magdalene and perverted Josephine? No way! I'm leaving right now.

Susan grabs him tightly and kisses him.

CHRIS(CONT'D)

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.

Suddenly the church bells are heard in the soundtrack. Chris and Susan jump out of the bed in fear.

The noise of approaching procession gets louder and 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, don't leave me?

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. Once I've earned enough to support us both I'll come back for you Susan. Please 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 heads 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 just stares and silent tears roll down her face as 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 behind her and stomps off on her own mission.

Bald children run after 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 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, looks under each gap below the doors.

SISTER MAGDALENE(Calls)

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 stall 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 to me when I call your name?

No answer.

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

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

INT. GIRL'S DORMITORY -- NIGHT

All the girls are tucked up in bed.

Sister Mary strokes Susan's head, says good night, 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(JOKINGLY)
Going on holiday Christopher?
Somewhere exotic I expect?

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

SISTER MARY

But Christopher, I don't want you to leave. Please be grateful just for your own sake and stay. Sister Magdalene is tough on everyone, not just you.

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 O'Donnell 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 to the convent door.

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 dormitory. 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 O'Donnell.

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 in his old bag.

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 bag from Susan.

SUSAN
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 us
day and night in the name of god.

SISTER MAGDALENE
(Yelling)
How dare you talk like that! I'm
going to phone Father O'Donnell 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 take 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 (CONT'D)

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(YELLS)

Please hurry, I'm late!

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

SISTER MAGDALENE(YELLS)

Sister Mary, please Stop him!

Sister Josephine and Sister Anna 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 Sisters.

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

He sees Sister Magdalene and Sister Mary running behind the bus and Sister Josephine and Sister Anna 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 City crowd and knocks on the door of a bed and breakfast place.

EXT. SUVA CITY STREET NIGHT

A MAN opens the door.

MAN

Yes, can I help you?

CHRIS

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? You can't even afford shoes how can you afford to pay the rent?

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 chef 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 boxing 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 confused at Chris for not showing an interest in her.

SARA

Why don't you like me Chris, aren't
I good enough for you?

CHRIS

I'm sorry Sara! I really and truly like you but...

SARA

But what?

CHRIS

But I have someone. I want to find a proper job, fight day and night and save enough cash to go back for her.

SARA

Who is she, please tell me Chris?

CHRIS

Just a girl from the orphanage. I've promised her that I'll go back for her.

EXT. BOXING STADIUM -- NIGHT

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

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 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:

17 YEARS OLD Susan and a group of girls from the orphanage are seen shopping in a street market.

EXT. STREET MARKET BUS STOP -- DAY

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!

Susan is startled and looks back at Chris.

SUSAN

Christopher!

Chris gets closer to Susan but they can't touch or say much to each other in front of her school friends and the crowd.

It's not appropriate for young people to touch or hug in Fiji, especially in the 50's.

They stand close to each other. Some 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? Please don't go. I have saved some cash to take care of both of us.

SUSAN

Sister Magdalene has already made arrangements for me to go and will let me know when the booking has been confirmed.

CHRIS

Please Susan I beg you to 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 BOXING STADIUM----NIGHT

Chris is seen winning another hard fought boxing match.

INT. CITY BANK---DAY

Chris is seen banking cash in his account.

INT. BOXING PROMOTORS OFFICE----DAY

Chris knocks on the door. A very fat arrogant man named GRANT opens the door and welcomes Chris in a small dingy office.

He is smoking a cigar.

GRANT

You didn't have to come and see me
Chris, your name is already on the
next bill to fight JAMES CHANDRA.

CHRIS

Thank you Sir but I don't want to
fight James Chandra, I want to fight
the champion for the middleweight title.

Grant throws his head back and laughs loudly.

GRANT

The champion? Please don't be offended
Chris but you're not ready for a title
fight yet. The champion has won 69 fights
by knock outs, he'll destroy you and
that'll be the end to your boxing career.

CHRIS

Please Mr. Grant I need this fight I know I
can beat him... I beg you, please give
me a chance... Sir.

Grant flicks the ash of his cigar and looks seriously at
Chris.

GRANT

I really admire your guts Chris but...

CHRIS

But what?

GRANT

OK Chris! But if you lose you don't get paid and if you win by some miracle I'll double your purse, that's the deal, understand?

Chris grins and grabs the promoter hand.

CHRIS

I'll take my chances.

They both shake hands and Chris walks out of the office subdued but happy.

EXT. SUVA CITY---DAY

Chris is seen jogging through the city, he sees boxing posters plastered along walls with his name fighting for the middleweight championship of Fiji.

INT. SUVA WORKSHOP-DAY

Chris is seen working in a blacksmith's shop. He is pounding a piece of metal on an anvil. His shirtless body is seen, rippling muscles and drenched in sweat.

INT. SUVA WATERFRONT- DAY

Chris is seen loading bananas and copra on boats.

INT. SUVA CITY MARKET---DAY

Chris is seen pushing a loaded wheelbarrow, helping market traders to load a van)

INT. SUVA CITY BOXING GYM -- NIGHT

Chris is seen being coached by his boxing trainer. He is skipping, punching a bag and shadow boxing and lifting weights.

EXT. ST. JOSEPH'S OPHANAGE---DAY

Chris sneaks in unseen and knocks on Father O'Donnell's villa.

The door creaks open and the priest is surprised to see Chris. The kind priest lets Chris in his lounge.

INT. FATHER O'DONNELL'S VILLA - NIGHT

CHRIS (Meekly)

Father please forgive me for calling without an appointment but I need your help. I'm fighting for the middleweight championship and I need you in my corner. I can't do this without you Father.

FATHER O'DONNELL (Sternly)

Christopher my boy I've been informed about your behavior by Sister Magdalene and I'm not pleased at all the way you spoke to her and left our school without talking to me first.

CHRIS

I'm deeply sorry Father but I had to go and find my own destiny. Sister Magdalene was very...

FATHER O'DONNELL

What...very hard on you?

Chris shakes his head up and down gently.

FATHER O'DONNELL (CONT'D)

Sister Magdalene is hard on everyone and not just you. She does that to toughen you up before you leave to join the big wide world out there. You call her tough, you should have been at my old school... than you'll know what being tough really means.

CHRIS

I'm really and truly sorry Father.

FATHER O'DONNELL

You can still go to Ireland to study Theology if you want, I can arrange it for you to leave... after your next fight, of course.

Chris looks sad very disappointed.

FATHER O'DONNELL (CONT'D)
Please do not be disappointed, I'll be
there in your corner to see you win
this fight... I can't miss that can I?

CHRIS (Jumps up with joy)
Thank you father, thank you so much.

They shake hands and Chris leaves.
The priest yells:

FATHER O'DONNELL
Oho Christopher, remember what I said.
Your friend Francis is about to be
ordained as Father Francis, he will
love to see you again.

CHRIS
Thank you Father, I'll think about it.

FATHER O'DONNELL
Oho and Susan is in Ireland as well,
studying medicine.

Chris hides his disappointment and grins at the priest.

FATHER O'DONNELL
Now off you go and may God bless you.
Please train harder and don't forget
my plan, how I taught you to box. Just
believe in yourself and you can do it.

Chris scurries down shadow boxing in the street.

INT. SPORT STADIUM -- NIGHT

Father O'DONNELL is seen giving Chris a few final
instructions before the fight. He finally blesses him and
walks to the ring, Chris follows him.

INT. SPORTS STADIUM---NIGHT

The referee is seen standing in the corner of the ring. The
time keeper and news paper reporters are sitting at the

ringside. Fiji RADIO is seen commentating. The Stadium is full to the hilt. The ring announcer announces details of the two fighters.

INT. BOXING RING---NIGHT

Chris fights for the middleweight title. He has been knocked to the canvas a few times, his face is covered in blood. Father O'Donnell blesses him before the 6th round. Chris finally knocks the aging champion to the canvas. Father O'Donnell jumps into the ring and lifts Chris over his shoulders.

EXT. SUVA TRAVEL OFFICE -- DAY

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

"END FLASH BACKS" FADE.

INT. SUVA CITY CAFE... -- DAY

Back to the café on page 6.

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?

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 but she pushes him away.

SUSAN (CONT'D)
Don't touch me.

Susan turns and looks up at the sky again, trying not to look sad after seeing Chris.

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 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 on the floor. 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 trying to make love to her.

"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 serve the people of Makogai.

CHRIS (SHOCKED)

That's hell on Earth! 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

No, I have not! Please 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, she put her arms around me and 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 according to Sister Magdalene my mother and father had died in a car crash.

But I had checked out all traffic records in Fiji and there is no record of any English couple dying in a crash.

CHRIS

It's all very mysterious Susan. Come to England with me. Once we've earned some cash we can return and do a proper search. I promise you'll find your parents.

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 out about my mother and father 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)

I really believe that if I'd had stayed back at the orphanage I'd be going with you to Magogai 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 and come with me.

SUSAN(STERNLY)

Chris, I've made my commitment to God. It's 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 there.

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 looks at Chris curiously.

SUSAN

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 has a disbelief look on his face.

CHRIS

Look at you. You are so young and beautiful to throw your whole life away! 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 looks out of the window.

SUSAN

It looks like the weather has
improved. Please can we go for a
walk, I need some fresh air.

EXT. SUVA CITY STREET -- NIGHT

Susan in a raincoat and Chris walk down the street.

SUSAN

You must have fallen in love with
other girls?

CHRIS

No Susan! No, I have been working
7 days a week to save enough cash
to come and find you. I have never
dated anyone since I left the
orphanage... all I ever love is
you.

Susan looks sad.

SUSAN

But Chris, you're a handsome young
man, you should have been married
by now, like most Indians do and
have lots of children, why didn't
you?

CHRIS

You know why Susan, all I ever
think of is you. I tried hard to
forget you but I can't and never
will.

Susan looks at Chris, their eyes meet.

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

My jeans wearing days are over,
Chris.

CHRIS

It's a pity, I used to love seeing
you in jeans.

SUSAN

Well, you'll never see me in jeans
again, I can assure you that.

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

SUSAN (CONT'D)

Chris, please can we just enjoy each other's company before we finally part?

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 not amused.

SUSAN

Let's go back, we must get some sleep before the boat journey tomorrow... it's getting late.

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 grabs 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

I have to return to Ireland in three years time to take my final exam and qualify as a doctor.

CHRIS

We could meet up there Susan 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 had slipped away.

SUSAN

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

Susan looks out the window.

SUSAN (CONT'D)
Looks like the rain has cleared and
we'll be on our separate ways.

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)
Please 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 and making the announcement.

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 and mumbling.

SUSAN

Do 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 Anna 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 tries to help Susan but her 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 O'Donnell 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. BACK IN 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.

SUSAN(CONT)

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 loads 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 very much Chris and I have missed you so much.

Chris grabs Susan and they kiss long and hard.

SUSAN (CONT'D)

I missed you so much after you unexpectedly showed up at 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 to be a nun, and a doctor.

CHRIS

The boat is leaving, what's it to be Susan? Life with me or a living death among the lepers?

SUSAN

Life always wins over death, I'm coming with you Chris. From now on there'll be no more separations and sad lonely years yearning for each other ever 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.

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 indeed our blessings 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 children.

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 squeezes her hand but let's go suddenly 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.

CHRIS (CONT'D)

We're going to England together. His uncle Kumar is a London bus driver earning a fortune.

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 became a fully fledged bus driver.

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.

CHRIS (CONT'D)

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 myself we'll be able to afford it. I'll pay him back once I'm earning a few bob.

Susan looks worried. She looks on 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. A symbol to Hindus for washing away their sins.

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 Susan from hell?

Chris and David have a chuckle.

SUSAN(LAUGHS)

That's not very nice is it?

DAVID

I meant the school, 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

Do you know what boat is ours?

DAVID

(Pointing)

The second one there is the one we want. That first one 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 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 and is ordained 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.

EXT. LONDON EMPLOYMENT OFFICE---DAY

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

An OFFICER reads their CV and talks to them.

OFFICER(Reads CV)

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

CHRIS&DAVID(Speak 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)

Can you drive a bus or a train?

CHRIS

No sir, but we're willing to learn.

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 sitting at a table anxiously reads the 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. 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 -- 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. We 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 walks out followed by the Nun. Both nuns are dressed in a white habits.

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 good to see you again. Are you well?

Susan squirms a bit and answers back.

SUSAN

Yes Christopher I am well. I have nearly finished my course and I'm 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.

CHRIS

Good bye (under breath) my love.

Chris's voice cracks. Before entering the Convent door Susan turns around and calls out.

SUSAN

Christopher, there's something I
have to 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.

SUPER: "13 YEARS LATER."

EXT. HEATHROW AIRPORT FLIGHT---DAY.

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 hair is slightly grey.

INT. AEROPLANE -- DAY

Chris is seen fastening his seatbelt and chatting to an air stewardess. Chris falls asleep during his flight and dreams.

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.

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. A crowd of people and a 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 outfits.

Father O'Donnell 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. 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 DOCTOR is seen handing the baby to Chris.

DOCTOR

Congratulations Sir, you have a
healthy baby girl.

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. 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

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

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(SCREAMS)

No she can't have died, it must be
a mistake. She was so young and so
beautiful to die.

Chris is sobbing.

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(BEGS)

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. 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 keeps on talking to him while Chris is sobbing.

NUN (CONT'D)

At first the disease spread to her
hands and she still insisted on
working in the chapel and praying
with other patients. 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

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.

Chris tries not to listen but the nun carries on.

NUN (CONTINUS)

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. 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 his
old medallion that Sister Josephine had thrown out of the
window and all his letters and post cards he had sent her.
He picks up a sepia tinted photograph of himself that he
had sent to her.

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, Susan has left you something far more precious than you can ever have imagined. She's also named Susan and has 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 looks exactly like Susan used to look but is much older.

Camera zooms on their faces. Grandmother and her granddaughter look at Chris.

EXT. GRAVEYARD -- SUNSET

Father and daughter are seen hand in hand walking away in the sunset. The tearful nun watches them disappear into the darkness.

The Fijian farewell song: 'Isa Lei' is heard in the sound track.

FADE IN BLACK TITLES.

Casting.

CASTS

CHRIS AGED 5/10/16 AND ADULT.

HOTEL CLERK

DAVID AGED 5/10/16 AND ADULT.

TAXI DRIVER

SUSAN AGED 5/10/16 AND ADULT

FRANCIS AGED 12/16

FATHER O'DONNELL

FATHER JAMES

SISTER MARY

SISTER ANNA

SISTER JOSEPHINE

SISTER MAGDELENE

NEWS PAPER BOY

2 YEARS OLD TWINS

GIRL AGED/6

BUS DRIVER

WAITER

4 BOXERS

BOXING TRAINER.

REFEREE

RING ANOUNCER

TIME KEEPER

MR GRANT

BOATMAN

RESTAURANT OWNER

A group of 60 boys and 20 girls from 5 to 16.

Casting can be held in London.