

Exegesis and screenplay for a film entitled:

White Magnolia

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CERTIFICATE OF AUTHORSHIP

"I hereby declare this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which, to the substantial extent, has been accepted for the qualification of any other degree, or diploma, of a university, or other institution of high learning, except where acknowledgement is made."

Signed:

Ki Myung (Jin) Hong

May 15, 2009

DEDICATION

I would like to dedicate this work to all migrants and indigenous in New Zealand. Their understanding and tolerance between different cultures contribute on cultivating human dignity.

ACKNOWLEDGMENTS

I would first like to thank my patient wife Phebe for helping me focusing on this work and looking after our three lovely children, Elijah, Selina and Elisha by herself.

Finally I would like to express my appreciation to my lecturer and thesis supervisor David Hughes, who not only inspired me with his passion and encouragement but also guided me with his practical assistance on this seemingly endless journey.

I once again thank him for his tremendous effort and support.

ABSTRACT

Most new migrants choose New Zealand as their second home country because New Zealand provides peaceful, safe and relaxed life style and also quality education compared to their homelands.

However, for most migrants, settling down in New Zealand is one of the most dynamic and complex processes in their lives. Many migrants are struggling to adjust to New Zealand because the expression of cultural values is different in New Zealand than in their cultures.

As migrants adjust to the new culture, their traditional cultural values are increasingly challenged by New Zealand cultural values leading to some degree of personal change.

As a result, most immigrants encounter many unfamiliar cultural values in the initial stage of immigration to a New Zealand culture.

This story is about the impact of culture-shock on an ordinary Korean migrant family and their struggle adjusting in a new society.

EXEGESIS

Introduction

Statistics New Zealand (2006)¹ shows the Asian ethnic groups increased by almost 50 percent between 2001 and 2006 from 238,176 to 354,552 people. Statistics New Zealand (2006) also shows that Asian peoples make up the third largest and the fastest-growing ethnic group in New Zealand and nearly one in five people in Auckland City identify themselves as "Asian". It also shows that Korean migrants are one of the major new immigrant groups and most have settled down in the Auckland area.

As a relatively recent Korean immigrant myself, I've wanted to create a film that articulates the immigrant experience in moving to New Zealand. Last few years I have listened stories of other migrant experiences and this has motivated me to want to write, direct and produce a film to explore and portray the many complexities of a family caught in such a cultural confluence – the hopes, joys, sacrifices and the sometime tragedies of such a journey.

To that end, this story reflects some of the more contemporary issues that confront the Maori, Pakeha and to the growing Asian communities within New Zealand – it touches upon and issues of cultural dislocation, ignorance and intolerance from a Korean perspective.

Literature review

Due to lack of natural resources and huge populations most Asian countries, especially Korea, Taiwan and Japan, are highly competitive and stressed societies. According to Bon Giu Koo (2004), most Asian migrants choose New Zealand as their new home in the belief it will provide a peaceful, safe and relaxed family life style compared to their homelands. However, immigrating to another country is one of the more complex and potentially traumatic life experiences which often and sometimes inevitably leads to a significant degree of personal change for a migrant and their disassociation from long held beliefs and traditions. This cultural erosion invariably makes new migrants feel isolated and results in their seeking and mixing with members of their own ethnic group.

¹ <http://www.stats.govt.nz/NR/rdonlyres/5F1F873C-5D36-4E54-9405-34503A2C0AF6/0/quickstatsaboutcultureandidentity.pdf>

Ho (1995, p.6) observes;

“About 30 per cent of the young Hong Kong migrants were likely to remain a separation state [sic] during the first four years after migration, mixing predominantly with members of their own ethnic group...”

This is corroborated by Jacqueline M Lidgard (1996, p.22), “most Asian immigrants identify the two main reasons in moving to New Zealand as, “...environmental and economic.”

Environmental

As Koo (2004, p.82) concurs , “...when asked the reasons for immigration, many Korean immigrants answer that they wanted to live once at least in a place with fresh air and clear water...”

Then, in the working environment in New Zealand the majority of Korean immigrants are self-employed or engaged in their ethnic business such as restaurants, hairdressing salons, and travel agencies. However, many can only find unskilled work - often in retail businesses that only exist to serve the Korean community itself. In addition, many young migrants have problems faced by families where one parent is absent. In *'White Magnolia'* Min Ho's friend, Tim, illustrates this situation where his father is in Hong Kong to financially support his family. Tim has little sense of self control in this. With his new freedoms from parental control in New Zealand he is constantly thrill-seeking and indulging in drugs, sex and fast cars. Such unbalanced life styles and miscommunications between absent parent and child are not uncommon and often gain prominence amongst the host society giving rise to the wider immigrant community being brought into disrepute by a few.

Economic

As noted the majority of Korean migrants have worked as professionals and belonged to the middle-class. During the Asian financial crisis, many senior managers were made redundant through restructuring companies while many others felt their jobs were no longer secure. Thus Lidgard (1996) identifies economic instability as another main factor behind immigration.

However, according to Bon Giu Koo (2004, p.80), "...many Asian migrants struggle to adjust because both the language and the expression of cultural values are vastly different in New Zealand and their traditional cultural values are increasingly challenged..."

Ho (1995) also points toward the many business and skilled migrants who have settled in Auckland and have a disproportionately high unemployment rate despite their being well-educated. Both their lack of English and local inexperience are seen to be contributing factors. As a result, some migrants believe that indigenous Kiwis stereotype them and it feels like a form of discrimination.

Chang, Morris and Vokes's (2006) also indicate that many Korean migrants are unsuccessful in their search for employment because of their lack of English language skills or lack of proper accreditation from their previous qualifications. Despite high levels of education, Korean migrants are not very proficient in English. Their low level of English skill and cultural differences are major barriers to obtain work. Many Korean identify the importance of English language proficiency as a factor in determining social and economic settlement outcomes in New Zealand and also believe that their lack of English skill is a contributing factor for their unemployment.

According to Migrants' Experiences of New Zealand Pilot Survey 2004 (2004, pp.36-37), one of respondents from Korea said:

"...when in Korea I thought I had a bright future. The reality in New Zealand is quite different. Even if you speak fluent English it would be difficult to find work. I feel you need to plan to study for four to five years for new qualifications to find work. Even if my qualifications as a chemical engineer were approved I wouldn't be able to get a job as a chemical engineer. The Government hasn't planned for the new immigrants..."

Apart from their poor proficiency in English as documented in previous research. Migrants' Experiences of New Zealand Pilot Survey 2004 shows that 22 percent of migrants were more likely to report have experienced discrimination when applying for jobs and working in their job.

Chang and Kuo (2000) suggest that racial discrimination is a possible factor that explains the relatively poor labour force participation by recent Asian migrants in New Zealand. In Chang and Kuo (2000, p.31)'s survey, one Korean migrant says:

"...employees are chosen on race rather than qualifications. Even when new arrivals were reasonably fluent in English it was still difficult for them to obtain a job. Even when a kiwi company has employed people when redundancies occur the Koreans are the first to go..."

Social

Many Asian parents also saw the New Zealand education system as one of best education systems and believed if offered their children much better opportunities in what they saw as a world increasingly dominated by the English language. They believe that their children will be able to obtain the "weapons", that is English language skills and a degree from an overseas college, needed for success in Korea.

As Lidgard (1996, p.23) identifies;

"Quality education in a relatively stress-free environment was the social reason for coming to New Zealand mentioned by most of those from Korea and Taiwan with children to educate. Parents frequently cited the stress that young children were under to achieve. The highly competitive system places tremendous stress on young people. In Korea there are many people and so there is great competition. Children have to work really hard even in primary school. The hours are very long and private lessons are needed after school."

According to Kim Kwang-Hyeoun in The Korea Herald (2006. 01.04)², deputy director of overseas Korean education division at the Education Ministry, as learning English becomes the high priority in the nation, many parents have sent their children overseas to study the language. Families are willing to stretch their budgets and risk their marriages to help their child succeed.

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<http://courses.wcupa.edu/rbove/eco338/060compecon/Korea/060104educ.txt>

While mothers look after the kids abroad, fathers frequently stay behind in Korea.

Ju-hee Yeo (2005, p.24) in her article '*A Better Education*' confirms that: "...most Asian parents are devoted to their children. My parents were no exception – they wanted a better education for me as well as the advantage of learning English..."

However, while unemployment, cultural conflicts and racial harassment remain significant challenges for new migrants a greater challenge often arises from within their own homes in the form of intergenerational-cultural gap with their children.

As Elias and Lemish (2008, p.21) argue:

"...most immigrants must cope with changes in their personal lives as well as those of family members, and especially their children. In the case of the latter, the 'natural' intergenerational gap becomes convoluted with a differential pace of cultural integration of youth and adults in the new society."

In additions, the role change between husband and wife in Asian migrant families causes family conflicts. According to Yu (1987) role reversal between husbands and wives in the Korean family structure is a major cause of spousal conflict among Korean migrants. Most migrant wives pursue better education for their children through immigration and devote their entire time and energy for their children's education. Therefore, they tend to involve the New Zealand education in order to get more information for their children. They tend to be more integrated with their new society than their husbands while husbands struggle with unemployment operate small businesses with their wives' help.

Yu (1997) also points out that while many Korean wives feel freed from the traditional obligations in the Korean Confucian culture, many husbands become stressed with this situation. There is little sympathy, let alone resource, to affirm the male status within the family in New Zealand as there is in Korea, which is a patriarchal-centered society.

Also, most young migrant children have no choice in the decision and must cope with high parental expectations. According to Watts, White and Trlin (2002, p.7),

"...for most migrant children, the decision to come to New Zealand was not a matter of personal choice but their parents' wishes. These young migrant children have had to leave their familiar social settings in their home country to travel to a distant, and possibly strange, land without knowing anything about New Zealand...."

Watts, White and Trlin continue (p.7):

"...many young migrants are facing difficulties in adjusting to New Zealand patterns of life. First, they face difficulties in forming friendships and face peer group pressures. They wanted to learn about the New Zealand culture and language and to be seen by their peers to 'fit in'..."

And quote a young Iraqi migrant (p.9):

"I don't say anything is not good about New Zealand but sometimes I'm sad because I miss my friends..."

Watts, White and Trlin note that certain of these problems related to their situation as young people growing up. In this respect, their concerns – the need to make friends, to gain peer group acceptance, and to establish personal autonomy – are probably very similar to those of young people in New Zealand and other Western societies.

Watts, White and Trlin also insist that migrant children adapt more quickly to New Zealand than their parents. The influence of the school, especially the rapid development of English Language proficiency is seen as highly influential in this rapid acculturation process. Also, their new Kiwi or other ethnic friends make them adapt more easily to the host society.

Icduygu and Nann (1990, p.3) state:

"In some cases parents with low English skills are forced to turn to their sons and daughters to act as their interpreters or translators in sensitive situations, such as applications for benefits or other forms of assistance. Accordingly, parents may feel that their roles in the family are being undermined and their status threatened."

Methodology

The foregoing overview provides but a glimpse into the migrant reality. Invariably the urge to distance oneself from the "mother" culture is a search for an ideal often born of the belief that there must be more to life than work, work, work and that, perhaps, the most valuable legacy a parent can afford a child is to afford them the opportunities they, themselves, could only dare to dream about. Such are the unrelenting realities that lay behind the many decisions to wrench and relocate one's family from the one's home, culture and traditions.

Given this most recent wave of migration to New Zealand has a significant Asian component it is, perhaps, not surprising that to date no New Zealand feature film has attempted from the proposed cultural perspective. To that end '*White Magnolia*' is envisaged as a threshold film – a film which provides a gateway for both migrant and host populations to see the human dimension behind the often distorted, cold statistics. Thus, the argument is that this story deserves to be told and that the most engaging and therefore compelling way to tell it will be in the fictional form. In this way, film as a medium, is being used as a constructive meditational means – a social tool, or bridge, which could facilitate discursive discourse in the wider public arena – both intra and extra (Korean) community. At another level, with the advent of the global village, the migrant is an indeterminate state of being, a global creature of no particular creed. Thus, this film project targets an international audience and as a consequence the script has been developed in terms finding a balance between social and cultural significances – a balance that results in a film that enlightens as well as entertains. To this end the story employs a cross-genre approach of a naturalistic, contemporary social drama that employs the narrative devices and intrigues of both psycho-dramatic and mystery genres.

The 'classic' narrative structure broadly dictates a story shall have a beginning, a middle and an end. I have adapted the terminology to read, this story has three elements which may be defined as;

- Visions of paradise
- Realities of paradise
- Beyond paradise.

In this way we, the audience, become aware of the character's dream, the realities or complications of their living that dream, and their rationalisation of

living beyond or after the dream. Of course, each member of the family is at the centre of the story, will have a different dream that will incur different consequences and culminate in their different abilities to reconcile, who they are and what their life has become, once the dream has faded. The narrative is outlined chronologically in the story synopsis.

The film script, is the dramatic rendition of the story synopsis, where the primary purposes are to intrigue, engage and affectively influence the audience, employs the usual dramatic devices of non-linear time, juxtaposed and parallel sequences and the like.

Story synopsis

Jun Man - the father - sees his colleagues lose their jobs. He decides to leave the company with his retirement fund. He also does not want his children to suffer from the unreasonable Korean educational system. He believes New Zealand provides a relaxed and peaceful lifestyle for his family compared to their highly stressed life in Korea.

However, several years later, Jun Man's experience of the New Zealand reality is not that which he had imagined. He frequently finds his mind is in Korea and not New Zealand and that his life now differs considerably from those of his wife and children. For where they, to varying degrees have adjusted, he remains unemployed and in a limbo, where the initiatives he has tried to take have all come to nothing; where he senses he has lost respect within the Korean community and, what is worse, at home.

For Jun Man's wife - Sun Young - against his wishes, has taken part-time work as a hairdresser, while his son - Min Ho - is mixing with company that has had the police at his door, and he finds his daughter - Min Hee - is in a relationship he doesn't approve of. These are not the opportunities Jun Man envisaged giving his family and there appears no one left on earth who might understand his dilemma.

Until, finally Min Hee's relationship, as Jun Man had forewarned, culminates in a tragedy which has the police, again, at the door looking for Min-Ho. However, ultimately, it is Jun Man they lead away to 'assist them with their enquiries'.

The narrative structure

The narrative structure of *Magnolia* is akin to a psychodrama in that much of the 'action' takes place in Jun Man's head. These are his memories of both good and bad times. The police are trying to get into his head, but he won't let them (or us). So, Jun Man plays games with the audience's POV. We start in the past (in the dark forest), which in reality is the present - we are in his mind in the police station.

'*White Magnolia*' uses a basic mystery narrative in that the audiences are kept in a state of intrigue for much of the time. The source of intrigue is that the audience will believe, from the outset, that Jun Man has been involved in a suspicious and probably nefarious activity. In this way Jun Man appears a less than forthcoming and thus an unsympathetic character. As the narrative progresses and the issues that confront Jun Man multiply and become more unbearable - and so he appears even more culpable. As the film progresses the audience will be asking, i) what/who has he buried and, ii) why?

Thus, while in Jun Man's head we are privy to his selected point-of-view - a balance of memories that will be important for they will help dimensionalise and latently influence audience attitude toward him - in some cases we see he is a gentle man, an angry man, a compassionate man - and ultimately, perhaps, an innocent man. In contrast, from Jun Man's attitudes and actions with the police (being unco-operative) we also come to realise he is an unreliable narrator - that he is blocking some thoughts so the police (and we) cannot see them - which reveals he is also a private man who is, perhaps, too loyal and too proud to change his ways.

Technical aspects

The first act of '*White Magnolia*' is in the classical narrative tradition in that it is designed to orientate and engage the audiences. The proposed style will include the semiotic counterpointing of the main characters' Korean origins and traditions with those of a culture he struggles to understand. The film juxtaposes Korean and New Zealand images and settings - embedded in a non-linear narrative. In this way, at times, the audience may share the main character's sense of disorientation, of discovering the scene is not located where they initially thought it to be - where, for example, the New Zealand police interview becomes a Korean interrogation room in Jun Man's mind.

It transpires the children adapt more readily and so the 'open' New Zealand social environment at once seemed overly benign ultimately, proves more dangerous.

As a director, my film style is similar to Ken Loach's approach with regard to acting performance. According to Mike Robins (2003)³, Loach's film work is characterised by a particular method of evoking emotional realism in that he strives to promote authenticity in every area of filmmaking to emphasise an unscripted and therefore unrehearsed form of interplay between actors, to the point where some scenes in his films are unscripted. Rather than employing method actors, he prefers unknown talent who has had some of a similar life experience to that of the characters they portray. Loach gives the actors as little information about the story in order to let actors express as genuinely as possible the feelings of their characters and to ensure that their reactions are fresh and spontaneous.

As *White Magnolia* is my first feature film however, I will not follow his footsteps to that extreme. The full script will be given to actors and there will be workshops with actors and actual migrants.

I propose the '*White Magnolia*' sound track will incorporate non-diegetic music to direct the audience's aural attention. Because much of the character's feeling is 'inward' I shall use a nuanced sound track to evoke the emotion rather than the melodramatic theatrics. For instance, in the opening visual, which is depicted as a deserted and remote high country area somewhere in New Zealand, but the sound track is Korean and melancholic. It will not be until the final scene where the audience will come realise to the music is a motif for the spirit of a 'lost' Korean soul. Elsewhere diegetic sound will be used to represent the clash of youth cultures, of the mother's 'less sophisticated' (hair dressing) environment which also contrasts to the Korean males' penchant for karaoke evenings.

'*White Magnolia*' will use the usual lighting and camera techniques and angles to evoke power, isolation, confusion and the like. I will also use traditional visual semiotic motifs and devices to reveal character.

3

<http://archive.sensesofcinema.com/contents/directors/03/1oach.html>

Conclusion

Many prospective migrants from Asia believe New Zealand will provide a relatively relaxed and peaceful lifestyle for their family compared to their highly stressed lives in their home country. This 'vision of a paradise' for their children is often their main reason choose New Zealand as a desired migrated place. However, after migrating, they are faced with the realities of a society that is not the paradise they had envisaged.

Many migrants appear ill prepared for the complexities in settling down in a host country. For many reasons they struggle to adjust to the new society and they face many unanticipated challenges such as unemployment, language, cultural and racial barriers. But the struggles are not solely with their adopted society as frequently they also face challenges from within their homes. Often the Asian patriarchal family model comes under pressure as spousal and intergenerational conflicts arise as a result of new gained 'freedoms' challenge traditional beliefs. As a result, some migrant families go back to their countries.

On the other hand, many migrants do manage to adapt to a new life style through adjusting their attitudes by rationalising and adopting new ways. In this way they can be seen to be living beyond their original dream – or beyond paradise.

'White Magnolia' is a naturalistic representation of new a migrant family in New Zealand. It represents a Korean migrant perspective on cultural diverse society and their struggle life holds center stage in the film. It presents a story of a father who has his own view of the world based on his experience in Korea and wants to share that vision with his children, Min Hoo and Min Hee. Jun Man wants them to think like Koreans but his children find this particularly difficult as adolescents. Jun Man's strong traditional expectation on his children gives them pressure and makes it hard for them to adapt to the New Zealand way of life.

My purpose and hope for *'White Magnolia'* is the film engages a wide cross cultural audience of migrant and 'host' and articulates some sense of what it can be like to be an immigrant starting a new life. It also reflects and examines some of the more topical areas of immigration both to native New Zealanders and to immigrants living here. A positive consequence of this film might be that it will potentially cultivate further and better understanding and tolerance between New Zealanders and immigrant families.

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CAST OF CHARACTERS

Jun Man	Korean father
Sun Young	Jun Man's wife
Min Hee	Jun Man's daughter
Min Ho	Jun Man's son
Steve	Min Hee's Kiwi boyfriend
Tim	Min Ho's friend from Hong Kong
Young Do	Jun Man's Korean friend
Tae Hoon	Jun Man's Korean friend
Mr. Kim	Jun Man's ex-boss from Korea
Detective A	Male detective
Detective B	Female detective
Elderly man	Jun Man's Kiwi neighbor
Mrs. Kim	Sun Young's Korean customer
Mrs. Lee	Sun Young's Korean customer
Mrs. Choi	Sun Young's Korean boss at hairdressing salon
Mr. Han	Mrs. Choi's boyfriend
Student 1	Min Ho's classmate
Boy racer 1	Kiwi boy racer
Boy racer 2	Kiwi boy racer
Lawyer	Jun Man's Kiwi lawyer
Waitress	Korean waitress in Korean restaurant
Customer	Korean customer
Female 1	Young European girl
Female 2	Young European girl
Traffic officer 1	Police officer
Traffic officer 2	Police officer
Police officer 1	
Police officer 2	

Chang Su	Korean guy at the Korean bar
Won Hoon	Korean guy at the Korean bar
Han Young	Korean guy at the Korean bar
Bogan 1	Kiwi driver
Bogan 2	Kiwi driver

(Name of Project)

by
(Name of First Writer)

(Based on, If Any)

Revisions by
(Names of Subsequent Writers,
in Order of Work Performed)

Current Revisions by
(Current Writer, date)

Name (of company, if applicable)
Address
Phone Number

THE WHITE MAGNOLIA

- 1 EXT. JUN MAN'S GARDEN. [2007] 1
- A rear patio/garden of an expensive, contemporary Auckland house. It's a sunny day. A RANCH SLIDER stands open with a partly drawn net curtain behind. We enter.
- 2 INT. JUN MAN'S HOUSE - LOUNGE. 2
- The lounge is furnished and decorated minimalist Korean. A family photo of a smiling Asian family has pride of place on a table.
- The net curtain at the Slider now balloons momentarily, gently - as if someone has gently brushed past. We follow.
- 3 EXT. JUN MAN'S GARDEN. 3
- JUN MAN [56] sits alone, facing his minimalist garden. He stares in silence, unblinking, at infinity.
- Before him a magnolia tree its sunlit leaves flutter and shimmer in the breeze and then lie still.
- Presently a woman's voice sadly, softy whispers.
- MIN HEE [V/O]
I am sorry I cannot live your
dream.
- Jun Man remains impassive. Somewhere a Korean folk song begins to soothe Jun Man's mind.
- 4 EXT. AERIAL - NEW ZEALAND COUNTRYSIDE. [2007] DUSK. 4
- A remote, rugged, mist-shrouded, native-forest cloaked New Zealand landscape.
- Fade up: Korean folk song [and continue under].
- 5 INT. CAR. DUSK. 5
- We are in a car with two unidentified occupants as it wends its way along a deserted road through farmland.

The road enters the large tract of forest.

6 EXT. FOREST. DUSK.

6

As the mist descends the Lexus sedan drives into the forest. It comes to, slows down and pauses at a sign-posted side road. The sign says Puketapu Access Road.

The side road is gravelled.

7 INT. CAR. DUSK.

7

Jun Man is at the wheel of the car.

His son MIN HO [15] sits, silent and seemingly stunned, in the passenger's seat. He has an open map on his knee.

A third person appears to be asleep on the rear seat beneath a blanket.

Jun Man peers through the windscreen at the sign. After a moment he nods to himself.

8 EXT. FOREST. DUSK.

8

The Lexus turns off the tar seal and heads into the depths of the forest.

9 EXT. FOREST. NIGHT.

9

A torch beam flares and scans the forest mist. It approaches. Ahead, the Toyota stands apparently abandoned on the largely unformed road.

Jun Man, with Min Ho trailing, emerge from the forest and approach the car. Jun Man opens the boot of the car to hand Min Ho a small specimen magnolia tree. Jun Man reaches into the boot again and lifts out a packaged bag of compost. He slings it on his shoulder, closes the boot. The pair re-enter the forest.

10 EXT. FOREST. NIGHT. 10

The compost bag contents are emptied into a prepared hole. Jun Man nods at Min Ho who then removes the plastic wrapping on the root bundle of the magnolia.

He places the magnolia on top of the compost.

Jun Man then empties the remainder of the bag around the tree and begins to tamp the soil firmly but carefully.

Immediately the magnolia tree is bathed in full sun light.

Audio: Fade Korean music under.

11 EXT. JUN MAN'S HOUSE - KOREA. [2001] DAY. 11

Jun Man steps back from having planted the tree. His face is impassive.

SUN YOUNG [OFF]
What are you thinking?

Jun Man remains silent. SUN YOUNG [43], his wife, now steps forward to enquire again.

SUN YOUNG
Jun Man, what are you thinking?

Jun Man glances towards his wife and his children Min Ho [9] and MIN HEE [10] standing obediently nearby.

JUN MAN
That I should like to plant a magnolia tree somewhere else.

A curious smile flickers and dies on Sun Young's lips.

SUN YOUNG
But what is wrong with this one?

JUN MAN
I believe we can make a better life.

SUN YOUNG
Where?

JUN MAN
Somewhere closer to paradise.

SUN YOUNG
But where is such a place?

Jun Man looks toward the sky to let his gaze fall.

12 EXT. KOREA. DAY. 12

A Korean urban scene.

JUN MAN [V/O]
Somewhere far, far from here.

13 INT. INTERVIEW ROOM. [2007] 13

Jun Man is alone again. He stares in silence, unblinking, at infinity.

Presently a man's voice softly enquires.

DETECTIVE [V/O]
Paradise? What were you
thinking?

Jun Man remains impassive.

14 INT. LANGUAGE SCHOOL. DAY. 14

Min Hee [now 16] is one of around 12 young, mainly Asian, students in the class. STEVE [30+] stands before a whiteboard as he tutors the class.

Steve is very casually dressed and has an air of an "alternative life styler" about him.

STEVE
In English we talk of denotation and connotation. The word house is the name for the building, the bricks and mortar, the thing that we live in [beat] However, the word home means the same but more. It is that special house where we live, where we like to be, where we feel safe...

15 EXT. STREET - NEW ZEALAND [2007] DAY 15

It is a beautiful day as Jun Man meanders down a street of expensive middle class houses with manicured lawns.

From a distance he seems outwardly curious yet content as he pauses before one letter box and then another as if fascinated by their idiosyncratic differences. He approaches a third letter box, studies it for a moment before opening it and feeling inside. There is no mail.

Jun Man loiters by the box and takes a moment to look up the street. He sees an ELDERLY MAN approaching at a similar "laid back" pace. As it happens, Jun Man is standing at the front of his own house as he admires the magnolia tree that has pride of place in the front garden. As he crosses toward it he hears the strains of western heavy metal music coming from an open bedroom window in his house.

Jun Man frowns as he stands before the magnolia tree. Finally he turns to call at the window.

JUN MAN
Min Hee...!

When there is no response he, steps toward the window and calls louder.

JUN MAN
Min Hee...!

There is still no response. The Elderly Man stops on the footpath seemingly arrested by Jun Man's tone. He has a wry grin at Jun Man's situation as Jun Man calls again..

JUN MAN
Min Hee...!

Jun Man doesn't realise the person is there and is startled by his intrusion.

ELDERLY MAN
I reckon when they listen to that sort of racket they've either got to be tone deaf or stone deaf.

Jun Man stares, uncomprehending and slightly embarrassed, for a moment at the man. He says nothing before he strides into the house.

16 INT. MIRO HAIRDRESSING SALON. DAY

16

The shop has but one customer - Sun Young is cutting MRS. KIM's [50+] hair as MRS CHOI [35+], the proprietor, makes herself look busy by rearranging a hair product display.

MRS KIM
I didn't see you at the Korean New Year Festival.

Sun Young politely responds.

SUN YOUNG

No, my husband was not feeling well. [beat] Was it an enjoyable evening?

MRS. KIM

Well... how can I say this? It was an interesting evening.

Mrs Kim glances in the mirror to see if Mrs Choi is listening. She is. Sun Young feigns interest.

SUN YOUNG

Oh? In what way...?

MRS. KIM

Well, you know that pushy immigration consultant from Seoul?

Sun Young pauses wrinkles her brow, then smiles politely as she shakes her head.

SUN YOUNG

No? I can't say I do...

MRS. KIM

Oh you must. I've seen her in here. She's the one who tries to be ridiculously...

Mrs Kim glances to see if anyone is in earshot.

MRS. KIM

...Western.

SUN YOUNG

No? I can't say I do...

MRS. KIM (CONT'D)

Well, you won't be cutting her hair any more...

Mrs Choi pauses, and gets involved in the conversation.

MRS CHOI

Oh? Why is that?

Mrs Kim sighs in pleasurable anticipation at Sun Young's reaction.

MRS. KIM

She's run off.

Sun Young seems genuinely surprised. Mrs kim nods her affirmation.

SUN YOUNG

No...

MRS. KIM

With a fat real estate agent...

SUN YOUNG

No...!

MRS. KIM

A whitey! They had this scam.
Work visa and permanent
residency, fixed fee, no
questions asked.

Sun Young stops cutting as Mrs Choi remonstrates.

MRS CHOI

Oh that makes me angry. As if we
don't have enough problems as a
community without our own doing
things like that.

MRS. KIM

Some people are so stupid. They
don't learn the law here...

MRS CHOI

They are so desperate to come and
stay they are easy to fool...

SUN YOUNG

But, it reflects on all of us.
It gives us all a bad name.

MRS. KIM

Oh, most people don't look past
their nose. You have to keep
your eyes and ears open.

HAN YOUNG, an immaculately presented middle aged Korean
business man enters the shop. He smiles openly in Mrs
Choi's direction. At first Mrs Choi seems startled then
anxious. She glances at Mrs Kim who has already noticed.

MRS. CHOI

Can I help you...?

Han Young doesn't read the circumstance at all. He smiles
and murmurs seductively.

HAN YOUNG

Yes, I thought there might be an
earlier appointment...

Mrs. Choi stops stammers.

MRS. CHOI
 No, I don't think we have... oh,
 let me look in the book...

Mrs Kim cocks an interest ear and has a furtive look.

Han Young now realising he has embarrassed Mrs Choi.

HAN
 Shall I come back later...?

MRS CHOI
 Yes... no...

Han turns to exit as Mrs Choi.

MRS CHOI
 Excuse me... just a minute...

She follows Han out, they stand outside the shop talking
 silently earnestly.

Mrs. Kim watches keenly, murmurs aloud.

MRS. KIM
 Oh my God.

SUN YOUNG
 What?

MRS. KIM
 Seeing is believing. He has an
 appointment here?

Sun Young glances out the window.

SUN YOUNG
 Yes? We do men's hairdressing as
 well you know?

MRS. KIM
 Of course I know. [beat] But I
 also know he doesn't need a hair
 cut...

SUN YOUNG
 Just what are you suggesting Mrs
 Kim?

MRS. KIM
 Are you saying you don't know who
 that is?

Sun Young glances out the window again.

SUN YOUNG
 A customer?

Mrs Kim chuckles.

MRS. KIM

Oh, my dear you either need new glasses or you are very naive. I mean look at him. He's young enough to be her son.

17 SCENE. INT. LANGUAGE SCHOOL. DAY.

17

As Steve wipes the white board clean and the class gather their bags and file out of the room, Min Hee purposefully "muddles" and waits until the others have left.

Still seated she swings her legs so her miniskirt rides up to reveal an attractive length of thigh. This catches Steve's eye as he turns back from the board. Steve's eyes flick from thigh to Min Hee's doe like eyes.

STEVE

Min Hee is there a problem?

MIN HEE

Yes. I don't understand...

Steve smiles knowingly and approaches her.

STEVE

Oh? And what, precisely, didn't you understand...?

MIN HEE

I don't know...

Steve leans into Min Hee's "space".

STEVE

Then I shall have to keep you in...

Steve is suddenly aware another tutor is about to enter the room. He backs off and blurts at the tutor.

STEVE

No... that's fine we've just finished...

The TUTOR looks puzzled as Steve gathers his bits and pieces.

18 EXT. JUN MAN'S HOUSE - HALLWAY. DAY. 18

Jun Man stands outside Min Hee's room. He raps on the door.

JUN MAN
Min Hee, you waste power, turn
off that noise!

There is no response. Jun Man enters the room.

19 INT. JUN MAN'S HOUSE - MIN HEE'S BEDROOM. DAY. 19

The room is empty. Jun Man turns off the sound system and calls to Min Ho.

JUN MAN
Min Ho, where is Min Hee?

There is no response. Jun Man enters Min Ho's room.

20 INT. JUN MAN'S HOUSE - MIN HO'S BEDROOM. DAY. 20

The room is empty. Jun Man looks across to the bed where the package and wrapping for a camera is strewn. Jun Man talks aloud - more to himself.

JUN MAN
Why you leave your camera lying
about? [he shouts] You want to
get it stolen?

He lifts the box. He is surprised at its lightness, then realises it is empty and throws it down.

JUN MAN
See what I tell you!

21 INT. JUN MAN'S HOUSE - HALLWAY. DAY. 21

Jun Man re-enters the hall to call loudly.

JUN MAN
Hello? [beat] Am I the last
person alive?

22 INT. INTERVIEW ROOM. [2007] 22

Jun Man ahead stares in silence.

After awhile the Detective's voice quietly intrudes.

DETECTIVE [V/O]
Now why would you think that?

23 EXT. FILM SCHOOL. DAY. 23

Min Ho is lounging with a small GROUP of students. He carries a small video camera bag over his shoulder. Amongst these is the confident TIM [18] who stands out with his more expensive clothes.

After a moment Tim secretively slips another MALE something out of his hand. The Male pockets it.

MALE
Far out, how much?

TIM
A hundred...

The Male winces.

MALE
Hey man, this is not Hong Kong...

Tim eyeballs him.

TIM
Take it or leave it.

The Male takes it to scurry away. The Group dissolve except Min Ho. Tim turns to Min Ho.

TIM
Did you get me today's tutorial notes?

Min Ho shrugs.

MIN HO
There weren't any...

TIM
Hey? No notes? I thought was a fucking school?

Min Ho shrugs.

TIM
So? Are you in?

MIN HO
What for...?

TIM
What do you think? I'm not
selling jelly babies.

Tim spies Min Ho's camera.

TIM
You want to trade the camera?

Min Ho shakes his head, takes a step back.

MIN HO
Nah, I just got it.

As he does so he catches sight of Min Hee walking some distance away with Steve. He's momentarily distracted. Tim follows his gaze.

TIM
Okay. You'll fix me with your
sister?

Min Ho looks sharply at Tim.

MIN HO
What about my sister?

Tim shrugs.

TIM
Forget it. Let's visit your ATM.

As Min Ho follows Tim toward his car, another STUDENT emerges from the school. He is dressed in a track suit, carries a kit bag in one hand and has a soccer ball under his arm. He looks puzzled toward Min Ho as he calls.

STUDENT
Hey Min Ho! Are you not coming
to training?

Min Ho stops in his tracks, he seems to be a little hesitant and embarrassed.

MIN HO
I thought it was Thursday
night...

STUDENT
Yeah! Tonight and Thursday!

Tim who has walked ahead, stops, turns, gets irritated.

TIM
I said, let's visit an ATM.

Min Ho shrugs at the Student.

MIN HO
I have to go. I can't make it
tonight.

Min Ho slinks after Tim.

24 INT. INTERVIEW ROOM. [2007] 24

Jun Man is alone again. He stares in silence, unblinking,
at infinity.

Presently a man's voice softly enquires.

DETECTIVE [V/O]
Are you an angry man?

Jun Man remains impassive. After a while he shrugs.

DETECTIVE [V/O]
So, what does that mean?

25 EXT. STREET/JUN MAN'S HOUSE. DAY 25

It is another beautiful day as Jun Man meanders up his
street. A NEIGHBOUR waters their garden. They share a
perfunctory nod.

Jun Man reaches his letter box. He reaches in, there is
mail. It is an formal looking envelop. He quickly opens
it, scans it crumples it angrily. Curses aloud in Korean.

The neighbour looks up surprised, shocked.

F DETECTIVE [V/O]
So, what makes you get angry?

26 INT. JUN MAN'S HOUSE DAY. 26

Jun Man is in the empty house. He opens Min Ho's bedroom
door - there is no one there.

DETECTIVE [V/O]
Have you ever hit anyone?

He opens the master bedroom door - again there is no one
there.

He wanders through the lounge and kitchen to exit.

F DETECTIVE [V/O]
Mr Lee? Have you ever hit your
wife?

Jun Man ahead stares in silence. His eyes brim tearfully.

27

INT. KOREAN OFFICE BLOCK. DAY.

27

A RECEPTIONIST sits before a large Korean company logo.
She answers the phone.

RECEPTIONIST
Good afternoon Seoul Equity and
Finance Corporation. How may I
help you. [beat] I am sorry, Mr
Lee is no longer with us. [beat]
No, he is leaving for New Zealand
[beat] I'll put you through to Mr
Kim.

At that moment an immaculately dressed Jun Man emerges from
his office to head purposefully toward another office door.
Thus preoccupied the Receptionist is too late to interrupt
Jun Man's progress. She flusters.

RECEPTIONIST
Oh Mr Lee! Mr Kim has someone...

But she is too late as Jun Man has briefly rapped upon and
opened Mr Kim's door. He stops in his tracks, stunned

As Mr Kim's phone buzzes softly for attention, he is
sitting casually on the corner of his desk in very close
proximity to Jun Man's wife SUN YOUNG.

While there is no physical contact, both Kim and Sun Young
back off surprised at the intrusion.

Jun Man can't believe his eyes as he looks from one to the
other. Sun Young "explains" in a tremulous voice.

SUN YOUNG [V/O]
My concern is that Min Hee or Min
Ho might not like New Zealand...

Sun Young's voice is suddenly hysterical.

SUN YOUNG [V/O]
Mr Kim is our friend! He was
advising me as a friend!

28 INT. JUN MAN'S HOME - KOREA. NIGHT. 28

Sun Young is sobbing on her knees. An angry Jun Man stands over her then stalks the room.

SUN YOUNG

You know we were in primary school and grew up together. You know he is like my older brother.

JUN MAN

The world doesn't. What are they to think?

Sun Young bows her head tearfully.

29 INT. INTERVIEW ROOM. [2007] 29

Jun Man ahead stares in silence.

The Female Detective's tone deceptively mild - yet probes.

F DETECTIVE [V/O]

Do you have some sort of problem with your family having their own friends? [beat] So, how about you daughter? Min Hee? Is she allowed friends? [beat] And what sort of friends? [beat] Girl friends? [beat] Boy friends?

30 INT. STEVE'S APARTMENT. EVENING. 30

The room is hazy with cigarette smoke. It's an untidy bachelor's pad.

Steve and Min Hee lie naked beneath rumpled bed clothes. He strokes Min Hee's hair as she takes his cigarette and drags on it. She coughs like a non-smoker. He laughs and takes the cigarette back off her.

STEVE

Hey babe, didn't daddy tell you smoking is bad?

She glares at him.

MIN HEE

I'm no baby, I do what I want!

Steve chuckles at her over-reaction, he teases.

STEVE
Yeah, and that's why you smoke
behind his back?

MIN HEE
I smoke when I want.

He gives her a challenging look.

STEVE
At school?

Min-Hee stares angry.

MIN HEE
Sometimes.

STEVE
And I thought Korean girls grew
up to respect their elders...

She takes the cigarette back off him.

MIN HEE
I am now Kiwi. I forget Seoul.

She draws on the cigarette and blows smoke in his face. Steve tries to "duck" the cloud of smoke. Min Hee has a small satisfied grin - Steve has blinked first - she is emboldened.

MIN HEE
Now, tell me more about your
wife.

Steve loses his sense of humour, eyeballs her.

STEVE
What's it to you?

MIN HEE
Is she as good as me?

Steve isn't amused. He's flippant.

STEVE
Go ask your father.

MIN HEE
My father? [beat] Why my father?
He knows nothing...?

Steve cuts her short.

STEVE

Right! Because it's none of his
business!

Min Hee sulks for a moment.

MIN HEE

If he knew he would kill me.

STEVE

Why? You're not under age.
You're legal.

MIN HEE

He would kill you. Then he would
kill me.

STEVE

Not in this country. We have laws
against that in this country.

Steve is reflective. Min Hee eyeballs him.

MIN HEE

I think you are scared of my
father...

Steve scoffs ironic.

STEVE

I don't think so.

Min Hee reads Steve's ill ease.

MIN HEE

If he came now in he would kill
you.

DETECTIVE [V/O]

She went out behind your back?

31 INT. INTERVIEW ROOM. [2007]

31

Jun Man ahead stares in silence. A FEMALE DETECTIVE'S
voice moderates the Male Detective.

F DETECTIVE [V/O]

Mr Lee, I know it might see
strange to you, but in New
Zealand, that's normal. We call
it breaking away. [beat] It's not
a reflection on the parents.
[beat] It's just part of growing
up.

Jun Man remains unmoved.

DETECTIVE [V/O]
So, how about your son? Did he
have any friends?

32 EXT. STREET. DAY

32

Min Ho and Tim approach an expensive, lowered boy racer.
Min Ho is obviously impressed and Tim knows it.

TIM
Still got your camera?

MIN HO
Of course.

TIM
Cool. Let's go make some whitey
boys red in the face.

As they get in the car.

TIM
You get me some good footage for
U-Tube and I might let you work
for me. [beat] I might even let
you drive it.

33 INT. TIM'S CAR. DAY.

33

They buckle themselves in and Tim starts the engine. He
revs it ominously.

TIM
So where's this ATM?

Min Ho seems momentarily hesitant.

MIN HO
You know the Great North Road?

TIM
My favourite drag strip.

Tim plants his foot and there's a squeal of rubber. Min Ho
swallows nervously.

34 INT. TIM'S CAR. DAY.

34

Tim is in a line of slow traffic. He murmurs impatiently - more to himself.

TIM
Come on, come on...

His anger flashes at the driver in front. But glares toward Min Ho.

TIM
Whitey's! Talk, talk, talk! I
bet they talking about Asian
fucking drivers!

Tim blares the horn, plants his foot. Car tyres squeal as he ostentatiously swerves around a car that is right turning but stationary and in the middle of the road, then accelerates away.

Min Ho is trying to look cool but is obviously anxious.

MIN HO
So, what sort of job is it?

A small sneer flickers on Tim's face.

TIM
Depends on your experience. You
know how to hack?

MIN HO
Computers?

TIM
What else? [beat] Or we might
sell some pills. [beat] You pop?

Min Ho looks bewildered at Tim who gloats incredulous.

TIM
Fuck me! And I bet you're a
virgin too!

But Tim's amusement is quickly subsumed by irritation as he pulls up at traffic lights.

TIM
If you want to be a filmmaker you
got to have experience with all
sorts of stuff.

Min Ho smiles.

TIM
So, where is this fucking ATM?

Min Ho points.

MIN HO
It's over there...

Tim peers.

TIM
That's not a bank it's a fucking
hair dressers!

Min Ho sheepishly explains.

MIN HO
Yeah, my mother works there.

35 INT. HAIR DRESSING SALON. DAY

35

SUN YOUNG is one of two hair-dressers each fussing around a client. She doesn't see Min Ho approach and enter the shop until the last moment.

MIN HO
Mum...

Sun Young bubbles happily to the Client.

SUN YOUNG
Well I never! Mrs Chou, this is
my son Min Ho... he is at the
language school...

Min Ho grimaces a smile while nodding his head for Sun Young to follow him out the back,

MIN HO
Mum...

SUN YOUNG
Why aren't you at film school...?

MRS CHOU
He study film...?

Sun Young hesitates embarrassed

SUN YOUNG
No, he is just interested in film
as his hobby. He go to the
medical school next year.

Min Ho mutters through gritted teeth.

MIN HO
Mum... I need a hundred!

SUN YOUNG
A hundred? What for...?

MIN HO
Tapes for my camera.

Audio bridge: Shriek of tyres on asphalt.

36 EXT. STREET - INDUSTRIAL PARK - NIGHT 36

A cloud of smoke large obscures Tim's car as it careers wildly burning a donut before racing off to the whistles, hoots and jeers of a congregation of boy racers who stand drinking near their cars. Min Ho films Tim and his car.

There is a further screech of tyres as a hundred yards up the road the car swings through 180 degrees and heads back toward the group.

It's a game of chicken. At a last instant the group scatter. Tim slams on his brakes and the car coasts to a halt. Min Ho jumps into Tim's car.

37 INT. TIM'S CAR. NIGHT. 37

Tim is hyped.

TIM
Did you film that...?

Min Ho hasn't time to respond as.

BOY RACER 1
Hey you Mongolian crab catcher
are you fucking mad?

And excited Tim instructs Min Ho.

TIM
Film this! Film this!

Tim leans out the window.

TIM
Hey white boy! You all red in
your ugly face!

The BOY RACER mimics/mocks Tim's Chinese accent.

BOY RACER 1
Ugree? How you mean ugree?

The Racer plays to his mates, who laugh.

BOY RACER 1
You know what ugree means?

TIM
Yes! I just look at your girl
friend!

The Racer's mates enjoy the jibe. The Racer becomes more incited as Tim wheel spins his car away down the street.

BOY RACER 1
Ah, fuck off you squint eyed
tosser...

Min Ho is recording them.

BOY RACER 1
Ah, fuck off the camera!

He belatedly moves to chase and impotently throws a bottle in the direction of Tim's car.

38 INT. TIM'S CAR. NIGHT. 38

A frightened Min Ho looks wide eyed over his shoulder and out the car rear window.

MIN HO
They chasing us...

Tim whoops in delight.

TIM
Great! Keep filming...

39 EXT. STREET - INDUSTRIAL PARK - NIGHT 39

Tim's car speeds down a deserted street to career around a bend, tyres squealing.

40 INT. TIM'S CAR. NIGHT. 40

Min Ho leans and films out the passenger's window.

MIN HO
They catching us...

TIM
 No way...! Keep filming! Keep
 filming!

Min Ho becomes increasingly alarmed.

MIN HO
 Yes! They catch us...

41 EXT. STREET - INDUSTRIAL PARK - NIGHT 41

Tim's car speeds along the road with one or two cars in
 pursuit. They are just about to draw close to Tim's car.

42 INT. TIM'S CAR. NIGHT. 42

Tim presses the driver's window down button. As the window
 retracts he reaches into the driver's door compartment and
 lifts out a full stubby bottle of beer.

He reaches his arm out the window and lobs the beer bottle
 behind.

43 EXT. STREET - INDUSTRIAL PARK - NIGHT 43

The following car brakes, swerves, screeches to a halt.

44 INT. JUN MAN'S HOUSE - KITCHEN - NIGHT 44

A solemn Jun Man sits alone at the dinner table that is set
 for four. Sun Young places the food in the centre of the
 table. She sits opposite Jun Man.

After a moment Jun Man looks at the empty places for Min
 Hee and Min Ho.

JUN MAN
 Where are they? They are late.

SUN YOUNG
 Tonight they have extra class
 after school.

JUN MAN
 At this time?

SUN YOUNG
Perhaps they have gone to the
library?

JUN MAN
Call them. Find out where they
are.

Sun Young rises obedient and exits the room.

45 INT. STEVE'S CAR. NIGHT. 45

Min Hee sits in the passenger's seat opposite Steve who drives at a leisurely pace. All sense of intimacy is gone. Min Hee has a book in her lap. It isn't immediately apparent but she reads haltingly.

MIN HEE
...it indicates that homeopathy
treatment is...

As Min Hee mispronounces the word, Steve automatically corrects her.

STEVE
No... homeopathy.

Min Hee puzzles, glances at him. Points at the page.

MIN HEE
What does homeopathy means?

Steve seems to be looking disinterestedly at the street as he drives.

STEVE
Homeopathy is a method of
treatment that supports the
body's own healing and it doesn't
have any robust evidence to
support...

Min Hee slams the book shut.

MIN HEE
That crazy!

46 EXT. STREET/JUN MAN'S HOUSE. NIGHT. 46

Tim's car pulls up and Min Ho alights. Tim's car speeds off burning rubber.

Min Ho approaches Steve's car. He stares at Min Hee and then Steve. Min Ho pulls a disapproving face at Min Hee. Min Hee sneers at him. Min Ho pretends to go inside but instead conceals himself so he can see into the car.

47 INT. JUN MAN'S HOUSE - KITCHEN - NIGHT

47

Jun Man sits as before as Sun Young re-enters.

SUN YOUNG
There is no answer.

JUN MAN
What is the point of my giving
them cell phone if they don't
answer?

SUN YOUNG
Maybe they switch them off?

JUN MAN
What for?

Sun Young shrugs.

SUN YOUNG
You tell them to save the
batteries...

Jun Man sneers.

JUN MAN
Save? They don't know meaning of
save!

He gestures angrily up at the bedroom.

JUN MAN
They creep out behind your
back... and leave the radio
playing!

Audio off: A door slam.

SUN YOUNG
Here they are...

Min Ho appears at the door.

MIN HO
Hi...!

Jun Man glares at her.

JUN MAN
Where have you been?

Min Ho frowns, acting innocent.

MIN HO
Library?

SUN YOUNG
There I told you...

JUN MAN
So, where is your video tapes?
Your mother says she gave you
money for the tapes...

Min Ho is caught off guard by the question, Sun Young looks sharply at Min Ho.

MIN HO
Someone steal it...

SUN YOUNG
But you only just buy it...?

JUN MAN
Where is Min Hee?

MIN HO
Outside.

Jun Man gets to his feet.

48 EXT. IN FRONT OF JUN MAN'S HOUSE. NIGHT

48

Jun Man comes out and approaches the car.

JUN MAN
What are you doing here?

MIN HEE
Steve just bring me home.

JUN MAN
Why do you come back so late?

MIN HEE
Remember? He teach me English...
after school?

JUN MAN
You come inside now!

Jun Man turns around and walks into the house. There's an edge of sarcasm in Steve's response.

STEVE
Nice meeting you... not!

Jun Man doesn't answer, keeps on walking.

49 INT. STEVE'S CAR. - NIGHT 49

Steve looks at Min Hee and raises his shoulders if say to "What's matter with him?"

MIN HEE
Fuck him...

STEVE
You'd better get inside... I'll see you tomorrow.

Min Hee gets out of the car.

50 EXT. JUN MAN'S HOUSE 50

Jun Man turns to furious.

JUN MAN
I know that look in your eye!
You stay away! You hear me? You stay... stay away!

Min Hee growls loudly.

MIN HEE
Oh for fuck's sake dad... get a life.

The Neighbour switches on their porch light to peer into the darkness.

51 INT. INTERVIEW ROOM. [2007] 51

Jun Man ahead stares in silence. The Female Detective's voice is heard.

F DETECTIVE [V/O]
Sounds like a brain explosion to me.

Audio Bridge: Sounds of a drunken voice singing karaoke.

DRUNK

Lucy and this guy are dying...*

52

INT. KOREAN BAR (NEW ZEALAND). [2006]

52

A PATRON sings drunkenly to a group.

DRUNK

Lucy and this guy are dying...
 Lucy and this guy are dying...
 Ohh...Oh!

Jun Man alone sits nearby morosely looking into his drink as YOUNG DO [40+] and TAE HOON [40+] approach and join him. Jun Man looks at his watch then up at them surly.

JUN MAN

You're late!

Young Do and Tae Hoon share a glance. They sit as their drinks are poured.

YOUNG DO

Some of us have to earn our
 living...

TAE HOON

Some of our wives are not so
 obliging as yours...

YOUNG DO

You need to look on the bright
 side...

Jun Man snarls.

JUN MAN

And be happy that I am not like
 you losing money owning a launder-
 mat?

YOUNG DO

There will be better times ahead.

TAE HOON

Jun Man, it sounds you have had
 some more bad news with your
 property portfolio?

JUN MAN

Yes, like your degree, it seems
 less useful than toilet paper.

TAE HOON

My situation, has nothing to do with my degree, mankind will not get far without mathematics.

JUN MAN

Then why are you a labourer?

TAE HOON

You know very well. The problem is their language. There is no logic to English...

YOUNG DO

Times will change. Our children will learn and change it...

JUN MAN

Huh! Children! Young Do you have any idea of what children get up to here? Well I can tell you one thing they don't do... study.

YOUNG DO

Ah, the drink has made you morose.

JUN MAN

So, I am morose? Tell me Young Do, is this country anything like the one they promised you? The one you dreamed of?

TAE HOON

Perhaps not, but it is still better than the one I left behind.

JUN MAN

But there... at least we could earn a living! At least we were respected!

YOUNG DO

And here, Jun Man, you have had a little bad luck...

JUN MAN

A little? I have nearly lost my life's work...

TAE HOON

But you still have your house...?

YOUNG DO

And family...

TAE HOON
It could be worse...

YOUNG DO
Yes your luck will change...

JUN MAN
I don't think so.

YOUNG DO
Of course it will, drink up.

They drink. Jun Man puts down his glass.

JUN MAN
Well, if you think my luck will change I think I will go to the casino...

Tan Hoon and Young Do share a concerned look as he rises unsteadily to his feet.

YOUNG DO
Not tonight Jun Man... perhaps another night.

TAE HOON
Yes, let's all go another night.

The men are silent for a moment. Jun Man looks around for a moment.

JUN MAN
Where is Sang Moon tonight?

YOUNG DO
I told you before he is back in Korea.

Jun Man appears puzzled.

JUN MAN
What's he doing there?

YOUNG DO
Working.

JUN MAN
In Korea?

TAE HOON
His company offered him his job back.

Jun Man grunts.

JUN MAN
Huh. Another a "Geese dad"

TAE HOON
What do you mean??

Jun Man gloats a little. He is pleased to know something Tae Hoon doesn't.

JUN MAN
Aha! You haven't heard that? You are slow!

Young Do looks at Jun Man at this stage.

JUN MAN
A goose is a father who works in Korea while his family live overseas...

MOON SIK who has just joined the group laughs at the thought. He flaps his arms as if he is a bird.

MOON SIK
Ha ha! Once a year he is a flying visitor to the family nest...

However, Young Do is sober and thoughtful.

YOUNG DO
Actually, when you stop to think about it, it's not funny but sad!

JUN MAN
No, Young Do, it is not sad... it is shameful.

Jun Man is unimpressed at Moon Sik's amusement. He talks over his friends who suddenly regard him warily.

JUN MAN
We have all been misled! We come here because of promises of work and what do we find? They were empty promises!

Young Do shrugs.

YOUNG DO
I agree life is not easy here. But I do not need to return to Korea to remember why I felt compelled to leave there in the first place.

TAE HOON
You are right. We knew there would be struggles for ourselves.
(MORE)

TAE HOON (cont'd)
I may have to work longer hours
in this country, but at least my
children will prosper.

Jun Man stares semi-sober yet serious at Tae Hoon.

JUN MAN
And just how old are your
children Tae Hoon?

TAE HOON
Seven and four.

JUN MAN
And they are obedient?

TAE HOON
Of course.

JUN MAN
I think you should wait until
they are teenagers before you
speak too long and too loudly my
friend.

TAE HOON
Why? [beat] It matters not what
age they are, they must always be
my children.

JUN MAN
I do not argue with that. I am
just warning you may be in for an
unpleasant surprise.

YOUNG DO
How do you mean?

JUN MAN
Even though they may live under
your roof they will become
strangers.

TAE HOON
At least here they do not have to
get up before dawn and study
until midnight like they would in
Korea?

JUN MAN
And in the end will they thank
you for that?

YOUNG DO
Why wouldn't they...?

JUN MAN
Because they will be thinking
like Kiwi kids.

Young Do seems bemused.

YOUNG DO
Which is the reason why we came
here? [beat] I have been here but
three years and already my
daughter has become half a
mystery!

Young Do sees Tae Hoon is getting depressed.

YOUNG DO
Hey, come on. Forget about this.
Tonight's for us to relax and
enjoy!

He raises a glass.

Cheers!

Young Do and Tae Hoon raise their glass but Jun Man doesn't raise his glass to them, he drains his glass in a gulp, bangs his glass on the table and immediately refills it to the brim.

JUN MAN
And what is it with these women
who work? They don't have to
work but they want to work.
[beat] Is there some kind of
poison in the New Zealand air?

The others look slightly embarrassed. Tae Hoon is thinking deeply.

TAE HOON
Perhaps that is where you should
have invested your money Jun Man?

Jun Man glares puzzled at Tae Hoon.

TAE HOON
Instead of investing your money
in leaky apartments, you could
have made an air freshener that
makes women horny?

Jun Man gets snippy.

JUN MAN
They did not seem to be leaking
when I bought them...

YOUNG DO
That is the first rule in buying
a New Zealand house...

JUN MAN
What?

YOUNG DO
Always buy on a rainy day.

53 INT. INTERVIEW ROOM. 2007 NIGHT.

53

F DETECTIVE
Jun Man we're trying to
understand...

JUN MAN
No one can understand.

F DETECTIVE
Because you are not giving us the
opportunity. You need to talk to
us about your daughter... we know
how difficult children can be.
That's all part of our job. We
know teenagers can be headstrong
and that's no reflection on you
as a father.

Jun Man's head drops.

DETECTIVE
Can you tell us more about your
daughter's relationship with your
wife, Sun Young?

JUN MAN
I don't listen to women's
chatter.

DETECTIVE
I know, but it might help us to
better understand your family?

Jun Man continues to gaze at the floor.

54 INT. JUN MAN'S HOUSE. EARLY MORNING. 2006

54

Jun Man, Min Hee and Min Ho are having breakfast and Sun
Young is serving them. Min Ho rushes eating and Min Hee
doesn't seem to enjoy the meal. They don't talk to each
other.

JUN MAN

Hey, what time will you come home
this afternoon?

MIN HO

Probably around four, why?

JUN MAN

I need you to interpret for me. I
need to see lawyer.

SUN YOUNG

Why don't you see a Korean
lawyer?

JUN MAN

They are fakes. They pretend
they understand New Zealand law.
[beat] Even I now more about it
than they do.

SUN YOUNG

But you know nothing?

JUN MAN

Give me a break! [beat] And they
know less than nothing!

SUN YOUNG

Come on. You need to change your
attitude! They're decent people.

JUN MAN

Give me a break...!

SUN YOUNG

Give you a break? You sit around
here most days with time on your
hands. How much of a break do
you need?

JUN MAN

So now it's my fault I haven't
got a job?

SUN YOUNG

You could have a job with Young
Do if you wanted one...!

JUN MAN

Doing washer-womens' work?

SUN YOUNG

You are too proud...

Min Hee suddenly rises from the table to storm out. Jun Man
looks up in surprise.

JUN MAN
Where are you going?

MIN HEE
I hear this every morning!

JUN MAN
And I have this problem every
morning...!

MIN HEE
And I'm sick of it!

Min Hee pauses at the door she talks to Sun Young more than Jun Man.

MIN HEE
I have a class tonight so don't
wait up for me.

Min Hee slams the door and is gone. There is a sobering silence for a moment as Sun Young and Jun Man look concerned toward each other. Min Ho speaks quietly.

MIN HO
That's okay Dad. You make the
appointment and I'll be back so
we can go together.

Jun Man looks up the blue sky. He answers Min Ho but his mind is elsewhere.

JUN MAN
Okay.

55 INT. LAWYER'S OFFICE. AFTERNOON.

55

Min Ho and Jun Man sit across a table from an LAWYER. All appear amiable.

Jun Man's anger suddenly flares. He stands up to gesticulate in frustration he shoves his chair away. It topples. The Lawyer seems stunned as Min Ho gestures for Jun Man to calm down, but Jun Man is already half way out the door.

56 EXT. AUCKLAND CBD STREET.

56

A tall TOWER GLASS building. Jun Man strides into the street with Min Ho hurrying to catch up. Min Ho tugs on Jun Man's sleeve and he stops to gesticulate imploringly to his father. Gradually Jun Man calms.

Across the road is a KOREAN RESTAURANT. Jun Man indicates to Min Ho they should go there.

57

INT. KOREAN RESTAURANT.

57

There is only one other CUSTOMER who appears slightly inebriated as he finishes his meal. He looks up as Jun Man and Min Ho enter and sit at a table close by. Their mood is a mixture of tiredness and frustration. Nearby a WAITRESS automatically prepares tea for them.

The customer talks to them as he eats in Korean.

CUSTOMER

This was very good food!

Jun Man nods politely in his direction. The Waitress places the tea pot and cups before Jun Man and Min Ho.

CUSTOMER

And good service.

Jun Man nods again,

JUN MAN

Yes, very impressive...

CUSTOMER

He should have bigger custom than this.

The Customer gestures at the empty restaurant.

JUN MAN

Perhaps they will come tomorrow?

CUSTOMER

Not a hope. Not a hope!

Jun Man is curious.

JUN MAN

Why do you say that?

CUSTOMER

All his customers have left.
[beat] And tomorrow I join them.
[beat] I have been here three
years and you now see me eat my
last New Zealand mouthful...

The customer delicately, theatrically drop a last morsel of food into his mouth. He swallows, wipes his mouth with his napkin. For a moment Jun Man forgets his own problems, he is intrigued.

JUN MAN
What's the problem? No job?

CUSTOMER
No. I have money to burn. No need
for a job.

JUN MAN
Then what's made you change your
mind?

The Customer becomes passionate, verging angry.

CUSTOMER
That is not correct! I never
change my mind!

The Customer realises he is misdirecting his feelings. He momentarily quietens.

CUSTOMER
Bastard immigration. [beat] They
take three years to change
theirs!

Jun Man nods sagely - he understands.

JUN MAN
What do you expect from them?
Bastard immigration department!

CUSTOMER
And the bloody immigration
consultants.

JUN MAN
Oh? And the city council...

CUSTOMER
And the bloody politicians. They
just use us as political
footballs.

As Jun Man nods, the Customer leaves his table and crosses to the reception desk. He takes out his wallet theatrically drops several large denomination notes on the counter.

CUSTOMER
Keep the change.

The Waitress seems astonished at the size of the tip. The Customer then takes out a business card and presents it to Jun Man. He is drunk and over-gracious.

CUSTOMER

I am pleased we have met and agree. When you come back to Seoul you must visit me.

Jun Man politely accepts the card. His response is bemused and slightly superficial. He bows in return.

JUN MAN

I... thank you... for the invitation. I... wish you well, take care and hello to your wife.

CUSTOMER

It has been my pleasure.

He turns to the Waitress.

CUSTOMER

That was a most nourishing meal and I am most happy...

He turns to bow to Jun Man.

CUSTOMER

I am most happy I am not your last customer.

As the customer exits. The Waitress brings over the first dishes of Jun Man and Min Ho's meal. Jun Man immediately scoops a pile of noodles into Min Ho's bowl.

MIN HO

Dad? What about yourself?

JUN MAN

You must eat well! If you are to survive here and compete with the locals you will need to be strong.

Min Ho goes to stop Jun Man piling his plate.

MIN HO

Dad, I don't need to compete with locals...

JUN MAN

Of course you do...

Jun Man starts eating.

MIN HO

Dad they're my friends?

JUN MAN

Friends? [beat] You want friends like Min Hee?

MIN HO
Of course not...

JUN MAN
Do you know what a real friend
is...?

Min Ho's shoulders and energy sag - he's had this lecture before.

JUN MAN
They are people who will
sacrifice all for you...

MIN HO
Yes dad...

JUN MAN
Even die for you...

MIN HO
Yes dad...

Jun Man is eating his noodles, quickly almost ravenously.

JUN MAN
So where does your sister's
friend live?

MIN HO
It's Steve...?

JUN MAN
He is no friend, he is vermin...

Jun Man continues to eat as Min Ho looks down into his bowl. Jun Man picks up a delicacy from his plate and drops it into Min Ho's bowl.

JUN MAN
Eat up, you will need all your
strength.

Min Ho measures his father's mood.

MIN HO
O.K. Dad.

JUN MAN
That is good. That is the right
answer. I am pleased.

58 INT. JUN MAN'S HOUSE/HALLWAY. NIGHT.

58

Min Ho's bedroom door is open. He sits at his computer editing footage from earlier with Tim.

He is distracted when the hallway phone rings. Sun Young approaches to pick up the phone.

SUN YOUNG
Good evening...

Sun Young seems shocked at the voice.

SUN YOUNG
I beg your pardon ... who?

On hearing her tone Min Ho turns from the screen to look toward her. Sun Young now seems flustered and waves a hand at Min Ho to signal "nothing to worry about" and then turns her back on him.

SUN YOUNG
What... now? [beat] Where are you?

Min Ho gets up and closes his bedroom door.

59 INT. STEVE'S APARTMENT - NIGHT

59

Min Hee and Tim lie post-coital beneath the sheets.

STEVE
So what's his real problem?

MIN HEE
Who? Dad?

STEVE
Who else?

MIN HEE
Ah, he's just a fuck-wit. Knows everything. Always has to have his own way.

Steve teases her.

STEVE
Is that where you get it from?

Min Hee acts indignant.

MIN HEE
That is so wrong! So why do I
have to sneak out and meet you? I
just wish I could get away.

STEVE
Would you like to?

Min Hee becomes enthused.

MIN HEE
What... go away? With you?

STEVE
For a weekend....

MIN HEE
Where?

Steve shrugs.

STEVE
Oh, we could find a bach
somewhere...

Min Hee whoops delighted.

STEVE
So you'll tell your father?

MIN HEE
No. I'll tell mum.

60 INT. JUN MAN'S HOUSE/MIN HO'S ROOM. NIGHT.

60

Min Ho is editing his footage from earlier with Tim.
Suddenly, Jun Man is at the door, obviously intoxicated.

JUN MAN
Min Ho, Your lovely dad is back.

Min Ho logs off quickly.

JUN MAN
What are you doing up this late?

MIN HO
Studying...

JUN MAN
Good boy.

Jun Man peers short-sightedly around the room.

MIN HO
Is there something you want?

Jun Man thinks for a moment.

JUN MAN
Your mother, I have lost your
mother.

MIN HO
She went out.

Jun Man seems puzzled.

JUN MAN
Out? [beat] Where?

MIN HO
(Shrugs)
She didn't say.

Jun Man sways in the doorway and then finally enters the room. He seems overtly sentimental as he stands near Min Ho.

JUN MAN
Did I ever tell you? [beat] You
are my only future. [beat] My one
hope.

Min Ho doesn't know where to look, he looks away from his father.

JUN MAN (CONT'D)
Our future depends on your
study...

Min Ho nods somewhat resigned, but he prompts.

MIN HO
What about Min Hee?

There is a inebriated silence until finally Jun Man's thoughts finally emerge from his alcoholic haze. It's the alcohol talking.

JUN MAN
Ah... women... they drag you
back, they drag you down...

Jun Man shakes his head sadly.

JUN MAN
I give up...

Jun Man dries as his mind wanders.

JUN MAN
The important thing is you have
to study hard... and stay in
front...

Min Ho puzzles.

MIN HO
Of what?

JUN MAN
The... Kiwi.

Jun Man scowls.

JUN MAN
We must think smarter...

Jun Man sways as he drunkenly taps his forehead. Jun Man
puzzles a moment.

JUN MAN
So, where is your mother?

61 INT. RESTAURANT. - NIGHT

61

Sun Young sits across a table for two with a MR KIM, she
anxiously sips at a glass of whiskey.

SUN YOUNG
You came direct from Seoul?

MR KIM
This morning...

Sun Young appears flustered.

SUN YOUNG
But why...?

MR KIM
I was concerned. About what you
said in your email...

SUN YOUNG
But I did not mean for you... I
never imagined you would come
this far! [beat] I didn't
write...

MR KIM
Exactly. It was what you didn't
write that worried me...

Sun Young seems bemused.

SUN YOUNG
What didn't I write?

MR KIM
Why is Jun Man not returning my
telephone calls?

Sun Young looks away silent and embarrassed. KIM's tone is gentle, understanding. He reaches across the table to gently clasp her hand.

MR KIM
Is there something wrong?

SUN YOUNG
I shouldn't have written. If he
finds out he will kill me.

MR KIM
Where is he now?

Sun Young shrugs.

SUN YOUNG
Probably with friends. Getting
drunk... for the wrong reasons.

Sun Young's eyes glisten with tears.

SUN YOUNG
He's started gambling...

Sun Young stops herself short.

SUN YOUNG
I shouldn't be telling you this.

As Sun Young looks away, Mr Kim, comforting, pats her hand.

MR KIM
At times... we all, have to talk
to someone.

62 INT. JUN MAN'S HOUSE/HIS BEDROOM. DAY.

62

Sunshine streams through the bedroom window and falls on Jun Man's face.

Jun Man wakes up with a groan and a huge hangover.

- 63 INT. JUN MAN'S HOUSE/KITCHEN. DAY. 63
 Jun Man enters the kitchen, to find himself alone in the family home. He puts on a cassette tape and the now familiar 'white magnolia' song echoes through the house.
- 64 INT. JUN MAN'S HOUSE/LOUNGE. DAY. 64
 Jun Man opens a cabinet that has a selection of DVDs/VHS tapes. He runs his finger down the stack and makes a selection. He sits back with the remote as the screen lights up.
- 65 EXT. JUN MAN'S GARDEN - KOREA. 65
 It is some years before. It is a picturesque scene of hills and snow. Sun Young is swaddled in a Korean winter. She romps with the very young Min Hee and Min Ho. They make and throw snowballs.
- CROSSFADE
- 66 INT. JUN MAN'S HOUSE/LOUNGE. DAY. 66
 Jun Man's smile is reflective as he rises to switch off the VHS and return the tape to the cabinet.
- 67 EXT. JUN MAN'S GARDEN. - DAY 67
 Jun Man's smile lingers as he steps out into the garden and crosses to the magnolia tree. He carefully cleans a delicate leaf.
- 68 INT. HAIR DRESSING SALON. DAY 68
 Sun Young chats with one of her clients.
- SUN YOUNG
 So, what is the big occasion?
- WIFE
 It's the Healthy Life Trade
 Delegation...
- The Woman frowns momentarily.

WIFE

But surely you have heard?
Surely you have an invitation?

Sun Young's small unconvincing smile quickly fades from her face. She continues to primp and lacquer the Woman's hair.

SUN YOUNG

Oh, I remember now. [beat] Yes,
my husband sent our apologies.
[beat] We are so busy...

WIFE

But we thought he was certain to
attend? Mr Kim... the Mr Kim...
of Seoul Equity and Finance is
the keynote speaker... he is
advising those who are having
problems in settling in...
problems with the housing
authorities...

The Wife has a knowing eye on Sun Young as she enquires.

WIFE

Wasn't your Jun Man an executive
with Seoul...?

SUN YOUNG

Yes, once upon a time. [beat]
But my Jun Man wanted to be his
own man...

She steps back to admire her work.

SUN YOUNG

There! You will be the centre of
attention.

The Woman laughs coyly. Admires herself. Then enquires discreetly, yet pointedly.

WIFE

Do I understand correctly... your
husband didn't leave Korea
exactly on good terms?

SUN YOUNG

Of course? And Mr Kim remains
one of our firmest friends.

The Woman gets out of the chair and glances at herself in the mirror again.

WIFE

Word has it he has an eye for the ladies... and he has little respect for husbands.

The pair make their way to the counter where the Woman settles the bill. Sun Young feigns to be preoccupied with the transaction - her answer seems distracted.

SUN YOUNG

Oh... I'd be very surprised if that were the case. In my company he's always been the perfect gentleman.

Sun Young smiles as she concludes the transaction. The woman looks at Sun Young knowingly.

WIFE

Well, word has it he has already been seen dining with a married woman since his arrival...

Sun Young winces a grin.

SUN YOUNG

A business supper no doubt.

As the Wife exits Sun Young watches after her. A large and expensive European car pulls up and the Woman gets in.

The car pulls away.

69 EXT. JUN MAN'S GARDEN. - DAY

69

Jun Man emerges from his house to meander down to the letter box. He seems surprised there is mail.

He peers closely at the envelope before opening it. He double take, he can't believe his eyes. A bewildered smile flickers on his face, he looks gratefully the heavens.

70 EXT. STREET - INDUSTRIAL PARK - EVENING

70

As before, Tim's car speeds down a deserted street to career around a bend, tyres squealing.

Another car follows hotly behind.

71 EXT. JUN MAN'S LOUNGE. - EVENING

71

Jun Man appears quietly elated as he makes an entry into his business diary.

On hearing the front door close he rises briskly to meet Sun Young who seems to anticipate his buoyant mood.

JUN MAN
Good news!

SUN YOUNG
You have work?

Jun Man frowns.

JUN MAN
Who told you?

SUN YOUNG
It is written on your face?

JUN MAN
I received a letter from Mr
Kim...?

Sun Young seems taken aback.

SUN YOUNG
Mr Kim?

JUN MAN
He is setting up a New Zealand
branch...

Sun Young appears delighted.

SUN YOUNG
And he wants you?

Jun Man seems incredulous.

JUN MAN
Can you believe it?

SUN YOUNG
If it is in writing... of course?

But Jun Man's enthusiasm seems to wane.

JUN MAN
But, I sense, there is something
not quite right here...

As Jun Man returns into his room Sun Young looks somewhat anxious.

72

INT. JUN MAN'S HOUSE - KITCHEN - EVENING

72

Min Hee is being very helpful to Sun Young preparing dinner.

MIN HEE

What is special day today? Why so many pots?

Sun Young is circumspect as she regards Min Hee.

SUN YOUNG

Your father has a surprise, please clear the table for dinner.

Min Hee raises her eyebrows slightly as if to say 'very strange'.

MIN HEE

What kind of surprise?

Sun Young evades the question and move some dishes around.

SUN YOUNG

Ask no questions and you will be told no lies.

MIN HEE (CONT'D)

You are keeping a lie secret...?

SUN YOUNG

Don't be silly! It is a Kiwi saying I have learned today...

MIN HEE

Then tell me your surprise and I will tell you mine...

SUN YOUNG

I don't think I like your kind of surprise...

Min Hee acts shocked.

MIN HEE

Why not?

SUN YOUNG

Because it usually means boys.

MIN HEE

All right I won't tell you then.

Sun Young gives a sidelong glance at Min Hee.

SUN YOUNG

You see I am right!

Min Hee responds, child-like impetuous.

MIN HEE
Wrong! A girl friend has invited
me to go to with her to her
parents to the country...

Sun Young seems stunned.

SUN YOUNG
Which country?

Min Hee realising Sun Young has misunderstood, bluffs. She teases.

MIN HEE
Oh? America...

SUN YOUNG
No! You must never let your
father hear you thinking like
that!

MIN HEE
Oh get a life mother...

SUN YOUNG
What do you mean?

Min Hee whispers.

MIN HEE
My friend has invited me to stay
in her Grandmother's house near
the beach...

Sun Young is bewildered.

SUN YOUNG
But then where will the
Grandmother stay?

73

INT. TIM'S CAR. NIGHT.

73

Tim and Min Ho are cruising the inner city streets. It is late and there is little traffic. Ahead is a gaggle of giggling, tipsy girls emerge from a night club to stagger along the footpath.

Tim enthusiastically whoops.

TIM
Here we go! Camera! Action!

Min Ho winds down the passenger's window, places his camera on the sill and point it at the women.

TIM
Hey ladies! Would you like to be famous?

The girls hesitate then cluster to giggle. Tim drives onto the wrong side of the street and stops the car opposite the trio.

FEMALE 1
Who wants to know?

74 EXT. STREET. NIGHT. 74

Tim is out of the car. He gestures to Min Ho's camera.

TIM
Show us what you've got and we'll make you a movies star!

FEMALE 2
Who wants to know?

Tim ignores the rebuff. He opens the rear passenger's door gallantly.

TIM
Your last chance of a life time - next stop Hollywood!

FEMALE 2
What are you? A wanker?

TIM
No, you are right! You are too fucking ugly for that...

Tim slams the door. Goes around, hops in the driver's seat. Slams that door and wheels spins the car off down the road.

75 INT. TIM'S CAR. NIGHT. 75

As Tim roars off, Min Ho stops filming.

TIM
Fuck women. Anyway, I'd rather have a line any day.

MIN HO
Serious?

TIM
Wouldn't you?

Min Ho shrugs.

TIM
You mean you've never had a
woman?

Min Ho shrugs again.

MIN HO
I have a sister...

Tim breaks up laughing. Finally.

TIM
For fuck's sake! You haven't got
a fucking clue have you?

Tim senses Min Ho's wounded indignation. He quietens

TIM
Ah, leave it with me mate, I'll
get you laid.

Tim is now racing the car. Tyres squeal at corners.

TIM
But first, let's get some
different thrills.

The car continues to accelerate.

TIM
But what about your sister?
She's got a nice rack.... not
that you will have noticed. Is
she looking for fun? Oh shit!

A police siren is heard in the distance.

76

EXT. SUBURBAN STREET. EVENING.

76

The car has stopped. A worried Min Ho looks up and out of
the passenger's window.

Two stern POLICE OFFICERS shine torches into the car and
look in.

OFFICER
Get out of the car please.

Min Ho and Tim obey.

The Police Officer eyeballs Min Ho as a second Officer does the same to Tim in the background. A police car is drawn up behind Tim's car - it's blue and red lights flickering.

OFFICER

And you are... Speedy Gonzales?

Min Ho looks frightened.

MIN HO

Pardon?

The Officer enunciates slowly, loudly.

OFFICER

Your name?

Min Ho mumbles.

MIN HO

Min Ho.

OFFICER

Min Ho?

Min Ho nods. The Officer makes a note. He speaks as if Min Ho was somehow retarded.

OFFICER

And where does Min Ho's daddy live? [beat] Outer Mongolia?

MIN HO

Pardon?

The Officer enunciates slowly, loudly.

OFFICER

Your home address?

77

INT. JUN MAN'S HOUSE - HALLWAY - NIGHT

77

Jun Man approaches the front door and opens it. He is aghast to see two uniformed Police Officers standing there with a sheepish Min Ho.

OFFICER 1

Good evening Mr Lee I believe?
Does this belong to you?

Jun Man looks disconcerted.

JUN MAN

What is problem?

OFFICER 1

The problem is, he's been in the wrong place at the wrong time.

Jun Man is confused, he looks at his watch.

JUN MAN

What is wrong time?

The Officer thinks again.

OFFICER 1

He um... he's mixing with the wrong company. [beat] Bad company.

The Officer 2 interjects with pigeon English.

OFFICER 2

He get in trouble.

OFFICER 1

Or get himself killed.

Jun Man still doesn't comprehend but becomes anxious.

JUN MAN

Who kill who...?

The Officer takes a deep breath, sounds a little exasperated. He begins to mime to make his point.

OFFICER 1

Look.... [beat] He in fast car. [beat] Driving. [beat] Car with alcohol...?

OFFICER 2

Have accident. Cost you lots of money.

Jun Man looks grim.

JUN MAN

He has no got car...

OFFICER 1

No, his friend's car...

JUN MAN

He smash friend's car...?

OFFICER 2

No...

OFFICER 1

He needs new friends...

OFFICER 2
Different friends.

OFFICER 1
Tell him stay away from riff
raff.

Jun Man looks solemnly at Min Ho. Finally.

JUN MAN
Riff raff...?

He stands back for Min Ho to enter the house.

OFFICER 1
Look we give you warning, okay?
[beat] He mustn't do it again.

JUN MAN
Thank you. Thank you.

The Officers depart. Jun Man closes the door. Min Ho goes to sidle off to his room. Jun Man barks at him.

JUN MAN
You do not move!

Jun Man exits. Sun Young hovers concerned.

SUN YOUNG
Min Ho where were you...

Min Ho is abrupt.

MIN HO
Playing football with friends?
Aren't I allowed friends?

Sun Young looks suspiciously at Min Ho.

SUN YOUNG
Then where is your boots?

Min Ho is caught off guard by the question, he looks sharply at Min Ho.

MIN HO
Someone steal it...

SUN YOUNG
Not your friends...?

MIN HO
Friends? What makes you think I
have friends? My friends are in
Seoul! Thanks to you I have no
friends!

Sun Young becomes alarmed, upset.

SUN YOUNG

Min Ho, how could you say
that...?

MIN HO

Because it's true! We've left
everything for... this stupid
place.

SUN YOUNG

But here we give you future
hope...

MIN HO

No you haven't! That's your
stupid dream.

Jun Man returns with a golf club. He has a cold anger.

JUN MAN

You need to be more respectful!

Sun Young shrieks and kneels down before Min Ho and clasps
his hands, then asks in a plaintive voice.

SUN YOUNG

Min Ho Please tell your father,
you make mistake and won't do it
again.

MIN HO

What? Apologise for his mistake?
No! I've done nothing wrong!

Min Ho goads Jun Man.

MIN HO

Go on, hit me!

Jun Man swings the club back and advances on Min Ho who
tries to avoid the blow but staggers as he is struck across
the back. An ornamental vase which goes crashing.

Sun Young shrieks and goes to fend off Jun Man's second
blow. She grasps the golf club. The trio wrestle. Sun
Young is flung aside.

Jun Man rants.

JUN MAN

I spoil you! I sacrifice
everything and I spoil you!

Sun Young tries intervene but can't stop Jun Man hitting
Min Ho again and again.

Min Ho flinches with each stroke but a twisted smile begins to spread across his face.

78 INT. HAIR DRESSING SALON. - DAY 78

A customer stands up and walks to the counter to pay. Sun Young follows her.

CUSTOMER
Many thanks.

SUN YOUNG
Enjoy your evening.

Sun Young starts to clean the floor. After she cleans the floor, she goes to the phone and dials numbers.

SUN YOUNG
Hi, it's me. Can we meet for a drink tonight? [beat] Nothings happened. Great, I'll see you there.

Sun Young hangs up the phone and looks outside through the window. We can see that a car stops at the front of the hairdresser shop and picks the customer who just left. Her husband is driving and smiles at her and she looks radiant.

79 INT. MIN HO'S SCHOOL GYM. DAY. 79

We can see Min Ho's soccer coach, MATT sits beside Min Ho in a long distance.

80 INT. JUN MAN'S HOUSE. - DAY 80

A shaken Jun Man is visited by police regards Min Ho's injuries.

OFFICER 1
Mr. Lee, I understand that physical punishment of your own children is common in your country but in New Zealand, it is illegal.

OFFICER 2
Well. I think the situation is clear. We believe you understand everything.

Jun Man doesn't respond. He is still in a shock.

81 INT. JUN MAN'S ROOM - DAY

81

Jun Man stares at the magnolia tree through the window. A leaf falls.

MIN HO [OFF]
Dad, may can I come in?

Jun Man doesn't respond.

MIN HO (CONT'D)
Dad...?

Min Ho stands at the door of the room. Jun Man's gaze remains fixated on the magnolia tree.

MIN HO (CONT'D)
I'm very sorry... about what happened... today. [beat] My coach saw when I played football. [beat] I did not know he called the police.

Jun Man still doesn't respond.

MIN HO (CONT'D)
I told him it was an accident but he didn't believe me.

Jun Man whispers quietly, hoarsely.

JUN MAN
Please leave me alone.

MIN HO
I'm sorry I behaved foolishly and made you angry. I promise you I will try to change...

JUN MAN
Just remember. [beat] I was born to love you and do all that I can for you.

Min Ho whispers, his voice breaking.

MIN HO
I know...

JUN MAN
Min Ho it is important this understanding remains just between you and me.
(MORE)

JUN MAN (cont'd)
 [beat] No one else is to know.
 Not even your mother.

Min Ho nods silently as he exits. Jun Man stays focused on the magnolia tree. He has tears in his eyes.

82

INT. THE INTERVIEW ROOM 2007. NIGHT

82

The Male and Female Officers sit in silence across from Jun Man. Finally.

DETECTIVE
 So, you were very angry at your son.

Jun Man mutters.

JUN MAN
 And then I forgive him.

The tone is low key. The pair are coaxing Jun Man to speak.

F DETECTIVE
 And your daughter?

JUN MAN
 In Korea there is a saying...

Jun Man dries. Finally.

F DETECTIVE
 Yes?

JUN MAN
 Whenever a child dies the parent buries the child forever [beat] in their heart. [beat] But when a parent dies, the child buries the parent in the ground.

The detectives share a bemused look.

DETECTIVE
 Would you like to explain that a bit more?

JUN MAN
 You have children?

DETECTIVE
 No.

F DETECTIVE
 Yes. I have a boy and a girl.

JUN MAN

Then you understand what I mean.

The male detective pulls a wry expression of bewilderment at the female.

F DETECTIVE

Mr Lee, I need to clarify this.
{beat} Are you saying your
daughter has wished you dead?

JUN MAN

No! I did not hear her say. But
I know she not in love in New
Zealand!

The male detective confides in the female.

DETECTIVE

What's that saying? The girl
wanted to go back to Korea?

The female detective shrugs.

F DETECTIVE

Search me.

Jun Man closes his eyes and appears to be remembering something about his daughter, Min Hee.

83

JUN MAN'S HOUSE - EVENING

83

Jun Man sits at a computer. Nearby a printer whirrs and feeds out a sheet of paper. Jun Man picks it up and reads it. Almost immediately he looks up and calls.

JUN MAN

Min Ho!

After a moment Min Ho hovers at the door. Jun Man holds the paper out to him.

JUN MAN

Read this please, I want to know
if I see correct.

Min Ho takes the paper. After a moment he seems uneasy.

MIN HO

I am not sure, perhaps Min Hee
might know?

Jun Man calls.

JUN MAN

Min Hee!

After a moment Min Ho hovers at the door. Jun Man holds the paper out to him.

MIN HO

Read this please.

Min Hee scans the page.

MIN HEE

Wow! You've got a job!

JUN MAN

Is that what it truly says?

Min Hee frowns, puzzled, looks at Min Ho who shrugs.

MIN HEE

Yes? [beat] Why? What do you think it says...?

JUN MAN

I know what it says but what does it truly say?

Jun Man sees the glance of incomprehension between the pair.

JUN MAN

It make no sense. Why, of all people, would he offer me a job?

Min Hee, hands the page back and points to a paragraph.

MIN HEE

Because he is opening a new branch... in New Zealand?

JUN MAN

It make no sense.

Min Hee and Min Ho remain silent, they shrug. Jun Man tries to explain.

JUN MAN

I left this life in Seoul.

Jun Man paces the room, edgy.

JUN MAN

I tell him in Seoul, we leave for a new life.

Min Ho is tentative.

MIN HO

Dad. [beat] Isn't a new life
with a job better than a new life
with no job?

JUN MAN

No! I not want a new life with
old job.

MIN HEE

Perhaps you could take the old
job until you find a new job?

Jun Man draws a deep breath, sighs, looks at them both.

JUN MAN

Is that what you think?

As the pair nod silently, Jun Man seems overwhelmed he
throws the letter onto the desk.

JUN MAN

Never mind...

As the pair turn to leave.

JUN MAN

Min Hee, what is this trip your
mother worries about?

Min Hee frowns a glance at Min Ho, but launches a charm
offensive on Jun Man.

MIN HEE

It's a school trip, to learn
about the countryside. They say
it is very important...

JUN MAN

What sort of education is that?
Doesn't your school have books?

MIN HEE

It's a kind of New Zealand way of
learning...

JUN MAN

But where do you stay?

Min Hee sees an opportunity.

MIN HEE

The school makes arrangements.

As Jun Man ponders, Min Hee sees an opportunity.

MIN HEE

Oh, please! Can I go daddy dear?
I'm sure it will help me settle
down.

Min Ho can't believe what he's hearing. His eyes widen in disbelief. But Jun Man is preoccupied with his letter. He doesn't look up. Finally

JUN MAN

I think about it.

Because she has not heard "no" Min Hee hears "yes".

MIN HEE

Oh thank you daddy darling.

As Jun Man's attention returns to the letter. Min Hee flounces out, Min Ho follows disbelieving. Jun Man mutters.

JUN MAN

Nothing make sense anymore.

84

INT. BAR. EVENING

84

Sun Young and Mr. Kim sit in the corner of a bar. Sun Young looks down at the table and hesitates to say something.

MR. KIM

What's wrong?

SUN YOUNG

You give him a job?

MR. KIM

Yes.

SUN YOUNG

Because?

Mr. Kim doesn't say anything.

SUN YOUNG

I don't need your sympathy.

MR. KIM

It's not sympathy. I just want to help.

SUN YOUNG

You make me very embarrassed.

MR. KIM
Why? There's nothing
embarrassing between us.

SUN YOUNG
People may think...

MR. KIM
What? Between you and me?

SUN YOUNG
Yes.

MR. KIM
Then we know they think wrong.

SUN YOUNG
But they still think.

Kim draws a slightly exasperated breath.

MR. KIM
Think what?

SUN YOUNG
What if my husband should find
out?

85 INT. JUN MAN'S HOUSE - MIN HO'S BEDROOM. NIGHT.

85

Min Ho is at his computer as Jun Man enters.

JUN MAN
Where is Min Hee?

MIN HO
I think she went out... for a
walk.

Jun Man crosses to the window and looks into the night. He
murmurs - more talking to himself.

JUN MAN
She is like your mother. She
walks too much these days.

Min Ho shrugs.

MIN HO
Perhaps she needs the exercise...

JUN MAN
And she works too much.

Min Ho shrugs.

MIN HO
Dad, I think she is only trying
to help out...

JUN MAN
I don't need any help. I have
money enough.

MIN HO
That's not what you told the
lawyer and the accountant.

JUN MAN
Of course not. The account only
tell the tax man.

MIN HO
Isn't that illegal?

JUN MAN
And they not tell me about the
leaking apartment is not legal?

MIN HO
Dad, that's different...

JUN MAN
And what that teacher does with
your sister is that not
illegal...?

MIN HO
Dad you don't know that.

JUN MAN
Of course I do, I see it in his
eyes.

86 EXT. STREET. NIGHT.

86

Min Hee lurks in the shadows. As Steve's car approaches Min Hee steps out. The car slows to stop Min Hee clambers in.

87 INT. STEVE'S CAR. NIGHT.

87

A gleeful Min Hee sits opposite a smugly happy Steve.

STEVE
You're kidding me?

MIN HEE
No?

STEVE
And where does he think you are
now?

MIN HEE
In bed.

STEVE
And he said you can go away for a
weekend?

Min Hee giggles and leans in to give him a peck.

MIN HEE
But I mustn't stay out too long
tonight?

STEVE
Long enough for a quickie?

88 INT. JUN MAN'S HOUSE - MIN HO'S BEDROOM. NIGHT. 88

Min Ho is alone, working on his computer. Jun Man calls
out to him.

JUN MAN [OFF]
When your mother arrives tell her
I have gone to celebrate.

MIN HO
Good one, dad.

Min Ho continues to work at the computer. There is the
slam of the front door.

FADE.

It is later as Min Ho continues to work. He hears a car
pull up. He turns off the light in his bedroom and opens
the blind to peer out.

He sees Steve's car some distance away up the road. The
lights on the car are dimmed, the engine is cut.

After a moment Min Ho exits his bedroom.

89 EXT. STREET. NIGHT. 89

Steve's car rocks rhythmically. Min Hee can be heard to
murmur moan.

Min Ho lurks in the shadows nearby.

Presently, the car door opens and Min Hee steps into the street. She giggles, adjusts her skirt, leans back into the car for a good-night kiss. Closes the car door.

Immediately the car headlights are on, the car starts and disappears into the night.

Min Hee strolls toward her house and let's out a small stifled cry as Min Ho steps out to confront her.

MIN HEE

Shit! Min Ho what are trying to do? Scare me to death?

MIN HO

Just what do you think you're doing you silly bitch?

Min Hee immediately acts indignant.

MIN HEE

Why do you call me that?

MIN HO

I heard the car springs squeak, squeak, squeak.

MIN HEE

Anyway he's my boyfriend!

MIN HO

Who'll get you pregnant.

MIN HEE

What do you know? You're only a virgin.

MIN HO

I know papa finds out he will kill you...

Min Hee seems suddenly fearful.

MIN HEE

But you won't tell him?

MIN HO

Won't I? [beat] If he asks am I supposed to lie?

Min Ho goes to stalk off but stops in his tracks as car headlights approach. The pair step back into the shadows as Mr Kim's Mercedes pulls up outside their house.

Sun Young alights from the car.

SUN YOUNG [OFF]

Thank you so much. Good night.

Sun Young enters the house as Min Ho and Min Hee look askance at each other.

MIN HO
Whose car is that?

MIN HEE
How am I supposed to know?

90 INT. JUN MAN' HOUSE DINING ROOM. - DAY

90

Sun Young serves dinner to the other three who are seated around the table.

For the first time Jun Man looks relaxed.

JUN MAN
This is a rare and special occasion.

Min Hee and Min Ho look puzzled. He explains.

JUN MAN
We have a meal like a proper family.

SUN YOUNG
We have always been a proper family.

JUN MAN
Have we? I sometimes wonder. What do you think Min Hee?

Min Hee stares, concerned, at Min Ho who pulls a face. Min Hee looks to her father, shrugs.

MIN HEE
Why ask me?

JUN MAN
Where has your heart been this week? Here or in Korea?

Min Hee becomes suspicious.

MIN HEE
Where is this leading?

JUN MAN
Sang Do was telling me last night in Auckland there is plenty of good Korean company to choose from.

MIN HEE

So?

Sun Young supports Jun Man.

SUN YOUNG

Your father felt it was important
you should know that is all...

Min Hee becomes edgy.

MIN HEE

This is about Steve isn't it?

JUN MAN

Is it?

MIN HEE

Then why else would you mention
such things?

JUN MAN

We try to understand why you want
to go away and stay with perfect
strangers.

MIN HEE

I told you. To learn English.
[beat] And you said I could...

JUN MAN

I said nothing.

SUN YOUNG

And, besides, that was
yesterday...

Min Hee gapes again. Her eyes mist. She rises to
hurriedly exit. She blurts defiant.

MIN HEE

Well, I'm still going!

Sun Young sits quietly eating her meal. Finally.

SUN YOUNG

Did you respond to the job?

JUN MAN

No, and I don't intend to...

Jun Man pointedly turns to Min Ho.

JUN MAN

And what else have you found out
about this Steve?

Min Ho squirms under his father's gaze.

MIN HO
Not a lot...

JUN MAN
Does he do drugs?

Min Ho shrugs.

MIN HO
I don't know.

JUN MAN
I want to remind you she is your
sister. I don't want her to be
left alone. I want to know if he
goes near her or tries to touch
her.

Min Ho looks alarmed.

MIN HO
So what do I do if he does?

JUN MAN
Just let me know. [beat] It is
my responsibility to break his
balls.

91 EXT. FILM SCHOOL. - DAY

91

Min Ho is a "look out" for Tim - as Tim does a small drug deal. Suddenly he spies a fiery-eyed Min Hee striding purposefully toward him.

Min Ho warns Tim who hurries to "act normal" and lurk nonchalant.

MIN HEE
Min Ho! Did you tell papa about
me and Steve?

MIN HO
No, but maybe I should.

Min Hee goes to punch Min Ho.

MIN HEE
You did tell him!

Min Ho grabs Min Hee's wrists... she is no match for his strength.

MIN HO
Okay I will tell him!

He flings Min Hee's wrists away and turns his back on her as if she is rubbish. Min Hee realises Min Ho is telling the truth.

MIN HEE
Then who told him...?

Min Ho turns sarcastically on Min Hee.

MIN HO
Little sister... our mom works as a hair dresser? [beat] May be someone else couldn't sleep because of squeaky car springs?

Tim saunters confidently toward them. He cast an admiring eye up and down Min Hee. Immediately Min Ho and Min Hee swallow their anger.

TIM
Hi sweet pea are you waiting to be plucked?

Min Hee and Min Ho aren't sure of Tim's meaning.

TIM
I hear you're looking for some sweet hot action this weekend.

Min Hee looks to Min Ho.

MIN HEE
What is he talking about?

Tim plays it cool. He nudges Min Ho.

TIM
Hey, we are planning the coolest rave in your lifetime and you haven't invited your sister...?

Min Hee becomes a little flustered as Tim jokes scornful.

TIM
You're still not seeing that hairy jerk? You'd better not let daddy know you're dating a pensioner.

Min Hee turns on heel to walk away.

MIN HEE
Who gives a Singapore shit what you think? Anyway he already knows.

Tim frowns at Min Ho.

TIM

Eh? She's joking right?

Min Ho shakes his head glumly. Tim seems highly amused.

TIM

Hey I bet your old man's spewing!

Min Ho shrugs.

MIN HO

No, he's cool...

TIM

Bullshit!

Tim goads Min Ho.

TIM

Come on, what did he really say?

Min Ho shrugs, mumbles.

MIN HO

He just wants me to take care of it... some things.

TIM

Like fuck up the whitey? [beat]
Hey that sounds like some fun.

Audio: the whip of a golf club through the air.

92

EXT. GOLF CLUB. DAY

92

Sang Do and Jun Man watch Sang Do's ball soar down a fairway. Sang Do picks up his tee, bags his club.

The pair stroll down the fairway.

SANG DO

This has to be very close to paradise no? No distractions. No work pressure. No women. We must do this more often.

JUN MAN

If it were that simple.

Sang Do glances knowingly toward Jun Man.

SANG DO

The daughter still causing you heartache?

JUN MAN

No. I have taken care of that. I can forget about her.

SANG DO

And now you have a new business partner! So why the long face?

Jun Man reaches into his inside pocket and produces an envelop.

JUN MAN

I presume you know nothing about this?

Sang Do peers at the addressed envelope, frowns. He seems mildly amused.

SANG DO

It is addressed to you and not me, my friend...?

There's now an edge to Jun Man's voice.

JUN MAN

It's unsigned. [beat] It says my wife is meeting another man.

Sang Do seems appropriately cautious.

SANG DO

Under what circumstances?

Jun Man seems suddenly irritated.

JUN MAN

What does that matter when there is no appropriate circumstance?

SANG DO

It depends on who...

JUN MAN

Do you know Mr Kim?

Sang Do shrugs.

SANG DO

I know many...

JUN MAN

Of Seoul Consolidated Construction.

SANG DO

You're not thinking of a hit man?

Jun Man stops in his tracks to look gravely at Sang Do, before turning in heel and walking directly off the fairway. Sang Do stands there bewildered, speechless.

93

EXT. OUTSIDE HAIRDRESSER SHOP. DAY

93

Jun Man is smoking outside Sun Young's shop. Sun Young peers from the shop door at him. Finally she joins him.

SUN YOUNG

Why are you here? I thought you were playing golf?

Jun Man doesn't say anything. Sun Young becomes concerned by Jun Man's non-reaction.

SUN YOUNG

I don't finish for two hours...

JUN MAN

I believe Mr Kim is in town.

SUN YOUNG

He has come about your job?

Jun Man glares at Sun Young.

JUN MAN

Oh? And how would you know that?

SUN YOUNG

I don't know, I was guessing...?

JUN MAN

You're saying he hasn't told you?

Sun Young is taken aback.

SUN YOUNG

Why would he do that?

JUN MAN (CONT'D)

You knew because you put him up to it.

Sun Young turns to try and hide her reaction.

SUN YOUNG

No, that's not true...

JUN MAN

Do you think I am unable to find a job for myself...?

SUN YOUNG
Jun Man I never...

JUN MAN
Do you think I am stupid! Well
you can tell him I don't need his
charity!

Jun Man storms away as Sun Young dithers not knowing whether to follow or return to the shop. After a moment she spies Mrs Choi peering curiously out of the shop door and so heads back to the shop, at which Jun Man turns to shout!

JUN MAN
And tell those fish woman you
work with to mind their own
smelly business.

Mrs Choi quickly pulls her head back in.

94 INT. JUN MAN'S HOUSE - MIN HO'S BEDROOM. NIGHT.

94

Min Ho sits a computer. Jun Man enters.

JUN MAN
Where is your sister?

MIN HO
I'm not sure... still at school.

JUN MAN
I thought I told you to keep an
eye on her.

MIN HO
She's with her teacher dad...?

Jun Man seems introverted, moody. He murmurs almost as if to himself.

JUN MAN
I want him caught red handed...

Min Ho looks resigned - he's between a rock and a hard place.

JUN MAN
I want him out of her life...

- 95 EXT. THE PARK. DAY 95
- A few people walk in the park.
- An Asian man in the early fifties, throws a stick away and his small dog runs to retrieve it.
- Sun Young and Mr. Kim are walk slowly across the grass to a more secluded spot.
- 96 EXT. LANGUAGE SCHOOL. DAY. 96
- Jun Man comes out from the language school and wanders down the street. He seems distracted and unthinking as he steps off the footpath. A passing car angrily blares its horn the brakes, swerves, stops.
- A middle-aged white male bellows through the driver's window at Jun Man.
- DRIVER
Fucking Asians!
- 97 EXT. STREET. DAY. 97
- Jun Man meanders down the street.
- 98 EXT. THE PARK. DAY 98
- Mr Kim nods gravely as Sun Young talks to him. Presently they share a bitter-sweet smile. Kim then turns to walk away. Young looks up at the sky. Several fat grey pigeons fly past as if heading toward Mt Eden in the distance.
- 99 INT. STEVE'S CAR. EVENING 99
- The car is parked on the summit of Mt Eden. The sun is setting and the sky is red.
- A reflective Steve and anxious Min Hee sit watch the sunset.
- MIN HEE
I'm so sorry Steve.
- Steve is not convincing.

STEVE

It's not your fault. [beat] Who told him? Your bloody brother?

MIN HEE

No.

STEVE

Then who?

MIN HEE

I think it was his friend...

STEVE

Who? That Singaporean slimeball?

Min Hee shrugs.

MIN HEE

He called you an old man...

STEVE

I'll teach the prick...

Min Hee pulls back surprised.

MIN HEE

But how can you? Now you fired?

Steve clenches his fist. Min Hee remains unsure of his intent.

STEVE

I'll rattle his brains.

MIN HEE

Oh? You teach him to fight?

Steve knows she hasn't understood.

STEVE

Yeah.

MIN HEE

I think he already know Tai Kwando.

The bar is crowded. Jun Man continuously drinks rice wine, replacing the large bottle before the final glass is finished. He looks morose says nothing as Min Ho joins him.

Nearby several middle-aged Korean guys argue loudly about Korean Football scores and who the best team is. Finally Jun Man turns to Min Ho.

JUN MAN
Did you find your sister?

MIN HO
I think they have gone...

JUN MAN
Where?

MIN HO
Away. [beat] Her clothes have gone.

Jun Man physically sags in exasperation. Min Ho holds an envelope.

MIN HO
I think she left a note... for mum.

Jun Man snatches the envelope and tears it open, reads the note, then crumples it.

JUN MAN
So now there is just you and me...

Jun Man and Min Ho sit silent, glumly looking into their drinks.

Behind their table, is a small group of Korean businessmen. One, a slightly intoxicated CHANG SU cajoles his friend HAN YOUNG loudly.

CHANG SU
Hey, what's this I hear about you and a new girlfriend?

Han Young, glancing toward Jun Man, tries to hush Chang SU. But Chang Su won't be hushed.

CHANG SU
No, you greedy lucky bastard we want to be in on this shop full of hotties...

Han Young shushes again. Another of the group, WON HOON looks to Han Young.

WON HOON
What are you shushing for?

Won Hoon turns to Chang Su.

WON HOON
What shop full of hotties...?

CHANG SU
He gets his hair cut there...
what's it called... the Milo?

Han Young gets tense, he mutters.

HAN YOUNG
Hey Chang Su... shut your cake
hole.

But Chang Su now has both Jun Man and Min Hos' attention as
Chang Su pays no heed and continues to press Han Young.

CHANG SU
Not until you share it around
man... what is it? Milo? Miro?
[beat] Miro! That's it...

Won Hoon sees Han Young's reluctance and also begins to
tease Han Young.

WON HOON
The Miro? [laughs] You're not
trying to keep the back room of
the Miro a secret?

Won Hoon elbows Han Young genially in the ribs.

WON HOON
That's yesterday's news. [beat]
That's run by Lim Cho's ex-wife.

He chuckles.

WON HOON
And we all know how she pays for
her groceries.

The others in the group laugh along.

CHANG SU
Is that why he left her?

WON HOON
Not really. He gambled and lost a
fortune.

HAN YOUNG
That's why she runs a massage-
parlor.

CHANG SU
No? The hairdressers in the Miro
are hookers?

HAN YOUNG

No. [beat] Look, she has a
massage-parlor in K-Road okay?

WON HOON

And?

HAN YOUNG

She also has a hairdresser
shop...

Won Hoon laughs.

WON HOON

And you got them confused?

CHANG SU

Is there any difference anyway?
Hairdressers and hookers...?

Won Hoon sees Han Young has shrivelled with embarrassment.
He places a friendly hand on his shoulder.

WON HOON

Hey, don't take it to heart! I
love my wife and children too.
But middle-aged women especially
love to shag young men. It makes
them feel like a teenager again!

Min Ho's face is burns with anger. He doesn't know where to
look. He jumps to his feet. Jun Man anticipates what is
about to happen tries to grab Min Ho's shoulder but Min Ho
shrugs him off.

In an instant he is at the businessmen's table to fling it
upside down. The unsteady Chang topples to the floor.
Taken by surprise the group recoil. Min Ho's eyes blaze
with anger.

MIN HO

You hypocrites!

Chang picks himself up and goes to launch himself at Min
Ho.

CHANG

You little shit...

Min Ho picks up a bottle and holds it as a club. He dares
Chang.

MIN HO

Go on! Get your name on the
front page of the newspaper!

Chang is immediately restrained by Chin Hwa.

Jun Man, likewise, pulls Min Ho back from the fray and guides him out of the bar.

101 EXT. STREET. NIGHT. 101

Jun Man and Min Ho walk along the street toward their car. Min Ho stops at the car but Jun Man keeps walking. Min Ho looks calls after his father.

MIN HO

Hey!

He points at the car.

MIN HO

Does this look familiar?

Jun Man stops to sway slightly as he looks 'soberly' at the car. Finally he shakes his head.

JUN MAN

No! I've had too much to drink.
I'll get it in the morning.

102 INT. BUS. 102

Min Ho enters and sits down. He moves against the side to give Jun Man room to sit beside him but Jun Man sits in the empty front row. Jun Man seems in something of a daze. From reflection of bus window, Min Ho sees tears in Jun Man's face. Jun Man realises Min Ho is watching. He pulls the handkerchief from his pocket and wipes his eyes.

JUN MAN

New Zealand's fresh air is not as
fresh as it used to be.

103 EXT. STREET. NIGHT. 103

The bus is stopped. Min Ho waits on the footpath for Jun Man to alight. The bus takes off with a cloud of diesel exhaust.

The pair walk in the direction of their house. Across the road a parked car flashes its headlights. It's Tim's car.

JUN MAN

Who's that?

MIN HO
It's a school friend. [beat] He's
going to help me... with Min Hee.

JUN MAN
You've been telling others our
problems?

MIN HO
He says he knows where they will
try to hide.

Jun Man stops in his tracks.

JUN MAN
Where?

MIN HO
He... Steve has a place in Piha.

Jun Man is still not thinking clearly.

JUN MAN
So how does he know which place?

MIN HO
Steve's car?

JUN MAN
Oh? Right...

Jun Man gestures toward the car.

JUN MAN
That's a good idea... bring her
home safely.

Min Ho crosses to Tim's car.

104 INT. JUN MAN'S HOUSE - KITCHEN

104

A tearful Sun Young sits waiting as Jun Man enters. Sun Young puts his meal on the table. He looks curiously at the three other empty 'set places'.

JUN MAN
Are you not eating?

Sun Young looks away, shakes her head, stifles a sob.

JUN MAN (CONT'D)
Are you not well?

Sun Young sobs incoherently.

SUN YOUNG
Min Hee has disappeared.

Jun Man shrugs.

JUN MAN
Min Ho has gone to fetch her...

Sun Young thrusts a note in front of Jun Man.

SUN YOUNG
She left this! She's not coming
back.

Jun Man glances at the note.

JUN MAN
Ah... it's another one of her
tantrums...

Sun Young becomes shrill

SUN YOUNG
No! She's taken her clothes!

105 EXT. BEACH-SIDE COTTAGE. NIGHT 105

An isolated seaside bach, set apart from the others and surrounded by bush. Steve's car stands outside.

Loud music and Min Hee's shrieking, hysterical giggles can be heard. A LONE FIGURE strolls past and is momentarily distracted by the noise. The figure continues into the night.

106 INT. TIM'S CAR. NIGHT 106

Min Ho is studying an Auckland road map book. Tim drives.

TIM
What's he want?

MIN HO
Pick up my sister.

TIM
Where from?

MIN HO
Somewhere in West Auckland...

TIM
Shit, that's miles away.

107 INT. JUN MAN'S HOUSE - MIN HEE'S BEDROOM

107

A sobered Jun Man stands in the doorway looking at the open drawers and strewn clothing that Min Hee has left behind. An angry Sun Young stands behind him.

SUN YOUNG
See! If you listened and cared about her, this wouldn't have happened!

JUN MAN
Of course I listen! [beat] Of course I care! [beat] If I didn't care would we be in New Zealand?

SUN YOUNG
That is the problem! You bring us here for a new life and you do not let us live! Especially Min Hee...

JUN MAN
I bring her to know better life... not low lifes!

108 INT. TIM'S CAR. NIGHT

108

Min Ho is studying an Auckland road map book. Tim pulls up at traffic lights on an inside lane.

MIN HO
I think we're going the wrong way.

Tim seems a little frustrated. He takes the book from Min Ho and peers at it.

TIM
What's the stupid fucking name?

MIN HO
Piha

TIM
How do you spell it?

MIN HO
I don't know...

Tim sighs frustrated. An older boy racer type car pulls up alongside. Its windows are down. A couple of BOGANS peer enviously at Tim's car. Tim catches their eye.

TIM
Hey dude. Which way to fuckin'
Piha?

The Bogans turn to each other. They appear to share a joke. Presently the passenger turns back to Tim. He appear helpful, points to a road opposite.

BOGAN
You see that road there?

TIM
Yeah.

BOGAN
You keep goin'g 'til you see a
sign that says Hong Kong.

Tim is riled. He spits expertly into the other car, The lights turn green. Tim wheels spins away with the other car in pursuit.

109

INT. BACH.

109

A scantily dressed Min Hee playfully flees Steve's clutches. Steve has a glass of liquid in his hand. He is 'in character' as he pursues her. Mounted on one wall is a gun shelf - with two rifles.

STEVE
Now be a good patient...!

Min Hee giggles.

MIN HEE
No! You be patient!

STEVE
No, I be doctor...!

He tracks after Min Hee around the table that has several bottles of liquor open.

STEVE (CONT'D)
Come on! Take your medicine...

MIN HEE
But I don't like medicine...

Steve corners Min Hee, he overpowers her to plop her on the settee and stand over her.

STEVE
Medicine good for you...

Steve has Min Hee unable to move as he brings the glass to her lips to tilt it. The laughter dies in Min Hee's voice.

MIN HEE
But I don't like the taste...

Min Hee involuntarily swallows.

STEVE
That's why it's good for you.

The glass drained, Min Hee grimaces. Steve turns to pour another glass.

STEVE (CONT'D)
There! The next glass won't taste half as bad.

110 INT. TIM'S CAR. NIGHT 110

Tim drives at speed. Min Ho looks over his shoulder at the headlights behind then at Tim, he's slightly scared.

MIN HO
Where are you going?

Tim is cool.

TIM
Piha. But I want to have a little fun first.

111 EXT. WAITAKERES. NIGHT 111

The car speed through hilly, winding, bush clad hills. There appears to be no other cars on the road.

112 EXT. JUN MAN'S HOUSE 112

Jun Man slams the door to then walk disconsolately to his car.

He drives down the street.

113 INT. BACH.

113

Steve is holding another glass to Min Hee's lips. The glass is drained.

MIN HEE

Please Steve... no more...

STEVE

So, how does that make you feel, all nice and warm inside?

MIN HEE

It make me feel hot but no more...

STEVE

Hot?

Steve begins to nuzzle into her neck.

STEVE (CONT'D)

But that's what it's meant to do baby... we're looking to get you feeling hot all over...

There is an extra loud hammering at the door. Steve peels away.

STEVE (CONT'D)

What the fuck...

The door bursts open and Tim ambles in, he has a bottle in one hand and a camera in the other. Min Ho stands behind.

TIM

Hey is this where the party is?

Steve is immediately aggressive.

STEVE

And you can fuck off to begin with...

Steve is startled by the camera flash. Tim brandishes the camera. Min Ho stands there looking disbelieving at Min Hee who is scrambling to cover herself up.

TIM

Of course, if you insist. But I think you'd prefer us to stay...

Tim leers at Min Hee who is attempting to cover her nakedness.

TIM (CONT'D)

Who knows what happens if the cops were to get word of this?

Steve stops in his tracks.

114 INT. BACH. NIGHT

114

Min Hee rages at Min Ho.

MIN HEE
That's blackmail, you can't make
me go back!

Min Ho shrugs.

MIN HO
I'm only saying what dad said.

MIN HEE
Well tell him I said go fuck
himself...

Tim chuckles, reaches into his pocket to produce some
tinnies.

TIM
Hey, what don't we mellow out a
bit... I mean, we didn't come all
this way to spoil the party...?

Tim offers Steve a tinny. Steve is tempted but desists for
the moment.

TIM (CONT'D)
Hey man... we're not here for
that sort of action. We're only
here to share in a bit of fun...
Like isn't that the point of
being alive?

Tim lights up a tinny, he drags on it.

TIM (CONT'D)
Yeah... and this is only for
starters... I got some real
smooth stuff for the second
course.

Tim holds out the joint to Steve who finally takes it.

115 EXT. AUCKLAND WATERSIDE. NIGHT.

115

The disconsolate Jun Man drives his car onto a deserted
wharf.

He gets out of the car to wander aimlessly, he carries a bottle of alcohol which he swigs from time to time.

The night is calm. There is a full moon. It reflects on the still water. Jun Man looks despondently at the moon.

Somewhere a modern pop song filters.

116 EXT. BACH. NIGHT 116

Pop music blares.

117 INT. BACH. NIGHT 117

Min Ho, Min Hee and Steve sit and nod in various altered states to the music as Tim struts his stuff - mid floor - in time to the music.

The three now seem to be under Tim's influence. In the course of his antics, Tim dances to the kitchen sink where several unopened bottles of beer stand. He takes the tops off two and quietly checks to see Steve is preoccupied - he is snuggled up to Min Hee.

Tim drops a pill into one of the bottles before giving it to Steve. Tim raises the other bottle in a 'toast', they clink. Both swig at their drinks.

118 EXT. AUCKLAND WATERSIDE. NIGHT. 118

The disconsolate Jun Man swigs, staggers, sways slightly.

He stops to look at the reflection of the moon again. He swigs again, the bottle is empty. He curses quietly throws it at the reflection. The reflection of the moon shatters.

119 INT. BACH. NIGHT 119

There is an almighty crash on the corrugated iron roof of the bach.

Of the four Min Ho are both startled while Min Hee and Steve are showing effect of drugs/ intoxication. Min Hee is wide eyed and mutely alarmed.

Steve stumbles to his feet, he's unsteady but ready for a fight. He mutters,

STEVE
Fuckin' possums...

Min Ho looks alarmed at Tim and then outside.

MIN HO
They follow us!

TIM
Eh?

STEVE
Fuckin' possums... here take this.

Steve takes a rifle from the wall and hands it to Min Ho. He takes the other, a double barreled shotgun, and heads for the door.

STEVE (CONT'D)
Come on!

Min Ho looks bewildered at the rifle and then Steve.

STEVE (CONT'D)
Come on, let's get the bastards!

Min Ho follows Steve into the darkness as Min Hee cowers. Tim stands, swaying, seemingly indecisive; he looks around the room as if disorientated; his gaze settles on Min Hee who is fixated, peering out into the dark.

120 EXT. BUSH/BACH ENVIRONS. NIGHT

120

A wide-eyed Min Ho follows in Steve's tracks. There is a bush covered hilly rise behind the bach.

Although the moon is full, beneath the tree canopy the bush is nearly pitch black. Min Ho stumbles. Steve curses.

STEVE
Sssh!

Steve is peering into tree canopy overhanging the roof of the bach. He whispers hoarsely as he aims the shotgun.

STEVE (CONT'D)
Come on you bastard... come on...
come on... shit! Where the
fuck's he gone?

Steve lowers his shotgun, rubs his eyes.

STEVE (CONT'D)
Where'd he fuckin' go?

He looks at Min Ho.

STEVE (CONT'D)
What're your eyes like? [beat]
Can't you see him?

Min Ho peers into the dark.

STEVE (CONT'D)
Look for his eyes. Okay? You
shoot him between the fuckin'
eyes...?

Steve suddenly aims the shotgun.

STEVE (CONT'D)
Got the bastard!

A shot rings out. There's an unearthly animal screaming as the possum falls with a thud onto the iron roof to roll down the pitch of the roof and plop onto the ground to continue to writhe and scream.

121 INT. BACH. NIGHT

121

Min Hee flinches frightened at the report of the gun shot. Tim smiles smugly as he approaches her to instinctively and seemingly protectively enfold her.

TIM
That's it baby... cuddle up.

Min Hee's eyes are wide and focused on the animal screams from outside. She seems unaware Tim is now cupping one of her breasts.

122 EXT. BUSH/BACH ENVIRONS. NIGHT

122

Steve lowers the shotgun to aim at the animal on the ground. His voice now hyped as he fires off the second barrel. The animal continues to scream. Steve turns to Min Ho.

STEVE (CONT'D)
Shoot! Shoot! Kill the bastard!

Min Ho raises the rifle, he is jittery, the barrel flails unsteadily. Steve is in front of Min Ho.

STEVE (CONT'D)
Shoot! Shoot! Kill the bastard!

Min Ho hesitates and lowers the rifle. Steve looks at Min Ho.

MIN HO
I can't.

Steve holds Min Ho's rifle and pushes the barrel in the general direction of the bach.

STEVE (CONT'D)
Come on. Shoot!

Steve walks toward a small tree in front of him. Min Ho finally raises his rifle, he is jittery, the barrel flails unsteadily.

STEVE (CONT'D)
Fuck... your sister's got bigger balls than you!

Min Ho is still jittery and the flails unsteadily but Min Ho glares into Steve's face.

JUN MAN'S VOICE OVER
I want him out of her life... I only trust you.

Min Ho finally raises his rifle and points at Steve.

STEVE
Not me you prick. It's over there! It's fucking over there!

Steve lunges at Min Ho.

123 EXT. BUSH/BACH ENVIRONS. NIGHT

123

A scream erupts from within the bach as Min Hee flees outside. Tim tries to pursue, but his jeans are around his ankles and he staggers as an awkward clown after her.

A shot rings out.

Tim stops in his tracks. From somewhere Steve curses.

STEVE
You fucking idiot!

Min Ho stands stunned staring. Tim yanks his jeans up and flees. Steve curse becomes a whisper.

STEVE
You fucking idiot.

They are both surprised at the crank Of Tim's engine, the graunch of gears and the car's wheels spitting gravel as it wheelspins down the road. As the engine noise fades Min Ho and Steve become aware of Min Hee's faint moan.

STEVE (CONT'D)
Oh you bastard. You fucking
bastard.

Min Ho is in a trance as he follows Steve toward the wheezing, gasping breath. Steve stops short at Min Hee's crumpled form laying amid the grass of an overgrown lawn. Steve chokes.

STEVE (CONT'D)
Oh Jesus...

Min Ho walks around Steve, drops to his knees to bend over Min Hee.

MIN HO
Min Hee...?

He whispers to her.

MIN HO
Please stop bleeding.

Min Hee murmurs weakly.

MIN HEE
Steve...?

Min Ho tears off his shirt and tee shirt.

MIN HO
It's all right, it's all right...

MIN HEE
Steve...

Min Ho is distracted at the crank of Steve's engine. Min Ho watches disbelieving as Steve's car disappears into the night.

124 EXT. AUCKLAND WATERSIDE. NIGHT.

124

Jun Man sits slumped against a wharf side rail. He is staring into nowhere. His cell phone sounds. He puts to his ear and is immediately snapped into the present.

JUN MAN

Eh?

125 EXT. BUSH/BACH ENVIRONS. NIGHT 125

Jun Man and Min Ho gently lift Min Hee into the back seat of Jun Man's car.

126 INT. CAR. NIGHT 126

Jun Man drives at speed as Min Ho, cradles Min Hee's head in the rear seat. There is a long silence. Jun Man's voice seems strangely matter-of-fact.

JUN MAN

What happened?

MIN HO

I don't know.

JUN MAN

Who did this?

Min Ho remains silent.

JUN MAN (CONT'D)

Was it Steve?

After a moment.

MIN HO

No.

After a moment.

JUN MAN

Was it...

MIN HO

Dad!

The tears well in Min Ho's eyes. The words die on his lips.

MIN HO (CONT'D)

It doesn't matter.

Jun Man closes his eyes in disbelief. He takes his foot off the accelerator. The car engine speed slows.

127 EXT. RIVERHEAD FOREST ENVIRONS. NIGHT 127

Jun Man's car approaches a forestry road intersection. The car slows, turns off the main road and drives into the forest.

128 INT. JUN MAN'S HOUSE - KITCHEN. DAY 128

As Jun Man enters the kitchen, Sun Young rings off her cell phone. She looks pensive.

SUN YOUNG
I'm worried... Min Hee doesn't answer her phone.

JUN MAN
Why should that surprise you? She has left us.

SUN YOUNG
But you think she would phone.

JUN MAN
Have you forgotten already? It was us who ruined her life.

Sun Young looks Jun Man up and down.

SUN YOUNG
Why are you dressed like that?.

JUN MAN
Tae Hoon needs some help.

Sun Young turns surprise.

SUN YOUNG
At his laundry?

JUN MAN
Yes? Where else?

SUN YOUNG
Are you feeling all right?

JUN MAN
Do I look unwell?

Jun Man goes to the front door.

JUN MAN (CONT'D)
Enjoy your day at the salon.

129 EXT. HENDERSON MAIN STREET. NIGHT. 129
Sung Young exits the doors of the Police Station.

130 INT. INTERVIEW ROOM. 130
Jun Man is alone again. He stares in silence, unblinking,
at infinity.

Presently a man's voice softly enquires.

DETECTIVE
And you have never heard from
your daughter since she went to
Piha?

JUN MAN
Paihia no. I am told it is a
beautiful place.

The Detective takes a deep breath and looks toward his
companion.

DETECTIVE [V/O]
You mean Piha?

JUN MAN
Yes, they say it is a beautiful
place.

The Female Detective leans in.

F DETECTIVE
Mr Jun. It appears to me you
don't share your wife's concern.

JUN MAN
My wife doesn't understand her
daughter became a Kiwi...

Jun Man shrugs.

JUN MAN
Find boy friend, forget where she
came from.

Jun Man shrugs again.

JUN MAN
I am only the father. What else
could I do?

131 INT. JUN MAN'S HOUSE. DAY 131

Sun Young sits in the lounge. Before her on a table sits a framed photograph of Min Hee.

Jun Man enters the room. Min Ho follows close behind. Sun Young looks up.

SUN YOUNG
What happened to Min Hee?

JUN MAN
The police make further
enquiries...

SUN YOUNG
I didn't ask about the police. I
asked what happened to Min Hee.

Jun Man looks toward Min Ho. He looks back at Sun Young.

JUN MAN
Get your coat.

132 EXT. FOREST. DUSK. 132

As the mist descends the Lexus drives into the forest. It approaches the intersection, turns and drives into the forest.

133 EXT. FOREST. DUSK. 133

Min Ho leads the way. Over his shoulder he carries a plastic bag of compost. He carries a spade in the other hand. Sun Young follows. Jun Man brings up the rear. In the half light it isn't immediately apparent but he carries a small magnolia tree. The trio disappear into the undergrowth.

134 INT. FOREST. 134

There is a small hole in the soft earth. Min Ho puts aside the spade, and picks up the small magnolia tree to place in the ground. He slits the bag of compost and tamps it around the tree before standing back in a respectful silence.

Nearby Jun Man's face is streamed with silent tears. His arm is around and supports Sun Young who weeps silently

UP THEME AND END TITLES.