

Exegesis and screenplay for a film entitled:

Olivia's Choice

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Contents

Authorship certification.....	iii
Acknowledgement.....	iv
Abstract.....	v
Exegesis.....	vi
Cast list.....	x
References.....	xi

Authorship certification

“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 a substantial extent, has been accepted to the qualification of any other degree, or diploma, of a university, or those institutions of high learning, except where acknowledgement is made.”

Chunyan Ding

February, 2012

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Abstract

History informs us that the Polynesians were the first to settle in New Zealand and further evolve their distinctive Māori culture. It was in the mid-seventeenth century when Europeans made first infrequent contact with the Māori and it wasn't until the mid-nineteenth century when, within the context of the global power struggle of the times, the Maori signed the Treaty of Waitangi and New Zealand was colonized by the British. In much more recent decades, with the advent of the 'global village' (Toffler, 1970) the emerging reality is one where people from many other cultures have also chosen to settle and endeavoured to become 'Kiwis'. In this way, in a relatively short historical time-frame, the prevailing social paradigm has been impacted by successive waves of immigrant settlement – from the Maori hapu (migratory canoe – tribal identification) to one of an increasingly blended multi-culturalism.

In simple terms, this screenplay is a fictional story of a Chinese student's arrival and first encounter with foreign cultures. 'Olivia's Choice' is a story about a student in her early 20's, who arrives in New Zealand determined to study and launch, what she hopes will be, a successful international career in the fashion industry. Nevertheless, despite her best laid plans, Olivia discovers that New Zealand 'society' is very different to what she had been led to believe or that she ever imagined it could be – especially after she meets a Māori student named Haka.

Generically, 'Olivia's Choice' is a contemporary social drama – one that may be read, more specifically, as an Asian student's rite of passage - where Olivia finds herself torn between the expectations of her widowed and highly traditional father, and the various 'Western' temptations afforded by the distance from him.

In opting to write a screenplay and explore the dreams of a typical Chinese student within the dramatic form, I felt the issues surrounding the latest migratory wave – of international students - might appeal to and engage with both, the wider, Asian and

Western audiences. Thus, my purpose was evoking various insights into the dreams and vulnerabilities of the young who seek to venture far from their mother country and to immerse themselves within and adopt a foreign culture. I considered such an approach would be a more accessible and effective medium - as opposed to a more traditional thesis - with which to explore and enunciate a variety of, sensitive interpersonal and otherwise potentially ethically problematic issues . My rationale has been, given a credible scenario and characters the story, at one level, might realistically and meaningfully resonate, and so affectively engage cross-cultural audiences across a wide demographic. Then, at yet other levels it may also serve to inform and perhaps even entertain while also giving many prospective students a pause for thought.

This 'completed' first draft has been developed from an original concept.

Introduction – On reflection

Initially, I had considered writing a story of a “romance” between a Chinese girl and a Kiwi boy. I believed this would be interesting as, culturally, such a union would be very problematic from a traditional Chinese family’s point of view. At the time I understood such a film would likely be the first made in New Zealand on the subject even though it seemed to be exploring issues of immediate and contemporary social relevance. I also considered, given the recent trade agreements between New Zealand, China and other Asian countries, the socio-economic climate appeared timely. Given my intention was to write a ‘low budget’ film I felt my proposal would likely be more commercially viable and therefore fundable and be considered for co-production

As events transpired however, midway through the development process, the New Zealand film, *‘My Wedding and other Secrets’* (2011) was released. Upon seeing this film it became apparent I would need to revisit and rework my narrative and so incorporate a significant point of difference if the production of my own script was to remain a viable proposition.

In viewing and analysing *‘My Wedding and other Secrets’* I felt it could be perceived there was too much of a commonality whereupon my work could have been construed, to some extent, as being derivative. In essence the thematic spine in *‘My Wedding and other Secrets’* explored not dissimilar issues which involved the protagonists’ concerns about their secretive courting and intention to eventually marry outside that which was against the bride’s traditional Chinese family ethos - even though the Chinese family were represented as having been largely assimilated into New Zealand society.

As a consequence, I subsequently chose to place my protagonist, Olivia, in an even

more precarious situation - that of an international student who would also be without immediate cultural and family support.

This meant that although Olivia had been instilled with conventional Chinese cultural values she had also, to some extent, been blinded by her notions of 'Western (feminist) freedoms'. Olivia's journey therefore becomes one of learning from the outset of who she can and cannot trust. In this way, as opposed to *'My Wedding and other Secrets'* where the central narrative may be seen as the protagonist being allowed to choose who she can marry, Olivia's story became one of questioning 'What is freedom or what is choice?' So Olivia is confronted by her choices, some which she believed she had made for herself, some of which were supposedly made in her best interests by others; where, in the end she ultimately comes to question if she had any choices at all.

Reflecting Olivia

I was born and spent my first 20 years in a 'typical – one child' family in Shanghai. 'Olivia' is also a Shanghai girl who comes to study in New Zealand where she has grown out of some personal experiences but, primarily my cross-cultural observations of others. Prior to my arrival in New Zealand, not unlike Olivia, my understanding of the Western societies and life-style had come mainly from the Chinese Government controlled media. Indeed, it wasn't until I was an adolescent when I was first aware of the existence of Western countries; I became fascinated of a world where people have different coloured hair and spoke in strange languages. From that moment, I felt curious about what kind of lives they might have and more so when my father said that it's a totally different world compared to Shanghai. From that time I created every chance to communicate with foreign people in Shanghai, but with little English I found that very difficult.

However, I gradually became aware, in the three final decades of the twentieth century, and the world had come to face the phenomenon of an abrupt multi-cultural migration, an event which had been foreshadowed by Alvin Toffler in his book 'Future Shock' (1970). What Toffler wasn't able to appreciate at the time was that in China the situation was even more complicated and contradictory than he could ever have imagined. China, was intent on preserving and its cultural traditions while at the same time eliminating all perceived negative influences from external cultures. So I came to realise I might possibly have that life experience my father's generation could only dream about.

According to Toffler (1970) 'culture shock' is the effect that immersion in a strange culture has on the unprepared visitor. Cultural shock normally happens when a traveller suddenly finds himself or herself in a strange place and when the familiar socio-cultural cues that help an individual to function in society are suddenly absent.

Toffler argues that future shock can also arise from the superimposition of a new culture on an old one. This is an issue that is represented and touched upon in my screenplay in a number of ways and at a number of dramatic levels. For example Olivia's first encounter is with a recently arrived Indian taxi driver and while he regards himself as a 'Kiwi' it is likely most 'Kiwis' would still regard him as an Indian. At another level, there is Mere, who is a Maori. Maori refer to themselves as the "tangata whenua" ('the people of the land'). There is an awareness that is inherent in the narrative that some Maori continue consider themselves to have been disenfranchised in their own land.

In the narrative, however, Olivia experiences a bigger culture shock when she meets up again with a friend from Shanghai who appears to have been seduced by the 'Western material baubles of freedom'. As a result Olivia suddenly finds herself encountering an environment that now begins to challenge her own instilled values and belief systems; of different customs and conventions of work, love, religion, sex

and indeed almost everything else.

Reflecting the Global Village

Nowadays, globalisation has become more than just one of the dominant 'buzz words' in our daily life, as it denotes very real developments in the world of the late 20th century since the growth of the internet.' (Schäffner, 2000, p1). As such, she points out that a global phenomenon is particularly obvious in the areas of economy and marketing, but it affects all spheres of our normal life, like values, cultures and also the daily activities of individual people. In '*Understanding Media: The Extensions of Man*' (1964, cited in Sullivan, 2002), Marshall McLuhan defined Global Village as:

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Elsewhere in *The Third Wave*, Toffler (1980) describes three types of societies as a series of 'waves' where each subsequent wave pushes the older societies and cultures aside. In relation to the Third Wave, it is the post-industrial society with a wide diversity of lifestyles (subcultures). He particularly clarified that since the late 1950s, most countries are moving into a Third Wave Society which is called Global Village by other people. Information can substitute most of the material resources, and the whole world considered as being closely connected by modern telecommunications and as being interdependent economically, socially and politically (McLuhan, M, 1911, cited in Toffler, 1980).

On the other hand, awareness of cultural differences that ultimately leads to cultural clashes (Hamada, 2004). Hamada argues confrontation is the most common occurrence in the historical perceptions of world order? The dichotomy can take various forms like the native versus the foreigner, the Orient versus the West.

When Olivia starts to accept New Zealand's culture, she is caught in an internal struggle with herself to understand the new cultures or ignore them. In the process of writing, I asked myself what is the 'dominant' cultural struggle in Olivia's story. Is it Chinese, Māori or Western Pākehā? If Chinese culture is superior to Western Pākehā—why would Olivia leave to start a totally different life in New Zealand? If Western pākehā culture is so egalitarian, then how come there are people like Kevin? How different to China and why does a society like New Zealand tolerate black sheep or a 'low lifes' like him? How might Olivia adjust Martin's embedded beliefs to accept Haka as a family member, Mere and Sophies' traditional beliefs? Taken as a whole, these are but some of the sorts of issues I have explored through Olivia's story.

In researching Chinese people in New Zealand I found after they settle down within a generation, they adopt the laid-back way of living in New Zealand. At the same time, they attempt to integrate into the local community through learning English and making friends with pākehās. Unfortunately, language often continues to remain an obstacle to communicate with local people. As to Māori culture, most mainland Chinese people know little about it, they have a tentative notion about the Māori as a race. In this way, Olivia may be seen as an exception in seeking to gain an in-depth insight into their Māori community.

In the light of Ess's (2001, p315) argument, it appears that the Internet has succeeded in turning all cultures of the world into one "cosmopolitan" culture where all the important beliefs and background assumptions are the same. Ess (2001, p319) claims that text become the significant means of communication in building a virtual community, this shared set of assumptions and values already exists. These values no longer remain unique to any local or traditional culture, but are whatever makes global electronic communication possible. For instance, when Olivia first arrives in Auckland, she struggles to understand what Mere is saying "between the lines". However, it seems slightly easier for her to communicate with Haka through via the text.

Imaginative challenges: Reading New Zealand history; thinking in Mandarin and writing in English.

Even though before I came to New Zealand, my lecturer in Shanghai taught me about the Māori. I quickly realized it would be a big challenge for me to write Māori characters and I would need to better understand a lot more about the Māori culture and their world. In reading (Kessell, 2009) I came to understand about 1300, Māori began arriving in New Zealand from Polynesia during a great wave of exploration by Pacific peoples. In their daily life, the Polynesians' ocean navigation skills enabled them to travel vast distances until they reached Aotearoa. It also became apparent that the Māori did not use a written language so storytelling and giving places in the landscape special names and powers became one particular way of remembering their whakapapa (ancestry). In my script, I chose a remote Marae which is an iwi's (tribe's) focal point of gathering for Olivia and Haka. Even so, they do not escape the prying contemporary technologies.

Between years of 1600-1700, there came another wave of exploration by Dutch explorer Abel Tasman. However, this first encounter had turned into a bloody experience for both Māori and European. And there appeared little further contact on the shores of Aotearoa until nearly 130 years later when Captain James Cook took the task from Royal Society to explore the South Seas in 1769.

In the early 19th Century New Zealand became a prime destination for whalers and sealers whereupon more and more European men became enamoured with Māori women and some came to live amongst the Māori. They called this kind of people "pākehā Māori" as they lived as Māori (Kessell, 2009). Until now, subsequent generations of Māori meticulously identify themselves to their Maori forefathers even though their blood lineage may have become significantly European. On the basis of Maria Hepi's (2008) research results, it indicates the word "pākehā" is not defined as a generic term for all white people but as a term peculiar to those white people born

in New Zealand. Meanwhile, the present view of Pearson and Sissons's (1997, cited in Hepi, 2008, p74) indicates that:

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As a newly arrived Chinese it is often difficult to ascertain the boundary and distinguish the difference between European New Zealanders and pākehā New Zealanders. However, I assumed that Kevin of pākehā descent and who has little interest in Māori culture. Stereotypically he might be viewed as a 'streetwise' lower socio-economic individual (non-privileged pākehā). Based on their view, Hepi (2008) ultimately states that pākehā New Zealanders are more likely to be empathetic towards to Māori and show more support for the Māori language and culture.

Haka is of part Māori - pākehā descent, who can speak Māori and is familiar with the Māori culture, never the less, he is more of an urban-Māori, where his behaviour reflects his growing affinity within the 'globalised' pākehā environment.

The language learned during this long evolution process is important because words are used to describe people's view of physical and spiritual reality. (Hewitt, 1992, cited in Ka'ai et al., 2004). Before I began writing the dialogue between Olivia and pākehā I had to research the context of appropriate words and phrases in Kiwi vernacular slang as well as Māori. Within this process came the insights of the influence of the Māori culture on NZ English as well. For instance, "Kia ora" (greetings), "whanau" (family) and "kai Moana" (seafood). I also came to understand phrases like "A bun in the oven", is a low colloquial English expression which refers to the woman being pregnant.

Kessell (2009) writes in pre-European times, when young Māori people decided to become life partners, they would usually announce it at a hui (meeting), having

discussed it with their whanau first. It is customary to have the approval of the family (kin) before embarking on such a long-term plan. So, another reason for me to write those scenes in marae is to demonstrate how Olivia is exposed to rural as opposed to urban Māori culture in her daily life and gets along with Haka's families like Hemi, Dorry and Sophie.

In China, abortion is commonly used to terminate unwanted pregnancy. However, in Chinese society it would be shameful to have a baby at age 15 as Sophie has in this story. Meanwhile, I also determined that Mere would likely insist that Olivia have her nephew Haka's baby rather than having an abortion. So I came to understand that while most Maori parents would prefer that children should be born to parents who are married they still rarely reject a daughter who has a baby while unmarried. So it often happens that grandparents raise the child because of their love of life which outweighs all other considerations (Metge, 2004).

Dramatic licence - Developing a protagonist

Hauge (2007) defines drama as conflict, while (English, 2012) determines there can exist five distinct types of considering conflicts in a completed script, such as person against cosmos (nature/God), person against society, society against society, person against person, person against themselves. Many stories will involve a number of these. Where there can be conflict between protagonist and antagonist like Olivia and Haka or Olivia and her father. Meanwhile, it is reasonable to assume that the emotion exchange within a romantic partnership can be as equally as disconcerting as those between protagonist and antagonist such as between Olivia and Alice. On many occasions in my story, most conflicts are integral to the protagonist's journey via plot and emotional arc via themes.

The feelings we have about ourselves and the events in our world which are called

affectations. Affectations occur at various depths and duration, for example, attitudes can become emotions and thus moods. Attitudes are the most superficial feelings we have toward people, events and ideas. Emotions are more complex feelings and more transient affections than attitudes that involve physiological arousal. They also involve more powerful and complexly associated thought patterns. People might have various emotions like joy, acceptance, anticipation, anger, fear, disgust, surprise, sadness and so on. After they mix together, it would generate another emotion, for instance, when people feel joy and acceptance together, they feel love; when they feel joy and anticipation, they feel optimism; when they feel acceptance and fear the same moment, they feel submission, similarly like awe after mixing fear and surprise together, disappointment appears after having surprise and sadness, remorse is the result of sadness and disgust, finally contempt and aggressiveness are separately the results of disgust, anger and anticipation. All of these illustrate how Olivia's emotions work.

As scenes are in real time it is very important character's emotional arcs are felt to be creditable. In devising and scribing a character's emotional arc I first determined where the character's emotional arc might end. For example, Olivia's overall journey could be viewed as being from a naïve girl into a mature woman. She has to go through a lot of different experiences in becoming her new self.

In his book, *The Art of Creative Writing* (1965) Lajos Egri argues that for when love to become hate, people might suffer in turn: disappointment, annoyance, irritation, disillusionment, indifference, disgust and anger. It explains how Olivia's attitudes toward her father goes from "love" to "fear" to "remorse" to "joy" over the course of the story. At the beginning, I can ascribe many different emotional moments and states of mind to Olivia. She feels excited and confused when she is in the arrival lounge. After she meets the taxi driver, she starts feel curious and a little bit worried due to the language problems. This same situation also happened when she has a conversation with Mere. She can feel joy, relax and safely after talking with Mere. In contrast in the final scenes, Olivia has become more confident, brave, and graceful to

Mere, Haka and her father Martin.

In Olivia's Choice, however, I have endeavoured to reveal the changes in this aspect of Olivia's personality in her relationship with Kevin. It is considered that emotion involves feeling sad and hurt which is associated with expression of vulnerability and the pursuit of relationship-focused goals. In the narrative I have explored this aspect of Olivia's character in the interactions with both Mere and Haka. Audiences might also relate to her most intense emotions in the context of interpersonal relationships – that when Olivia argues with Haka once she finds she is pregnant. They both expect to build a long-term relationship, but it's too tough for Olivia to come to terms with, isolated and vulnerable as she feels in New Zealand. Of course, interpersonal conflict often occurs amongst friends, colleagues or families, for example, when Haka breaks up with Aisha. It is a process triggered when other persons adversely interferes with the attainment of own outcomes and goals, such as a comfortable life, a rewarding professional career, security, fulfilment and so on. In the article of *"Interpersonal Conflict"* (2004), it shows that people can choose to resolve it peacefully before matter get more complicated or hostility in all forms will occur as a means of expressing displeasure about what is perceived as an unfair resolution of relationship differences.

Another subplot in Olivia's story, concerns Alice who just wants to get more money to survive in a western country, in this way she counterpoints Olivia just who wants to solve the problems she has met without informing her father. Audiences might also feel the change of Alice through the change of Olivia's emotions on her. Olivia reveals her excitement when she first met Alice in Auckland, but she then starts to feel stranger, awe even fear after she got to know the "real" Alice. Sophie is also another character who cannot understand Olivia's sense of duty to her father. Even though Sophie is a mother in the biological sense she represents the freedom of motherhood in an extended family – one where her own parents have taken on the ultimate responsibility for her child.

The conflict between a person and a society is also a big problem there like the conflict between Olivia and New Zealand cultures. Thus the opening sequences must be a very challenging time for her as she cannot understand others and others cannot understand her as well. Jenkins and Pigram's (2007, cited in Lück, 2008) define: "Conflict involves clashes of ideas, a collision between objects, disagreements and opposition between individuals and groups. Perceived conflict is a state of mind. It stems from people's thoughts and emotions as they relate to an environment (p107)." So it's not to explain why people may not experience violence or even actually sees violence and they still develop a perception (perhaps an emotional response) to media or personal reports of such behavior. The meaningful circumstance is that people perceive their conflict in a new environment based on their prior knowledge and experiences of the resource and the realizing of differences in social values and intentions (Ravenscroft et al., 2003, cited in Lück, 2008). Thus Olivia behaves like a traditional Chinese girl who had not encountered such experiences in Shanghai before, like the different situations that occur in Auckland.

The third conflict is obviously between a society and another society like the difference between Kevin's culture with a pākehā's background and Haka's culture with a Māori background. The progress Olivia overcomes all conflicts is also helpful to display the variety between New Zealand and Chinese culture and background in essence. At present, people are living in an increasingly complex world where many of the previous cultural barriers are being eroded. China may be a vast country with a culture that can be traced back tens of thousands of years ago and while, comparatively, New Zealand has been settled only in the last 1,000 years Olivia grows to realise that Haka's family. She has attribute beyond that she could have ever imagined. However, Olivia's father, no less, worries about his daughter's future in a far away country.

All the while Olivia struggles with herself both in love and her career. This is to point

out; at story outset-love is the last thing on Olivia's mind. Her father has paid a lot of money for her to study and she must, about all, what to be successful for him and herself. In accordance with it, the inner conflict is whatever stands in the way of Olivia's achieving her inner motivation and originates from within the character and prevents her from achieving self-worth through her own inner motivation (Hauge, 2007).

Olivia's Choice – means no choice

In following the basic stages of writing a screenplay; the story concept, the characters, the plot structures the protagonist's extrinsic journey, the thematic structure (the protagonist's intrinsic journey) as outlined in books like, *'Writing screenplays that sell'*. From the outset I set up the story of the Olivia's twin journeys in New Zealand. Interestingly, establishing the protagonist early usually occurs across all cultures, so the audience comes to identify with and understand whose story it is (Aronson, 2000).

In the process of creation, I encountered quite a lot of problems which is called "Brainstorming" that is to stimulate and clarify the writer's own thinking about the events that emerge from the processes of their writing. Gradually I came to terms with that my supervisor had said: "Understand, what you are about to write can never be 'perfectly interpreted'. It is highly likely it will be misunderstood and often as it is understood. In this way you have to become your own 'best' critic. You need to be able to step outside the work so you might see how others may read it and so learn to edit better and better."

Thus "brainstorming" appeared to be the antidote to writer's block, when the writer assumes the freedom to go into the character's mind and figure it out that whatever direction she chooses. For example, Olivia's father - on the one hand - is being very trusting and supportive in giving Olivia the life he would like to have had himself.

However, in some ways we can also read Olivia as being 'less than honest' - as she is not telling him the whole 'truth'. We cannot say that Olivia lied to her father, she just kept something back. She just filters information so as not to report bad news. Equally Mere, Alice, Kevin and Haka, all have 'honest and dishonest dimensions' at various times in the story.

So we come to see and care for Olivia - as an audience - as she struggles in making such decisions and only makes them because Mere - for one - urges her to. Then Alice, Kevin, Sophie, Haka all persuade (one way or the other) Olivia to do things she would not do otherwise. With Alice, it's wearing a risqué dress (to begin with), with Haka it is (sort of) having sex, with Sophie it is 'borrowing' Hemi's car and with Kevin it is not being open with Mere. Interestingly, one of the reasons for Olivia came to New Zealand is to be 'free' from her father (and so) free to be herself. But all the experiences about her tell us she discovers she is not free at all. She seems to have the right to make a choice during her father's absence in having left Shanghai to be free, but she is influenced and beholden to other people all the time which leads her to exist for other people.

If a film is described as similar to a battlefield, then the ammunition is love, hate, action, violence and death – in one word, emotion (Kallas, 2010). Narration is a procedure through which a story or event is structured to produce a certain effect to engage and enthrall a particular audience. Thus, I sought to invisibly structure the plot by using various techniques to produce fundamental emotions which reveal the inner world of Olivia to the audience. For instance, I normally utilize dialogue techniques that work best for the situation between Martin and Olivia. Overall, there are two primary techniques: three dots (an ellipsis) to indicate a long pause and two hyphen marks to signify a broken tempo or slight interruption in the dialogue (Berman, 1988). Each time, Olivia talks with her father, she will struggle with her guilt. That's the main reason why Kevin can blackmail her by telling her father her real situation in New Zealand. In other words, if Olivia could accept what happened and had the courage

to tell her father everything, she fears she would lose the chance to change her life and live her father's dream.

Conclusion

On completing this draft, I reflected upon how different the ending was to that I sought to write at the outset when I thought it might be an inspirational one where Olivia would achieve her goals in life. The challenge for me is obviously while I was considering how to illustrate the scenes between Olivia and local people in New Zealand, especially Māori people. One particular challenge was how to deal with the sexual themes between Olivia and Haka, What kind of attitude they would have, how they might actually solve their problem. I had to research amongst my local friends who sometimes seemed shy in discussing the subject. What I tried to do here was see such issues through several cultural eyes. According part of my personal experience, I try to show that Olivia has been a very different girl now to what she was. Her personality has been changed to one of a New Zealand born Chinese attitudes – which also reflects the changes in myself.

The screen writing process has provided me with the opportunity to practice my writing and social engagement skills in creative a practical ways. In the course of my explorations of creative wiring, I therefore gained vast insights into my 'adopted culture'. If appears, as a character or person Martin "changes" a lot intrinsically. He allows her daughter to stay in NZ when he originally wanted her to stay in China (He puts Olivia's future or dream ahead of his own wishes). Comparably, Mere (and Maori) feel more culturally vulnerable but still welcome or protect Kahka's right to life. As a result I also plucked up my courage to talk to my father about what kind of person I want to be and how I might spend in my life. I reflected on some of the mistakes I have made during past five years, and to my surprise my father did not complain me but encouraged me to move on. That gave me the stamina to study and

work at the same time.

(Kallas, 2010) says, “Inspiration can get lost in the shuffle of so much know-how”. My interpretation of this is that traditions may define who we are, but the more we obey the rules, the more we let others control our imagination and our experiences and abilities to learn from life: that imagination is just as important as knowledge we learn from the books, but equally the creative practices such as screenwriting become no less significant as traditional academic research.

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Olivia's Choice

A screenplay by:

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Cast list

Central Characters:

Olivia (23) Chinese university student - Martin's daughter

Haka (26) A Maori university student - Mere's nephew

Supporting Characters:

Mere (50) Haka's aunty

Martin (53) Chinese engineer - Olivia's father

Sophie (17) Haka's cousin

Minor Characters

Alice (25) Olivia's old friend

Aisha (20) Haka's girl friend

Kevin (28) Olivia's landlord

Hemi (70) Haka's grandfather

Dorry (69) Haka's grandmother

Kalika (0.5) Olivia & Haka's daughter

Manu An elder in Mere's family

An Indian taxi driver

Extras

People at arrival lounge

People at BBQ

The headmaster

Olivia's Choice

First Draft

1. EXT. AUCKLAND AIRPORT DAY

A Cathay Pacific air-liner approaches Auckland International Airport to touch down.

SFX: Announcement chimes.

AIRPORT P.A. (V.O)

Cathy Pacific announces the arrival of Flight CP 4551 from Shanghai via Hong Kong.

SFX: Announcement chimes.

AIRPORT P.A. (V.O)

Air New Zealand requests passenger Bella Swan on Flight 2 Auckland to London via Los Angeles please board your aircraft now. This is a final call.

2. INT. AUCKLAND AIRPORT - ARRIVALS LOUNGE DAY

The arrivals board screen flickers to read 'CP4551 LANDED". A lot of people are waiting anxiously to meet their friends and families in the arrivals lounge.

OLIVIA (V.O.)

I am very lucky.

3. INT. AUCKLAND AIRPORT - BAGGAGE CLAIM AREA DAY

Passengers from the Cathay Pacific flight stream into the room and align themselves before the baggage carousel. As more and more people continue to gather and throng.

We see a very young girl being carried by her father in the crowd. She wraps her arms around his neck to give him a big hug. The father, preoccupied with other things, doesn't appear to notice.

OLIVIA (V.O.)

I have a father who loves me deeply.

A passenger in traditional Arabic dress glides past.

OLIVIA (V.O.)

He says I will stand out in a crowd. I wonder why I should feel so insecure.

The carousel starts and bags begin to appear.

OLIVIA (V.O.)

He says if I work hard at university I can do anything.

A WOMAN struggles to lift a heavy bag from the carousel and drops it onto its wheels and trundles off.

OLIVIA (V.O.)

He says I can live my dream.

She feels nervous with feline movement. Then she is too depressed to feel nervous due to this frozen July morning.

OLIVIA (V.O.)

But I never dreamed of seeing such a strange... (beat)
Oh my goodness! (beat) She is half undressed!

OLIVIA (23) neatly dressed in a purple buddy flannel jacket with the pair of low-rider jeans, waiting to pick up her luggage patiently becomes transfixed, eyes wide, as a svelte YOUNG WESTERN WOMAN who saunters past with her sequined dress undergarments plainly visible through a gossamer thin shift.

OLIVIA (V.O.)

Has she no sense of modesty?

At the last moment she realizes her luggage on the conveyor belt about to disappear from sight.

She jumps in fright and then starts running in high heels after her luggage.

A YOUNG PAKEHA MALE sees her plight he hurries ahead of her to pluck her bag from the carousel just before it disappears.

OLIVIA

(Alarmed, calls)
Stop! Thief!

The gallant male puts the bag down in front of her and gives her a wink turns on heel and is gone. Olivia looks after his departing form with a puzzled embarrassment.

4. EXT. AUCKLAND AIRPORT - ENTRANCE DAY

Olivia goes toward a taxi, and the Indian DRIVER gets out of the cab and goes to open the boot. He wordlessly, takes Olivia's bags from the trolley and places them in the boot.

DRIVER

Where to?

He talks too fast, Olivia looks puzzled.

OLIVIA

Excuse me?

He says it more slowly as if she is simple minded.

DRIVER

Where do you want to go?

Olivia smiles cheerily, and she has just understood her first New Zealander.

OLIVIA

Oh, Auckland, thank you please!

The Driver sits behind the wheel, sighs heavily, and turns to look at Olivia in the back seat - he's not too sure who he's dealing with.

DRIVER

Where about in Auckland?

OLIVIA

Where...? (beat) Auckland!

DRIVER

Auckland is big?

OLIVIA

But not as big as Shanghai..

The driver mutters to himself.

DRIVER

That's okay, I don't go to Shanghai.

5. INT. TAXI DAY

Olivia takes in the streets of Auckland from the back seat.

DRIVER

So, you come from China?

OLIVIA

Yes! (beat) And you are a Kiwi?

DRIVER

Do I look like a Kiwi?

Olivia studies the driver a moment.

OLIVIA

I'm not sure? (beat) You all look the same?

DRIVER

I'm from India.

Olivia laughs.

OLIVIA

Oh! I hope you don't get lost?

Bemused, the taxi driver shakes his head.

TAXI DRIVER

(beat) So, why do you come all this way?

OLIVIA

I study at University.

TAXI DRIVER

Oh? My son is at University. It's good for him. It keeps his mind off girls.

OLIVIA

Yes, my father says that, too.

DRIVER

I'm saying it keeps him out of trouble.

Olivia puzzles.

OLIVIA

Why? He is bad?

The Driver laughs at Olivia's misunderstanding.

Shakes his head again. He teases her.

DRIVER

Oooh, he is terrible. But boys must be boys.

Olivia looks bewildered at the taxi driver.

6. EXT. TAXI DAY

The taxi stops in front of a white wooden house. Olivia pays the money to the driver. The driver takes the luggage to place it the front gate of the house.

7. EXT. MERE'S HOUSE DAY

An attractive middle-aged Maori woman MERE (50) welcomes Olivia.

MERE

You must be Olivia?

OLIVIA

Hello...?

Olivia glances at the piece of paper in her hand.

OLIVIA

Are you Mrs. Pee...?

MERE

Kia ora and welcome... you can call me Mere!

OLIVIA

Thank you Mrs. Pee...

MERE

Parekowhai. But ou just call me Mere...

OLIVIA

Mere?

Mere, smiles, nods 'yes'.

MERE

Like in Christmas... ?

OLIVIA

(puzzles) Christmas?

8. INT. MERE'S HOUSE - LOUNGE. DAY

Mere has prepared some drink and desserts for Olivia.

Olivia sits alone in the large room. Her eyes are alive with interest as she looks around. She stares at the indoor plants. There are some Maori wood carving panels on the wall, one has a protruding tongue. Without realizing Olivia tentatively sticks her tongue out in empathy. Her gaze now settles on a large family portrait - of an extended Maori family.

Olivia is startled as Mere is suddenly there carrying a tea tray. Mere senses Olivia's curiosity.

MERE

Everything all right Sweetie...?

Olivia looks at the plants again.

OLIVIA

You bring your plants inside?

Mere places it next to some finger food arrayed on a coffee table in the centre of the room. She smiles trying to put Olivia at ease.

MERE

Yes they're pot plants. (beat - she gestures toward the food) Are you feeling peckish?

Olivia muses a moment.

OLIVIA

Yes! It is a lovely room! (beat) It is a very big room!

MERE

(modestly)
Oh, that is because I have a very big family.

Olivia points toward the photograph.

OLIVIA

That is your family!

Mere glances toward the photograph.

MERE

Well... that is part of my family.

OLIVIA

(puzzles)
Oh? (beat) a part of a family...?

Mere reverts to sign language.

MERE

Yes, part (beat) of a very, very big family.

OLIVIA

(nods as if to understand)

Oh? A very, very big family. (beat) And that is good?

MERE

It is very good!

OLIVIA

(smiles broadly)

It is very good.

MERE

So, tell me about your family. Do you have a big family?

OLIVIA

Oh yes! (beat) There is me. (beat) And there is my father.

MERE

Oh? No brothers and sisters?

OLIVIA

No? Just me. (beat) And my father!

Mere frowns sympathetically.

MERE

Oh dear? You've lost your mother?

OLIVIA

No. My mother has died.

MERE

Oh sweetie... I am so sorry...

OLIVIA

My father told me she died so I could be born...

MERE

Oh sweetie... you poor wee thing...

OLIVIA

Oh no! My father says we are quite rich...

Mere realizes they are talking at cross purposes. She leans

forward to pick the tea pot.

MERE

How about some green tea?

Olivia smiles warmly.

OLIVIA

(smiles warmly)

Thank you!

9. EXT. MERE'S HOUSE - GARDEN. DAY

Mere and Olivia sit in the gazebo in the garden.

OLIVIA

You have three children?

MERE

Yes, three daughters. My husband couldn't give me any sons.

OLIVIA

Oh, that is a problem in China too. People always want sons.

Mere is taken aback.

MERE

Oh?

OLIVIA

Perhaps you should do like in China? Adopt a son?

MERE

I have a nephew - he is as good as a son.

OLIVIA

Will I meet him?

MERE

Eventually, he's at university too. He is down at the marae over the semester break...

OLIVIA

Oh? He marries during the semester break?

MERE

(enunciates carefully)

No... sweetie it's marae. (beat) Marae is a big family home...

OLIVIA

As big as this?

She looks at the room.

MERE

Much bigger.

OLIVIA

Will I see it?

Mere waves her hand indicating distance.

MERE

One day. Not today... it's a long, long way, away...

Olivia puzzles again. Mere pretends to hold the steering wheel of a car and drives.

MERE

Drive... all day...

Olivia smiles and nods in understanding.

OLIVIA

He learns to drive at the university?

Mere 'gives up' driving.

MERE

Yes. (beat) So what are studying?

Olivia smiles confidently.

OLIVIA

At university I will learn to become a famous fashion designer.

Mere smiles wistfully,

MERE

Fashion? That will be a big challenge.

OLIVIA

Yes, like your house, but I shall work very, very hard.

Mere's smile fades.

MERE

Well, I wouldn't get your hopes too high sweetie. (beat)
We have a saying - fashion is a very fickle business.

OLIVIA

(puzzles)
Fickle...?

MERE

A strange business. (Beat) With strange people.

OLIVIA

Oh, that's okay. I have a friend at university. (beat)
Her father is a business friend of my
father. (beat) Her name is Alice. (beat) She told
her father she will help me meet with strangers.

Mere smiles wanly.

MERE

But if you have problems you must tell me, okay? Promise
me, any problem... and you come to me... okay?

OLIVIA

I promise.

10. EXT. UNIVERSITY. DAY

It is a sunny day.

Olivia walks up a tree lined street; she has put on her best outfit
and carries a shoulder bag.

She stops and gets a map out of her bag.

She checks her maps and looks at the street sign, then continues to walk onto the campus.

11. INT. CAFETERIA IN CITY CAMPUS MORNING

The girls converse through-out in Mandarin.

Olivia meets ALICE (25) her friend in Shanghai. Alice holds Olivia in a warm excited embrace.

Olivia delves into her bag and gives Alice a small package.

OLIVIA

This is for you.

ALICE

What is it?

OLIVIA

It's from your father. He said it's important and told me not to lose it.

ALICE

Woo... my watch I ask him to send...

Alice tears open the package and takes out the watch. She shows it to Olivia.

ALICE

Is that cool or what? I can get a thousand dollars for this.

OLIVIA

But it is a present?

ALICE

No... it's to replace the one I said I lost...

Alice gleefully pulls back the sleeve on her arm to show Olivia an identical watch.

ALICE

But I found it again!

OLIVIA

Are you serious? (beat) And you didn't tell him?

ALICE

Ah, he would only get angry again.

OLIVIA

But he will see your two watches?

ALICE

Not if I sell this one.

Alice senses Olivia's unspoken disapproval.

ALICE

You won't tell him?

OLIVIA

(shrugs, uncomfortable)

Of course not. (beat) He's in China...

ALICE

Exactly. So he can never know!

Alice puts the watch in her bag and glances at Olivia's bracelet.

ALICE

That's a lovely bracelet.

OLIVIA

Thank you...

ALICE

Do you like jewelry?

OLIVIA

Yes I love it. (beat) That's a nice pendant you have...

ALICE

You like it?

OLIVIA

It's beautiful...

ALICE

I have a friend who can get you one if you like.

OLIVIA

Oh, I don't think I can afford it...

ALICE

It's not expensive. If you get it for the right price.

OLIVIA

What do you mean? The right price?

ALICE

My friend is an importer - so if you need anything.

(beat) Anything at all. (beat) Don't pay New Zealand prices.

12. INT. MERE'S HOUSE - OLIVIA'S ROOM EVENING

There is a romantic image on the cover of a "Twilight Zone" book. A handsome male gazes at the beautiful woman before him.

Olivia sits on the edge of her bed looking intently at the image.

After a moment she notices the unpackaged bags and she picks up the same book in her luggage. The title is written in Mandarin.

Mere enters the room.

Olivia immediately looks at a portrait photo on the bookshelf. They are full of sweet smiles and happiness. Mere tells her she is proud of her family.

OLIVIA

You have a happy family.

MERE

Yes, I enjoy my family. (beat) Most of the time.

OLIVIA

I must respect my father very much.

Olivia takes a photo out of her bag to show Mere. It is a colored one which shows her father and her.

MERE

My! He is a handsome man and I am sure he is very proud of you!

OLIVIA

Haha... Oh, thank you. Yes. He is very, very proud of me. I will call him soon and tell him everything.

MERE

Well, we shall have to set up Skype - so you can talk to him as long as you like.

Olivia takes out another photo from her bag. It is of her father and mother when they were first married. The amethyst bracelet is on her mother's wrist.

OLIVIA

And this is my mother. (beat) And this is my mother's bracelet.

MERE

And you are beautiful ... just like her!

OLIVIA

(Shyly)

Haha... Oh, thank you

Once Mere exits, Olivia puts her photograph alongside Mere's.

For a moment she plays with the amethyst bracelet. She smiles at her mother's image. She lies down atop of the bed and closes her eyes.

13. INT. MERE'S HOUSE - OLIVIA'S ROOM EVENING

The room is tidy. All her cases have been packed away. Olivia sits at her desk and finishes arranging her textbooks on the shelf above. She takes a book off the shelf opens it and begins flicking through the pages - as if about to begin studying.

Olivia's cell phone rings.

14. INT. ALICE'S FLAT EVENING

The girls converse through-out in Mandarin in next several scenes.

Alice is half dressed - obviously getting ready to go out.

ALICE

What are you doing?

15. INT. MERE'S HOUSE - OLIVIA'S ROOM EVENING

OLIVIA

I was just going to bed to read...

16. INT. ALICE'S FLAT. EVENING

ALICE

Do you want me to come and rescue you?

17. INT. MERE'S HOUSE - OLIVIA'S ROOM EVENING

OLIVIA

Rescue me from what?

18. INT. ALICE'S FLAT. EVENING

ALICE

Olivia, I do think it's time for you to begin to understand the meaning of life! (beat) Look - Put on your make up and I'll pick you up soon!

19. EXT. MERE'S HOUSE NIGHT

Alice's car pulls up at the kerb. As Alice gets out of her car, the light comes on - at Mere's front door - and Olivia emerges from inside.

Alice stops in her tracks to gape at Olivia.

ALICE

What are you thinking? (beat) You can't go clubbing looking like that!

Olivia's eyes are wide at how Alice is dressed. She is totally a sexy woman. She blurts.

ALICE

But I don't have any clothes like... (beat) Aren't you feeling cold?

20. EXT. ALICE'S APARTMENT NIGHT

Alice's car pulls up at the kerb. As Alice and Olivia get out of the car Olivia is obviously impressed.

OLIVIA—

Wow! You live here?

21. INT. ALICE'S BEDROOM EVENING

Olivia follows Alice into the room. As Alice goes straight to her wardrobe Olivia spies a pile of identical Louis Vuitton handbags stacked in one corner. She frowns, puzzled.

Alice is in her wardrobe, passing out one garment before rummaging for another.

ALICE

Here try this one on.

Olivia looks the fashion garment over.

OLIVIA

Alice, how can you afford these?

ALICE

I work hard.

Olivia looks the stack of handbags.

OLIVIA

But why do you need so many? (beat) The same? We only see these in fashion magazines.

Alice peers out of the wardrobe surprised at Olivia's naivety.

ALICE

I sell them.

OLIVIA

You work for Louis Vuitton!

ALICE

Haha... I wish!

Alice reaches into her wardrobe and holds out a box of perfume.

ALICE

And Dior?

Olivia is stunned. She looks at the dress in her hand.

ALICE

And Versace!

Olivia realizes it's too good to be true.

OLIVIA

(beat) Are these fakes?

ALICE

Do they feel fake?

Olivia puzzles, looks around the room that reeks opulence. Alice sees Olivia is bothered.

ALICE

Olivia! It's not a big deal. People are not stupid. They know what they're buying.

OLIVIA

To fool their friends?

ALICE

So? Some people have stupid friends.

Alice hands her another garment. She sees Olivia is bothered.

ALICE

Here's the one I haven't worn for a long time... try this on.

Olivia holds up the skimpy garment. She seems overawed at the thought.

OLIVIA

Do you think it will fit...?

Alice sighs and tried to explain patiently.

ALICE

Olivia, if you want to get them interested, you have to show them something!

OLIVIA

Interested in...?

22. INT. BAR EVENING

Olivia sits alone wide eyed, nervous, as she tries to conceal the skimpiness of her dress. Alice is dancing in the throng - oblivious to Olivia. Across the room we see a kiwi guy appears to be interested in one or other of them.

A young Kiwi guy comes across and starts talking to Alice.

KIWI GUY

Hi, how're you going?

Olivia doesn't hear.

OLIVIA

Excuse me?

The Kiwi Guy speaks louder.

KIWI GUY

I said how're you going?

Olivia smiles sweetly.

OLIVIA

Nowhere thank you. I stay here.

The Kiwi Guy sits down next to her

KIWI GUY

Why come - if you're staying there all night?

OLIVIA

I come with my friend.

The Kiwi Guy looks Olivia over.

KIWI GUY

Nice dress.

OLIVIA

Is it?

KIWI GUY

Well... you're bloody wearing it?

23. INT. ALICE'S CAR EVENING

The girls converse through-out in Mandarin.

It appears she may have been upset. Alice seems a little annoyed as she drives.

OLIVIA-

I'm sorry.

ALICE

It's okay. (beat) You weren't to know.

OLIVIA

Know what?

ALICE

He's taken.

Olivia frowns.

OLIVIA

I thought he was being polite.

ALICE

No. The dress was a mistake.

OLIVIA

He said it was nice..

ALICE

Of course he did.

Olivia sits silent again, frowns.

OLIVIA

I don't know what you are thinking.

ALICE

(shrugs) Olivia, just open your eyes? He had a ring on his finger! You have to be careful!

OLIVIA

Why? I wasn't going to date him..

Olivia stares sharply surprised at Alice.

OLIVIA

(beat) Would you?

ALICE

(shrugs)

OLIVIA

But he's not Chinese...

ALICE

Olivia, just because you're from Shanghai doesn't mean you have to eat rice all your life...

Olivia sits aghast.

OLIVIA

But what if my father finds out?

Alice looks at Olivia sharply.

ALICE

So, who will tell him?

24. INT. MERE'S HOME - OLIVIA'S ROOM

MORNING

Olivia is sound asleep in bed. There is a quiet tap, tap, tap on the door. Olivia doesn't move. There is another tap, tap, tap and the door quietly opens. Mere peers in. Olivia starts and is suddenly awake. Mere smiles kindly.

MERE

Hello sleepy head. Would you like some breakfast?

Olivia scrambles out of bed.

OLIVIA

I'm so sorry. I slept...

MERE

It must have been a good party?

OLIVIA

Was it?

Mere chuckles as she draws the curtains.

MERE

You tell me...

OLIVIA

Tell you what?

MERE

Last night. Did you have a good time...?

She catches sight of Alice's skimpy dress draped on the chair.

MERE

Oh my goodness! Where did this come from?

OLIVIA

My friend gave it to me to wear it...

MERE

In public? (beat) Oh sweetie, what on earth were you thinking?

OLIVIA

It was very cold...

MERE

Now why doesn't that surprise me?

25. INT. MERE'S HOME - DINING ROOM

MORNING

MERE

Olivia! So just how many friends do you have in New Zealand?

OLIVIA

I don't know... But my friend Alice... She says her friends will be my friends...

MERE

And how long have you known Alice?

OLIVIA

A long while, we go to same school in Shanghai.

MERE

But she's older than you? Right?

OLIVIA

She likes a big sister. But she has grown different since Shanghai. She used to be shy, like me.

MERE

Shy? Shy? Wearing skimpy outfits like that?

OLIVIA

But she is a good friend. She gave me the dress and a bag... it looks like new!

Olivia picks up the fake LV bag on the floor.

OLIVIA

It's Louis Vuitton!

MERE

Who?

OLIVIA

You never heard of Louis Vuitton? I thought everyone has Louis Vuitton - it's the best...

MERE

Sweetie. You want my honest opinion? (beat) I think we should find you some new Kiwi friends. Someone who will better help you settle in.

26. INT. MERE'S HOME - DINING ROOM

EVENING

Mere is preparing the dinner of her family. Haka(26) and Aisha(20) come enter.

HAKA

Hey, Aunt Mere... that's not enough kai! It feels I haven't eaten in weeks...

MERE

Maybe if you showed up more often you'd get fed more often... (beat) Hi Aisha!

Haka goes to pinch some meat that Mere is carving. Mere smacks his hand away.

MERE

Haven't you been feeding this guy?

AISHA

Hey Mere...! (beat) Ah he's got hollow legs...

Haka looks at the spread of food.

HAKA

So? What's the special... occasion?

MERE

You wait and see.

HAKA

Uncle Joe making you an honest woman?

Mere clips Haka over the ear.

MERE

None of that cheek...

She looks at the two evenly.

MERE

So when are you two going to do the decent thing?

Haka looks at Aisha askance.

HAKA

Let's not rush these things...

Mere wags a finger at him.

MERE

Just don't you forget...

Aisha nudges Haka

AISHA

No mokopuna before marriage.

Haka scowls playfully.

HAKA

Oh Aunty... you are so Treaty of Waitangi...

Haka stops mid-sentence as Olivia enters coy. Mere spies her.

MERE

Ah Olivia! Come and meet that rascal I was telling you about...

Mere steers Olivia toward Haka who appears very pleasantly surprised. Olivia smiles, misunderstands.

OLIVIA

Rascal...?

As Mere chuckles with laughter. Haka acts gallantly.

HAKA

You can call me anything you like.

MERE

And this is Aisha.

Aisha is clearly unappreciative of Haka's sudden interest. She winces a smile. She laces her arm through Haka's as if to claim hem him. Mere 'scolds' Haka again

MERE

Olivia is my new homestay... So I want you to be the perfect host!

Haka slips Aisha's arm and opens the refrigerator door.

HAKA

So what's with all the food?

MERE

I'm giving Olivia a real Kiwi welcome...

HAKA

A Hangi?

MERE

Next best thing... a barbeque.

27. EXT. MERE'S BACKYARD AFTERNOON

People lounge quietly around the in twos and threes on stairs, and sit on the grass. They eat nibbles, hold drinks. Three men

stand around the barbeque cooking and sampling the food. A large trestle table is set up - it has a variety of foods arrayed. Where as everyone lounges in the sun, Olivia alone, has sought the shade. She sits in a deck chair.

Haka arrives with Aisha. He responds to a couple of jibes across the garden.

MANU

You late again... or early for Christmas?

Haka points at Aisha.

HAKA

We had to get our face straight eh?
Aisha, not too playfully slaps Haka's arm.

AISHA

Watch it or you'll need a face job!

Olivia looks astonished at the interaction. Manu giggles.

MANU

Now that would be a waste of time...

Mere comes out of the house and scolds the men for eating.

MERE

Hey! You fellas are meant to be cooking it not eating it. (beat) Haka! You look after the guest of honor.

Mere nods toward Olivia. Haka crosses to Olivia.

HAKA

Why did you come?

OLIVIA

Too much sun...make you go brown...

Haka looks down at his skin.

HAKA

A bit late for me to worry about that eh?

Aisha follows Haka across and again laces her arm through Haka's

as if to claim hem. Haka looks down at Aisha's arm then at Aisha.

HAKA

What'cha doin'?

Aisha withdraws her arm. She sighs, mutters at Haka.

AISHA

All right I won't...

Haka can't understand Aisha's 'reaction' to Olivia.

HAKA

No? What'cha want?

AISHA

(Get me) A drink?

Haka looks puzzled at Aisha and then the house.

HAKA

So? You know where the fridge is.

Aisha huffs and abruptly turns to walk toward the house. Mere raises her eyebrows at the display of petulance.

MERE

Oooh! No desert for you tonight.

Mere sees Olivia's incomprehension and whispers loud enough to explain and that Haka can hear.

MERE

Lover's tiff!

HAKA

Ah... she's been a bear with a sore head all week.

Olivia pulls a sad face.

OLIVIA

She has a sore head?

HAKA

She gives me a sore head...

Mere lowers her tone and quietly scolds.

MERE

Now, now! There's no need to hang out the dirty washing. (beat) Get Olivia a drink and say sorry to Aisha while you're at it.

HAKA

Yes, madam.

Olivia pulls a sad face. Haka mutters as he walks off.

HAKA

I'll smack her bum...

28. INT. MERE'S HOUSE - LOUNGE AFTERNOON

Aisha angrily gathers her belongings as Haka enters. He doesn't appear overly concerned at her antics. Haka shrugs.

HAKA

What's the problem?

Aisha glares at him.

AISHA

You don't know?

HAKA

No? That's why I'm asking...?

AISHA

Are you that stupid?

HAKA

(shrugs)

You're telling the story...

AISHA

You see anything in a skirt and your eyeballs bulge...

HAKA

Ah... get a life woman.

AISHA

Deny it... go on... you were mentally undressing her!...
Haka, roll his eyes, looks up at the ceiling. He's getting tense.

HAKA

And then?

AISHA

Then what?

HAKA

I was just interested to know what I'm thinking next?

AISHA

(snarls)

Pah! You've all got a dirt track mind.

Aisha picks up the car keys and storms out. Haka calls after her.

HAKA

Yeah... well, it's a pity you flunked psychology one oh
one.

Aisha sweeps past him heading for the front door. Haka calls after
her.

HAKA

Biggest occupational hazard for mind readers. Don't
know their own minds.

Aisha slams the front door. Mere enters.

MERE

(shakes her head, sighs)

Hey! The idea was to put the fire out. Not pour petrol
on it.

Haka sighs is exasperated.

HAKA

Ah, I don't know where she's coming from these days -

she's
behaving as if she was my missus.

Mere looks him in the eye.

MERE

Then you'd better get used to it.

She takes a carton of fruit juice out of the fridge and hands it to him.

MERE

Go check your guests?

Haka mutters as he exits.

HAKA

My guests?

29. INT. MERE'S HOUSE - LOUNGE EVENING

Most people have gone. Mere is at the kitchen sinks stacking the last of the dishes to dry. Olivia hovers at the door.

OLIVIA

Please can I help?

MERE

No! No! You're a guest and in my house guests don't do dishes...

Haka enters carrying a pile of disposable cardboard plates. There is a rubbish bag in the corner.

HAKA

Shall I wash these?

He dumps the plates into the rubbish bag. Mere begins drying the plates she has washed. She doesn't look up.

...

MERE

Where is Aisha?

HAKA

(shrugs)
You're asking me?

MERE

Have you tried to call her?

HAKA

(beat) You saw her? What's the point?

Mere looks at Haka evenly.

MERE

You playing silly buggers?

HAKA

(acts innocent)
No? (beat) Hey? She's taken the car keys? (beat)
You're not going to make me walk home?

MERE

Then you'd better make yourself useful.

HAKA

Doing?

MERE

My car keys are over there..

Mere nods toward the dresser.

MERE

Show Olivia the waterfront.

30. EXT. MISSION BAY NIGHT

Olivia and Haka approach the beach. They stand at the roadside looking along the length of the beach. A full moon is beginning to rise. Olivia is bright-eyed, entranced, listening to the whisper of the waves.

HAKA

Do you go to the beach much - in Shanghai?

OLIVIA

I have never been on a beach.

HAKA

You're kidding me?

OLIVIA

I don't think so...? There are no beaches near where I live.

HAKA

You've actually never been on a beach before?

OLIVIA

Is that strange...?

HAKA

Just mind blowing...

OLIVIA

(ponders)

Mind...? Blowing...?

HAKA

Come on! We'll have to fix that!

Haka grasps her arm and goes to lead her down some stairs onto the sand. Olivia baulks at the top of the stairs.

HAKA

Come on!

OLIVIA

Will my shoes get wet...?

HAKA

Not if you take them off!

Olivia baulks.

OLIVIA

In public...?

HAKA

(chuckles)

Yes, no one is going to see! (beat) let's be naughty!

Olivia giggles at the thought.

OLIVIA

This is naughty...?

HAKA

Oh it's very naughty. You won't tell Mere will you?

Olivia giggles again, kicks off her shoes to step onto the sand in stocking feet. They are at the water's edge. It swirls and laps around her feet. She squeals with delight.

OLIVIA

Do you hear that? The water is whispering to us.

HAKA

Huh? The sea speaks Mandarin?

OLIVIA

Yes!

HAKA

(mock horror)

But it should be speaking Maori!

Olivia giggles again.

31. INT. OLIVIA'S ROOM MORNING

Olivia wakes up, stretches under her blankets. The sun shines in through the window. She smiles to herself and the thought of last night.

There is a tap, tap, tap at the door.

MERE

Wakey, wakey sleepy head.

Olivia smiles from under the sheets.

OLIVIA

Good morning!

Mere gives Olivia an 'old fashioned' glance.

MERE

Who came in late again... last night?

Olivia looks concerned.

OLIVIA

I was too late?

Mere grins.

MERE

It depends. (beat) Did you have a good time?

OLIVIA

Oh yes... we walked forever along the beach...!

MERE

(beat) Well, I was just going to put on the washing and wondered if you had anything...

OLIVIA

Oh yes thank you... my dress...

Olivia looks to the chair where she has draped her clothes and tights. Mere automatically goes and picks them up.

MERE

Oh my goodness, look at all the sand...

OLIVIA

I am sorry... there were mountains of sand everywhere... Mere gives Olivia an 'old fashioned' glance.

MERE

Well, as long as it was just a walk...

OLIVIA

(beat) But did Haka not tell you?

MERE

No, I haven't seen Haka this morning..

Mere carefully puts Olivia's clothes into the washing basket so as not to spread the sand.

MERE

Aisha picked him up at the crack of dawn.

Olivia looks disappointed.

OLIVIA

Oh?

32. INT. CAMPUS LIBRARY DAY (CONT.)

Olivia sits opposite Alice she is intently reading her book. Alice looks across at her to see a mark on Olivia's neck.

ALICE

What's that?

Alice peers intently. Olivia looks down at her front.

OLIVIA

What?

Alice touches Olivia's neck

ALICE

That?

Olivia still can't see...

ALICE

Here! (beat) Have you got a lover?

Olivia looks around embarrassed as to who might have heard.

OLIVIA

Of course not...

ALICE

You have! That's a love bite?

OLIVIA

I don't know what you mean...

ALICE

I think there is something you should be telling me?

OLIVIA

About what?

ALICE

Someone's been getting passionate!

OLIVIA

No...? (beat) What is... passionate?

ALICE

Woo... your eyes say it all. (beat) So tell me, is he good in bed? Ha ha...

OLIVIA

Alice! Stop gossiping! I don't go to bed!

ALICE

Woo... you did it standing up?

OLIVIA

I don't know what you mean!

Alice leans in and whispers.

ALICE

So, who is he?

Olivia blushes - she's been trapped, But before she can answer Alice guesses.

ALICE

Woo... You haven't?

OLIVIA

What?

ALICE

It's Haka isn't it?

Olivia denies too quickly.

OLIVIA

No!

ALICE

Yes it was. (beat) It was Haka.

OLIVIA

(beat) So...?

ALICE

He already has a girlfriend? Aisha?

OLIVIA

They are just friends...

ALICE

Is that what he says? (beat) And you believed him?

OLIVIA

Of course.

ALICE

So what will happen when your father finds out?

Olivia looks wide eyed, uncertain.

OLIVIA

But you said he wouldn't find out?

33. INT. MERE HOUSE - LOUNGE EVENING

Haka just enters the door, and Mere comes out from the kitchen.

MERE

Back already?

HAKA

Yup.

MERE

There is a package for you.

HAKA

Really, what is it?

MERE

I don't know? It's addressed to you? (beat) But it has got me curious... it's soft yet it rattles.

Haka shakes the package next picks up and shakes the package next to his ear. There is a rattling sound. He looks puzzled then tears open the package.

HAKA

Huh?

As Haka holds up a tee shirt pieces of smashed DVDs scatter on the floor. Haka stares at the scattered pieces.

MERE

How on earth did that get smashed? (beat) What is it?

Haka seems quietly disgusted. Finally he sighs.

HAKA

Gees. There was no need to do that!

MERE

What's wrong?

HAKA

Aisha's smashed my Lord of the Rings DVDs...

Mere walks in the kitchen.

MERE

I think there's a message there aye Bub?

Haka looks after Mere, puzzled. Finally - more to himself.

HAKA

Yeah. Time to move on!

Mere spins to glare at him.

MERE

And?

HAKA

(shrugs) Learn from your mistakes?

34. INT. MURIWAI BEACH NIGHT

Haka and Olivia walk toward the sand dunes again. Haka has noticed Olivia seems a little withdrawn.

HAKA

What are you thinking?

OLIVIA

(shrugs) Nothing...

HAKA

You are too.

OLIVIA

(shrugs) It was just... (beat) I'm afraid of what my father would do... (beat) if he saw me now.

Haka stops in his tracks. He shields his eyes from the imaginary sun and slowly turns in a circle. Olivia is puzzled. The beach is deserted.

OLIVIA

What are you doing?

HAKA

Looking for your father?

OLIVIA

But he is in China?

HAKA

Then if he can see you he must have very good eyesight.

Haka puts his arms around Olivia's waist to steer her toward the sand dunes again.

HAKA

And seeing he can't see you... what can he do?
Audio bridge: Olivia giggles heartily.

Haka's cell phone rings. He takes it from his pocket, looks at it and immediately rings off.

OLIVIA

Why didn't you answer?

HAKA

Oh... it was just Aisha.

OLIVIA

Do you still miss her?

HAKA

Nah. That was 2 months ago. She's history,

OLIVIA

But she wants you back?

HAKA

No chance.

OLIVIA

That is sad.

HAKA

How is it sad?

OLIVIA

Women remember.

HAKA

Everything?

OLIVIA

Important things.

HAKA

Will you remember this?

Haka runs off into the sand dunes. Olivia stops still looking bewildered. For a moment she is alone on a vast beach.

35. INT. MURIWAI BEACH NIGHT

Suddenly Haka is showing off. He jumps off a high sand dune above Olivia and begins rolling down the dune.

He grabs at her as he rolls past. Olivia shrieks and giggles as she loses balance and tumbles down the sand dune with him.

Haka carries on with his antics before he realizes Olivia's shrieks have turned to despair. He hurries toward her.

HAKA

What's the matter?

Olivia holds up her bare wrist, she is hysterical.

OLIVIA

My mother! My bracelet! My mother! She's gone!

Haka and Olivia begin to search frantically in the closing dark.

36. INT. MERE'S HOUSE - LOUNGE NIGHT

Olivia and Haka just enter the house, Olivia rushes to her room. Mere is coming out from her room. Olivia rushes past her, sobbing and disappears in the bedroom.

MERE

What's wrong? What have you done now?

HAKA

Nothing! She lost her bracelet at the beach.

MERE

Oh dear!

HAKA

I know. It was her mother's. We looked everywhere.

MERE

Haka? If you'd done that you would've found it. (beat)
So what're you going to do?

HAKA

(shrugs) You tell me.

MERE

I reckon you'd better look some more.

HAKA

Aye? We're talking Muriwai Beach?

Mere looks Haka in the eye, taps her forehead.

MERE

I know! Time to rattle those brains bub.

Mere goes to Olivia's door.

MERE

Hey chicken... can I come in for a minute?

Audio: tap, tap on Olivia's door.

37. INT. ALICE'S CBD APARTMENT MORNING

Audio: There is a frantic knock, knock on the door.

Alice crosses and opens the door.

The girls converse through-out in Mandarin.

A harried looking Olivia winces a grin. Alice appears cool, off hand.

ALICE

Oh? Hello stranger?

OLIVIA

(taken aback)

Alice? I'm not a stranger...?

Olivia's eyes are watery. Alice glances Olivia up and down.

ALICE

(matter of fact)

It's Kiwi! For I haven't seen you in awhile. Come in.
(beat) Why do you look so sad?

OLIVIA

I... I lost... I lost my amethyst bracelet.....

ALICE

(matter of fact)

Oh? Was it expensive...?

OLIVIA

I don't know. It was my mother's! (beat) My father will never forgive me.

Alice regards coolly. After a moment.

ALICE

(matter of fact)

Then why would you tell him...?

Olivia thrusts out her bare arm.

OLIVIA

Because he will see!

ALICE

Amethysts are not that expensive...

Alice crosses to a cupboard and brings out a suitcase. She opens it. Inside are many packets of jewelry and brochures. She selects some to display on the coffee table for Olivia. Olivia's eyes open wide.

OLIVIA

Are these real...?

ALICE

At half the price, they're better than real.

OLIVIA

But... people will see the difference?

ALICE

Can you tell the difference?

OLIVIA

Where did you get all these from?

ALICE

I'm in business with a friend. (beat) Do you want to help me sell them? (beat) Make some money?

OLIVIA

I don't have a work permit

ALICE

(chuckles) So? Neither do I?

OLIVIA

(Frowns) But...? Aren't you frightened of the police?

ALICE

(laughs)

Olivia! This is not Shanghai! Even something happened, nobody will recognize us when we go back.

38. INT. MERE'S HOUSE-SITTING ROOM EVENING

Mere is preparing for the dinner.

MERE

How's my girl going?

OLIVIA

(pensive) All right. Thank you.

Mere sees Olivia is troubled. She puts an arm around her and sits her down. She grins as she points to her own eyes.

MERE

Olivia, I have eyes! (beat) So what's the problem...?

Olivia is hesitant.

OLIVIA

I need to find a job...

MERE

What for? Won't that interrupt your studies?

OLIVIA

I need to buy another bracelet.

MERE

How much do you need?

OLIVIA

I don't know. (beat) About five thousand dollars.

Olivia sobs. Mere's eyes widen. She shakes her head sadly, sagely.

39. EXT. MURIWAI BEACH AFTERNOON

HAKA is alone on the windswept beach. He locates the sand dunes where he and Olivia had romped the day before. He walks back and forth with a metal detector.

40. INT. OLIVIA'S ROOM MORNING

The morning sun streams into Olivia's room.

Olivia wakes, rubs her eyes. She turns to glance at the bedside clock.

Her amethyst bracelet sparkles in the sun. Olivia looks again, she can't believe her eyes. She lets out a cry of excitement.

Forgetting she is still in her lacy nightie, she is so excited

and runs to the door.

Haka is standing outside of the door.

OLIVIA

Haka... look! (beat) It's my bracelet!

Olivia gives Haka the biggest bear hug. Haka really enjoys the moment.

HAKA

Wow!

Mere looms wondering what the commotion is about! Her eyes pop at seeing the scantily clad Olivia. Haka catches her eye. He smiles broadly.

HAKA

We'll have to play this game more often.

Mere smiles and pretends to scold him.

MERE

You just behave yourself.

Olivia hears the tone of Mere's voice. She backs off from Haka puzzled. She then realizes Haka is looking at her nightie. She gives a small embarrassed squeal and runs into the bedroom and closes the door.

Haka gives Mere a broad grin as she wags her finger at him.

41. INT/EXT. MERE'S HOUSE DAY

Mere looks out from her kitchen window. Mere smiles thoughtfully to herself.

In the garden Haka appears slumped, dozing on a sun lounger swing. Olivia is cradled in Haka's arm. She is reading a text book. She has covered her skin from the sun.

Haka stirs, touches her beautiful hair softly and her forehead lightly. He peers at her book.

HAKA

Hey Babe? Are you still reading that stuff? (beat)
I thought the exam was last week?

OLIVIA

So? I study for the next exam?

He goes to takes the book from her. They play fight.

HAKA

Ah! You read all them words and your brain will
explode...!

OLIVIA

No it won't!

HAKA

But if you read all that today, you'll have nothing to
read tomorrow...!

OLIVIA

No I have another book...

SFX: Olivia's mobile rings.

Olivia stops wrestling to look at her phone. She seems surprised.

OLIVIA

(mandarin)

Oh? Hello Alice... You are a nice surprise!

42. INT. ALICE'S APARTMENT DAY

ALICE

I just thought I'd let you know. I spoke to my friend
and it'll cost two thousand dollars.

Kevin (28) sits across from her.

KEVIN

(mutters)

Two five...

43. EXT. MERE'S HOUSE DAY

Olivia gasps aloud. Haka looks surprised.

OLIVIA

For what?!

44. INT. ALICE'S APARTMENT DAY

ALICE

Your bracelet? He can get you another but he needs the money up front.

45. EXT. MERE'S HOUSE DAY

Olivia gasps aloud again. She holds her arms up in the air.

OLIVIA

But I don't need it now. Haka found it for me.

46. INT. ALICE'S APARTMENT DAY

ALICE

Then why did you ask me to get it for you?

47. EXT. MERE'S HOUSE DAY

Olivia looks puzzled.

OLIVIA

But I didn't know...

48. INT. ALICE'S APARTMENT DAY

ALICE

Well thanks for nothing!

Alice rings off angrily. She tosses her phone onto the couch.
Alice grumbles.

ALICE

The silly bitch has found it.

Kevin shrugs.

KEVIN

Ah. She'll keep.

49. EXT. MERE'S HOUSE DAY

Olivia sits stunned - looking at her phone.

HAKA

What's the problem?

OLIVIA

She hung up!

HAKA

So? Is that the end of the world?

Haka enfolds her bear like.

HAKA

Come on. Let's go to our favourite beach and I'll buy
you an ice cream.

50. EXT. MURIWAI BEACH EVENING

Olivia and Haka are alone walking hand-in-hand on the beach at
sunset.

Haka has no top and is only wearing board shorts. Olivia is

wearing a flimsy tank top and a loosely tied sarong-type garment around her waist.

After awhile.

HAKA

Shall we go for a swim?

OLIVIA

But we have no swimsuits?

Haka looks along the beach.

HAKA

So? Who's gonna see?

OLIVIA

You mean? Swim in our clothes?

HAKA

Maybe?

Haka drops her hand to run and dives into an incoming wave. He turns and calls.

HAKA

Come on!

Olivia is up to her knees and holding her sarong so it doesn't get wet.

OLIVIA

I can't swim!

HAKA

We won't go deep! I'll hold you!

Haka, has his back to the ocean, he doesn't see the next wave is an even bigger one than before.

OLIVIA

Haka!

The wave crashes and knocks both Haka and Olivia over. Olivia shrieks frightened.

OLIVIA

Haka!

She is lost from sight in the surf.

FTB.

51. EXT. MURIWAI BEACH EVENING

The sky is cloudless and brilliantly lit as the sun dips beyond the horizon.

HAKA (OFF)

Are you okay?

OLIVIA (OFF)

I think so?

HAKA (OFF)

You didn't swallow too much water?

OLIVIA (OFF)

No?

HAKA (OFF)

Good. It's best to swim with your mouth shut.

OLIVIA (OFF)

My first swim.

Haka and Olivia are lying on their backs, side by side at the water's edge. Olivia looks at the sky.

OLIVIA (OFF)

The sky is beautiful.

HAKA (OFF)

Yeah. I've never seen it so bright?

OLIVIA (OFF)

That's my mother smiling.

HAKA (OFF)

Oh? What's she smiling at?

OLIVIA (OFF)

Us.

HAKA (OFF)

Are we that funny?

OLIVIA (OFF)

No! (beat) She likes what she sees.

HAKA (OFF)

What? Us with no clothes on?

Olivia sits up, looks around, wonders aloud.

OLIVIA (OFF)

Where are they?

HAKA (OFF)

Ah! In the wash!

He pulls her over on top of him.

OLIVIA (OFF)

But how will we get home? Like this?

HAKA (OFF)

We wait until your mother goes to sleep.

52. EXT. MISSION BAY NIGHT

TWO MONTHS LATER

Olivia stares vacantly into the dark calm water. She sits alone in a quiet corner.

Her cellphone rings.

She looks at it in her hand but makes no move to answer. The phone falls silent.

She calls Alice to pick her up.

53. INT. MERE'S HOUSE - DINING ROOM NIGHT

Haka has a small frown as he puts down the phone to return to the cooking.

There is a long stem red rose on the table and a banner 100ths Anniversary days on the wall.

He looks happy and is humming a tune to himself.

Mere enters to see his preparations. She is slightly taken aback. She chooses her words carefully.

MERE

Hey Bub! This is getting a bit too serious isn't it?

HAKA

Serious how? I'm just having a bit of fun.

Mere purses her lips.

MERE

That's what I'm worried about.

HAKA

Serious fun? Where's the problem?

54. EXT. MISSION BAY NIGHT

Olivia glances back at her phone. She presses the speed dial.

The next telephone sequence is spoken in Mandarin.

OLIVIA

Hi. It's me...

55. INT. ALICE'S APARTMENT DAY

ALICE—

Who's that?

56. EXT. MISSION BAY NIGHT

OLIVIA

It's me. Olivia? (beat) Can you pick me up? (beat)
Can we meet? Now?

57. INT. MERE'S HOUSE - DINING ROOM NIGHT

Mere meets Haka's subdued gaze.

MERE

My point Bub is she's a long way from home! (beat) She's
young and naïve. (beat) And she's obviously feeling
very vulnerable.

HAKA

So? I can see that...?

MERE

Right! As long as you know I'm not blind either.

Haka pulls a face.

HAKA

Fat chance... I never laid a finger.

MERE

Yeah, well that's not the finger that worries me.

Mere sniffs the air. She nods toward the stove.

MERE

Something's burning...!

Haka hurriedly turns back to the stove.

58. EXT. MISSION BAY NIGHT

Alice has her arm around Olivia comforting her.

OLIVIA

He is so serious.

ALICE

Men are all the same...

OLIVIA

He frightens me.

ALICE

They only think about younger and younger women. (beat)
And money.

OLIVIA

What should I do?

Alice tries to cheer Olivia up.

ALICE

You don't need to worry. It's not the end of the world.
You can still be a good girl. Like me? You just need
to get a Kiwi personality.

59. INT. MERE'S HOUSE - KITCHEN

NIGHT

Haka is still in the throes of cooking. He hears the front door
close. He calls out.

HAKA

Perfect timing!

He moves toward the hallway.

60. INT. MERE'S HOUSE - HALLWAY

NIGHT

Olivia rushes past Haka.

HAKA

Olivia?

A bewildered Haka follows Olivia and *quietly knocks* on the door.

HAKA

Olivia? (beat) What's happened?

OLIVIA [OFF]

Please! Go away!

HAKA

But... what's happened?

OLIVIA [OFF]

(more shrill)

Please! Go away!

Mere, enters quietly to frown at Haka.

MERE

What's the matter?

Haka pulls a surprised face and gives an enormous shrug. Mere nods for him to go back to the kitchen.

MERE

(Mutters)

Back off Bub...

HAKA

(Goes to protest)

But... I haven't said a thing...?

MERE

(Gruff whisper)

Back off?

Haka gives a silent sigh, and does as he's told. Mere taps on the door.

MERE

Olivia? (beat) It's Mere. (beat) What's the matter chicken?

61. INT. MERE'S HOUSE - KITCHEN

NIGHT

A pot on the stove begins to boil over. Haka, hurries to remove it off the stove. He almost burns himself. He jumps, wrings his hand, turns on the cold tap in the sink and thrusts his hand under.

HAKA

Shit!

Mere enters, frowning. Haka is wincing and trying not to swear.

MERE

She's really upset...

HAKA

(More concerned with his hand)

Tell me about it...

MERE

So what have you done?

Haka recoils, surprised at her tone.

HAKA

Nothing! It was the first time I've seen her today!

Mere frowns.

MERE

I'm not talking about today!

62. INT. MERE'S HOUSE - OLIVIA'S ROOM NIGHT

Olivia's face is tear stained. She lies on the bed staring at the ceiling. There's another tap, tap, on the door.

MERE [OFF]

Olivia, I need to be sure you are safe... please speak to me.

OLIVIA

(flat)

Thank you Mrs Pare. I am all right.

MERE [OFF]

Can I come in?

OLIVIA

(beat) Thank you, but I need to be with myself.

MERE [OFF]

But I don't think that is wise... I think you need to talk with someone...

OLIVIA

(beat) Thank you, but no one will understand.

MERE [OFF]

But you know me...

OLIVIA

(beat) Thank you but it is a Chinese problem.

Mere opens the door, She smiles gently, knowingly.

MERE

I don't think so...

63. INT. MERE'S HOUSE - OLIVIA'S ROOM NIGHT

Finally Olivia opens the door

OLIVIA

My father will kill me,

Haka is sitting across the bed from Olivia. She is dry eyed but wrung out emotionally. Incredulous, Haka cannot comprehend.

HAKA

He wouldn't?

Olivia is unemotional, matter of fact.

OLIVIA

You do not know my father.

HAKA

What's his problem...?

OLIVIA

It is not the Chinese way...

HAKA

To have friends?

OLIVIA

To have boyfriends.
Where's the difference?

OLIVIA

Friends do not get their friends pregnant.

64. INT. MERE'S HOUSE - HALLWAY NIGHT

Mere stands to near the door.

HAKA [OFF]

What? You're pregnant?

Mere 'recoils' in silence.

65. INT. MERE'S HOUSE - OLIVIA'S ROOM NIGHT

Haka is bewildered, he wants to cuddle Olivia, but thinks better of it.

OLIVIA

You said nothing would happen!

Haka is absolutely at a loss. He mutters more to himself.

HAKA

Well... it's never happened before...

OLIVIA

And now I must get rid of it...!

HAKA

No! Why?

OLIVIA

You like it more that my father kills me?

HAKA

Olivia this is New Zealand? (beat) We wouldn't let him do that... (beat) This is New Zealand, there are other ways?

OLIVIA

Like wave a magic wand?

HAKA

No! No! We have whanau... We have family... they will help.

OLIVIA

Haka! (she points to her stomach) I have a friend who will lend me the money. (beat) And it is my body?

66. INT. MERE'S HOUSE - DINING ROOM NIGHT

Mere sits in the semi-dark, amid Haka's 100th Anniversary decorations.

Olivia's door creaks open. Haka skulks out, closes the door quietly and goes to disappear toward his room. He stops short at Mere's hushed but stern tone.

MERE

And where do you think you're going?

HAKA

(hopefully)

Bed?

Mere points at the chair opposite.

MERE

Sit.

Sound bridge: In line phone ringing

67. INT. MERE'S HOUSE - OLIVIA'S ROOM MID NIGHT (CONT.)

Olivia and her father speak in Mandarin.

Olivia phones her father. The phone is answered. Olivia struggles to control her voice. They speak in Mandarin.

OLIVIA

Hello Papa?

MARTIN (V/O)

Olivia? Why do you call me at this time?

OLIVIA

To hear your voice.

MARTIN (V/O)

Is something wrong?

Olivia dabs her cheeks with a tissue.

OLIVIA

No?

MARTIN (V/O)

You sound upset?

OLIVIA

No? I am very happy.

MARTIN (V/O)

And how are your studies?

Olivia clamps her eyes shut.

OLIVIA

They are going well.

68. INT. MERE'S ROOM MID NIGHT (CONT.)

Mere quietly seethes.

MERE

And to think I trusted you.

Haka looks dumbly at the floor.

MERE

University education... I thought they taught you how to use your brains.

HAKA

It wasn't my idea...

MERE

What? She seduced you?

HAKA

No... I meant... university...

MERE

So what's going to happen?

HAKA

She wants to get rid of it...

MERE

Over my dead body. (beat) So? What's going to happen?

HAKA

(beat) You tell me...

MERE

Right! First up, you're getting a job.

HAKA

(beat) Yeah... but... she's more worried about her dad...

MERE

(sighs)
I'll take care of that.

69. INT. ALICE'S CBD APARTMENT EVENING

There is a cursory knock on the door. It opens and KEVIN (28) enters just as Alice comes out of her bedroom. He nonchalantly glances toward her as she stops short to gape somewhat indignant.

lxxxviii

KEVIN

Hi babe.

He goes to the fridge and gets himself a beer. Alice seems speechless as Kevin drops into an easy chair.

ALICE

Excuse me?

KEVIN

Why? Do you have a problem?

ALICE

You said this was my apartment?

KEVIN

Yeah? (beat) So who is paying the rent?

ALICE

But you said you'd stay in Wellington?

KEVIN

And I stay here when I'm in Auckland.

ALICE

You never tell me that!

KEVIN

I just did.

ALICE

So why don't you knock on the door like everyone?

KEVIN

Because I don't need to. (He holds up a key) I have a key. ...

He looks across at the pile of unsold fake LV bags.

KEVIN

So why is all that stock still here?

ALICE

I've been busy...

KEVIN

Doing what...?

Alice appears evasive.

ALICE

My friend. (beat) From Shanghai. (beat) Is in trouble....

KEVIN

Again? (beat) How much does she want this time?

ALICE

She's pregnant.

Kevin ponders a moment.

KEVIN

Is she good looking?

Alice frowns.

ALICE

What...?

KEVIN

Is she looking for a job?

Alice gets irritated.

ALICE

I said, she's pregnant...?

KEVIN

What? (beat) But not for life?

ALICE

No! She worries she won't have a life if her father finds out!

Kevin sighs wearily. Finally.

KEVIN

So? (beat) You're asking me to get someone to take care of things?

ALICE

Well, you helped May Song.

KEVIN

Right? And now she's doin' the decent thing..

Alice looks at coldly at Kevin.

ALICE

No. This one's not that sort of person.

KEVIN

Well, more the fool her. (beat) Maybe we need to ask her daddy as to just what kind of person she is?

Alice looks away she's ill at ease. Kevin gets out his smart phone and fiddles for a moment.

KEVIN

So who's the new chick on your facebook?

Olivia's image appears on Kevin's phone. Alice pales. Kevin smiles and admires the image.

KEVIN

Now even I would pay for a piece of that.

70. INT. MERE'S HOUSE - LOUNGE AFTERNOON

Olivia enters, and she is still in her night clothes with a dressing gown. Mere smiles at her wanly.

MERE

Are you feeling a little better?

Olivia returns Mere's sad smile.

OLIVIA

I think I am getting a cold.

Mere smiles.

MERE

Oh? I don't think so chicken?

OLIVIA

(surprised)

Oh?

MERE

That's because you're having a baby.

Olivia's composure crumples, she sags into a chair. Mere immediately sits over her and puts an arm around her.

Mere gets a blister packet of pills and a glass of water.

MERE

Here, you take these and get a good rest (beat) I think you'll find it's going to be a lovely day tomorrow.

71. INT. HEMI'S HOUSE - LOUNGE. EAST COAST MARAE NIGHT

SOPHIE (17) answers a landline phone. The room is sparsefully furnished with an assortment of furniture. The walls are adorned with photograph upon photograph.

SOPHIE

Hey Aunt Mere! (beat) Oh? Ruby's fine aye? She's grown heaps since you last saw her. (beat) Nah, Ruby tired them out aye? They went to bed ages ago.

72. INT. MERE'S HOUSE - OLIVIA'S ROOM MORNING

Mere brings Olivia breakfast in bed. She sits across from Olivia.

MERE

Haka's been a very naughty boy. Irresponsible.

Olivia frowns, a little surprised.

OLIVIA

When...?

Mere pats her own tummy.

MERE

He took advantage of you...
Olivia realizes. She picks at her food.

OLIVIA

I have been thinking...

MERE

And I have been thinking too.

OLIVIA

I have a friend who can help...

MERE

(firmly)

No...! Listen to me chicken. No friend would never advise you to do that.

Olivia continues to pick at her food.

MERE

I remember someone I called my best friend. She was even younger than you went she got into trouble. (beat) They took her baby away. And that was the last time I saw her. (beat) Those are very dangerous thoughts you are having chicken.

Olivia ponders.

OLIVIA

But my father expects me to get a diploma, not a baby?

Mere leans forward and pats Olivia's arm.

MERE

Then you trust me chicken and we'll make him twice as proud.

Haka is slumped on the sofa. Mere hangs up the phone and turn around slowly. She gazes at Haka.

MERE

So that's settled. Your grandpa's given you a job.

HAKA

What? In Wairoa? What sort?

MERE

He's not sure, but he will pay you peanuts and keep you out of trouble.

Haka isn't enthusiastic.

HAKA

Ow! Fishing?

Mere glares at Haka eye to eye.

MERE

Or would you prefer being ground bait?

HAKA

But who's going to look after Olivia?

MERE

Your cousins will help out.

HAKA

In Wairoa?

MERE

Why not?

HAKA

The University's in Auckland?

MERE

Hey, even I know about distance learning!

74. EXT. EAST COAST MARAE DAY

It is pouring with rain. Haka's car pulls up outside a house.

Haka gets out of the car, puts up an umbrella. Goes to the passenger's door, He shelters Olivia from the rain and ushers her into the house.

75. INT. HEMI'S HOUSE - LOUNGE. EAST COAST MARAE DAY

Haka's grandfather HEMI (70) is sitting stiffly in an easy chair. He is wearing dark glasses and looking straight ahead. RUBY (2) sits on his knee. Haka's grandmother DORRY (69) guides Olivia by the hand toward Hemi's chair. SOPHIE sits, curious, across the room.

DORRY

Hemi! Haka has brought his friend Olivia.

Hemi's face lights up, He smiles widely, it is apparent he is near blind.

HEMI

Kia Ora Olivia. Lovely to see you. I hear you're going to stay for awhile!

OLIVIA

If that is all right with you?

HEMI

Ah, if it's all right with mum, it's all right with me.
(mock whisper) She's the cook!

Dorry indicates Ruby who cuddles shyly into Hemi.

DORRY

And this is our mokopuna, Ruby!

HEMI

She's beautiful isn't she...!

Olivia looks to Haka a little confused as to whose baby it is.

OLIVIA

Oh? Hello...? Ruby...?

Haka steps in and introduces Sophie.

HAKA

And this is my little cousin Sophie. Ruby's mum.

Olivia makes the connection and seems relieved

OLIVIA

Hello, Sophie, nice to meet you.

SOPHIE

Kia Ora. How's your bun?

Sophie looks at Olivia's tummy mischievously. She then glances at Haka then back to Olivia, there's a competitive sense to her.

SOPHIE

Are you really gonna let him go out on the boats?

HEMI

He got no choice aye?

DORRY

He got to feed his tamariki.

Sophie glances at Olivia.

SOPHIE

So what's she got tits for?

Haka 'acts' like a big brother.

HAKA

Hey Sophie... So who fed you when you fed Ruby aye?

SOPHIE

But you're from the smoke? You never been out in the boat?

HEMI

He'll learn...

SOPHIE

And I bet he gets as sick as a dog. And I bet he sits on his arse...

HEMI

Ah, he'll find his sea legs soon enough...

Haka ignores Sophie.

HAKA

So when's the boat due back in...?

DORRY

It didn't go out... they were waiting until this weather blows over...

HEMI

Probably later tonight... they thought they'd wait for you.

DORRY

Yeah, Wiremu said to give him a ring when you're ready and he'll come and pick you up?

Haka double takes. He is surprised at the short notice.

HAKA

Tonight?

HEMI

Yeah, His Freddy broke his leg playing footy. He's a crewman down.

Olivia looks wide eyed and worried. Dorry sees it and goes to reassure her.

DORRY

Not to worry love. They should only be a couple of days.

76. INT. HEMI'S HOUSE - LOUNGE. EAST COAST MARAE NIGHT

Olivia dials on a rather large old fashioned landline phone. After awhile.

They converse in Mandarin.

OLIVIA

Hello Papa...

MARTIN (V/O)

Olivia, where are you?

OLIVIA

New Zealand?

MARTIN (V/O)

Why you no longer answer your phone? I leave you a message.

OLIVIA

I dropped it. It stopped working...

MARTIN (V/O)

I rang Alice's father. He says she hasn't seen you at university?

OLIVIA

Papa, I have started at another university. And I need to get a new number.

MARTIN (V/O)

What?

Sophie enters from the bedroom having put Ruby to bed.

OLIVIA

Papa, I am sorry I have to go but I will call you when I have a new number. (beat) And do not worry I am well and working hard.

Olivia studies as Sophie house-keeps

Sophie slouches over to the settee and dumps herself on it.

SOPHIE

So how did you hook up with Haka?

OLIVIA

At university...?

SOPHIE

And how you scare Aisha away?

OLIVIA

Aisha? I didn't scare her? (beat) Aisha scared me...

SOPHIE

She scared everyone. She was one scary bitch.

OLIVIA

Oh? I didn't get to know her.

SOPHIE

Lucky you. (beat) So you fell for Haka's sweet talk?

OLIVIA

(bemused) I'm not sure...?

SOPHIE

Well, he got you up the duff?

OLIVIA

(bemused) No? We studied at university?

Audio bridge: The approaching drums of horse hooves.

77. EXT. EAST COAST MARAE Paddock. DAY

Audio bridge: The approaching drum of horses hooves.

Olivia stands at a fence line high on a hill. There is a sea scope - the vast Pacific Ocean. A smallish commercial fishing boat heads out to sea. Olivia watches it wistfully. Her tummy is becoming prominent.

She turns at the approaching sound of the horse. Sophie rides confidently. She looks out toward the trawler

SOPHIE

Let's hope they catch some bloody fish this time.

She dismounts from the horse.

SOPHIE

You want a ride?

OLIVIA

I don't think so. Mere says it's not good to bounce my baby.

SOPHIE

Yeah, she told me that too. But what Mere don't see, Mere don't know.

She dismounts from the horse.

SOPHIE

What I know is it helped Ruby arrive in a hell of a rush.

78. EXT. EAST COAST MARAE GARDEN

DAY

Olivia is sitting at a barbeque trestle in the shade, her nose in a text book. Sophie emerges from the watermelon patch with a wheelbarrow of watermelons. She plunks herself down opposite Olivia. Olivia looks up pensively

OLIVIA

Sophie, I've been thinking about what you said,

SOPHIE

Which was?

OLIVIA

You said Ruby was an easy birth?

SOPHIE

No, I said she came in a bloody hurry. I said nothing about it being bloody easy.

Olivia looks disappointed.

OLIVIA

Oh?

SOPHIE
(curious) Why do you ask?

OLIVIA
Oh? It just a thought. (beat) Maybe... if I went for
a little ride?

Sophie smiles to herself.

SOPHIE
I don't think so babe.

OLIVIA
But you said?

SOPHIE
I was joking.

79. EXT. EAST COAST MARAE GARDEN DAY

Hemi is dozing behind his dark glasses, in an arm chair on the verandah. Sophie saunters up with Olivia close behind.

SOPHIE
Granpa!

Hemi is startled awake. For a second he looks this way and that a little confused.

SOPHIE
I'm over here!

HEMI
I can see you.

SOPHIE
Can I borrow the car?

Hemi frowns.

HEMI
What's wrong with the horse?

SOPHIE

I gotta take Olivia into town. She's too fat for the horse.

HEMI

Have you gotten your driving license yet?

SOPHIE

Nearly.

Hemi sighs as if weighing up the options. Sophie saves him the trouble.

• SOPHIE

Thanks granpa!

HEMI

(mutters) Just be careful of the paintwork.

80. EXT. EAST COAST ROAD DAY

An old model Commodore leaves a fantail of dust as it wends its way along a gravel road. It has had countless scrapes and grazes.

81. INT. CAR DAY

Olivia sits bug eyed at Sophie's driving.

OLIVIA

Who taught you to drive?

SOPHIE

Noone.

Olivia looks alarmed at Sophie.

OLIVIA

Aee?

SOPHIE

Taught myself. (beat) Haka says I am a natural...

Olivia holds her extended tummy. After a moment.

OLIVIA

Sophie can you stop...? I think baby wants to be sick...

Sophie sees the colour has drained from Olivia's face.

82. EXT. EAST COAST ROAD DAY

As the car crests a steep hill Sophie pulls over into a lay by atop a scenic bluff. Before lies a broad seascape

83. INT. CAR DAY

Olivia gets out of the car and goes to be sick near some bushes. Sophie peers out of the car.

SOPHIE

You all right?

Olivia looks queasy. She smiles weakly.

OLIVIA

I think so. (beat) The baby bounces...

Olivia turns away to heave again.

OLIVIA

I think the baby bounces... and kicks my breakfast.

Sophie remains unimpressed.

SOPHIE

That never happened to me...

OLIVIA

I think baby like to enjoy the fresh air...

Sophie gets the hint, stops the engine, gets out of the car. She strides toward a thicket of bushes.

OLIVIA

Where're you going?

SOPHIE

Have a mimi!

OLIVIA

A what...?

Olivia follows Sophie into the bushes. There is a small track. Olivia turns a corner to see Sophie to one side and ahead. She is preparing to squat. Olivia realizes what she is about to witness. Olivia cries alarmed and turns away.

OLIVIA

Aee?

Olivia is now look back along the track toward the car. She now realizes the car is moving. She shrieks louder.

OLIVIA

Aee!

Olivia begins running toward the car which is now gathering speed. For a moment Olivia catches hold of the car door handle. She holds it tight but the momentum of the car is making her run faster and faster. Finally she stumbles and lets go. She screams.

OLIVIA

Sophie! Sophie!

Sophie emerges from the bushes with her knickers in hand to look wide eyed at the car careening faster and faster toward the edge of the bluff.

SOPHIE

Shit!

Olivia staggers up the incline toward Sophie.

OLIVIA

Sophie! I'm sorry! I'm sorry! I let go the car!

The car hurtles over the bluff to crash out of sight.

SOPHIE

Bugger! Now I'll never get my license.

84. EXT. EAST COAST MARAE GARDEN DAY

Hemi is sitting in his favourite seat, dozing behind his dark glasses. Dorry goes to tiptoe past but Hemi's sixth sense is working.

HEMI

The girls back yet?

DORRY

Yeah...

HEMI

I didn't hear the car?

DORRY

You were asleep...

Hemi huffs to himself.

HEMI

Yeah. Pull the other one.

Sophie is hovering at the door. Olivia is hovering behind her. Dorry wags a finger at her to come outside. Without looking up Hemi speaking knowingly.

HEMI

Sophie?

SOPHIE

(meek) Yes Grandpa?

HEMI

What have you done with my car?

SOPHIE

(meek) The hand brake broke.

HEMI

What you done with my car?

Hemi sighs quietly.

SOPHIE

But no one got hurt?

OLIVIA

I'm very sorry it was all my fault...

SOPHIE

No it wasn't (beat) she wasn't even in the car.

After a moment he gently nods his head.

HEMI

Well, you know what I think? (beat) I think we should count our blessings eh?

85. EXT. EAST COAST MARAE GARDEN EVENING

Haka has lit a fire beneath a sheet of corrugated iron. The iron is hot. He takes mussels from a bag and lays them on the iron to steam open.

Olivia approaches from the house with a tray of buttered bread. She put it on the barbeque table. On the table is a spread of tomatoes, watermelon, kumera, cabbage and the like.

HAKA

Where's Sophie?

OLIVIA

She's gone into town.

HAKA

What for?

OLIVIA

To post my assignment... (beat) Ah, here she is now.

Sophie rides up on her horse. She dismounts. She crosses to the

sack of mussels, takes one out. She picks up a large knife and expertly opens the shell. She eats the mussel out of the shell. Olivia watches quite unsure. She 'acts it up' for Olivia's benefit.

SOPHIE

Yummy, kai moana!

OLIVIA

You eat them raw?

Haka teases her.

HAKA

You should see her when she's hungry,

Haka mock demonstrates.

HAKA

She eats them whole. (beat) And then spits out the shell.

Olivia is getting used to Haka's tales.

OLIVIA

I don't believe you!

Sophie gives Olivia a devilish glance.

SOPHIE

Have you told him?

HAKA

Told me what?

Haka looks across to see Olivia wince/cringe.

HAKA

(beat) Told me what?

Sophie bides her time.

SOPHIE

We wrote off Granpa's car.

Haka seems stung her peers over to where the car is normally parked and realizes it's not there.

HAKA

Eh? (beat) You're bloody joking? (beat) Where did it go?

SOPHIE

Over a cliff.

HAKA

You're bloody winding me up?

Haka seems to over-reacting. Olivia tries to reassure him.

OLIVIA

No? It was an accident!

SOPHIE

Yeah, Granpa's okay with it....

HAKA

Yeah, but what am I going to do? (beat) Take you to hospital in a wheel barrow?

Olivia looks aghast. Haka grabs the reins of the horse from Sophie.

HAKA

So where'd you leave it?

Sophie backs off somewhat bewildered.

SOPHIE

It's down the gully?

Haka mounts the horse and goes to ride off. Sophie calls after him.

SOPHIE

Haka! It's bugged!

Olivia stands there not knowing what to do.

OLIVIA

Sophie what's he going to do?

SOPHIE

Who gives a shit. Bloody Rangitoto drama queen is up himself!

86. INT. HEMI'S HOUSE - LOUNGE. EAST COAST MARAE DAY

Hemi and Dorry doze in their respective arm chairs. Olivia enters the room, hesitates.

She crosses to the telephone. Lifts the receiver and dials. Hemi raises his head but says nothing.

87. INT. ALICE'S APARTMENT DAY

Alice answers the phone. They converse in Mandarin.

ALICE

Olivia? Where have you disappeared to?

OLIVIA (V/O)

Alice, I need your help.

ALICE

What's up this time?

OLIVIA (V/O)

I met an accident, (beat) I need to borrow money from your friend.

ALICE

How much?

OLIVIA (V/O)

How much money?

I need to buy a car.

ALICE

Are you hiding?

OLIVIA (V/O)

No?

88. EXT. HEMI'S HOUSE. EAST COAST MARAE DAY

Haka rides the horse toward the house.

ALICE (V/O)

Are you still pregnant?

OLIVIA (V/O)

No.

89. INT. HEMI'S HOUSE - LOUNGE. EAST COAST MARAE DAY

Dorry is startled out of her sleep as Haka enters the room. Hemi cocks his head - he's been awake all the time. Olivia puts the phone down. Haka is livid.

HAKA

Hey, Pops... have you seen the mess Sophie's made of the car?

HEMI

Nope. (beat) But I can imagine...

HAKA

It's a write off. (beat) It's worse than a write off. It's bugged!

90. INT. HEMI'S HOUSE - HAKA 7 OLIVIA'S BEDROOM. NIGHT

Olivia and Haka get into bed. They lie side by side before Haka turns the light off. They talk in the darkness.

OLIVIA

Haka, it will be all right.

HAKA

What will be all right?

OLIVIA

I asked my father and he said he will send me some more money.

HAKA

(astonished)

For a car? You asked your father for money for a car?

OLIVIA

No. I didn't say car. (beat) But if he knew about baby... he would not want me to go to the hospital on horse-back.

HAKA

What in hell did you tell him?

OLIVIA

I said my landlord had put up the rent.

HAKA

And he believed you?

OLIVIA

Of course. (beat) He trusts me. (beat, sleepily)
Good night.

FTB

91. INT. HEMI'S HOUSE - HAKA 7 OLIVIA'S BEDROOM. NIGHT

Olivia's groan erupts in the darkness.

OLIVIA

Aee! (gasp) The baby!

In an instant, Haka has leapt from the bed turned the light on and is half dressed.

HAKA

Are you okay?

Olivia sits there rocking in the midst of an early contract. Haka is full of good advice.

HAKA

Okay! Remember what the nurse said! It's all perfectly normal! Deep breaths! I'll start the car.

He scampers out of the room, picking up a prepacked suitcase on the way. No sooner has he disappeared he back again.

HAKA

Car keys! Breathe normal! Deep breaths.

He disappears again.

92. INT. HEMI'S HOUSE - LOUNGE. EAST COAST MARAE. DAY

Olivia stands over the bassinette. She looks down at her baby sleeping. She has mixed emotions.

Audio: The landline rings (off).

SOPHIE (OFF)

Olivia! It's for you!

Olivia crosses to the phone.

OLIVIA

Who is it?

SOPHIE (OFF)

You tell me. (beat) Sounds like someone from outer space.

OLIVIA

(mandarin)

Hello?

93. INT. ALICE'S APARTMENT MORNING

Kevin sits across from Alice.

ALICE

(mandarin)

Olivia. My friend wants his money back.

KEVIN

Speak in English!

ALICE

My friend wants his money back.

94. INT. HEMI'S HOUSE - LOUNGE. EAST COAST MARAE. DAY

Sophie sits across from Olivia.

OLIVIA

(mandarin)

I will pay it back as soon I get a job.

95. INT. ALICE'S APARTMENT MORNING

ALICE

No! He wants it now.

KEVIN

Yesterday!

Alice covers the mouthpiece.

ALICE

She doesn't have a job...

Kevin thrusts out his hand.

. KEVIN

Give it to me!

Alice gives him the phone

KEVIN

Am I speaking with Olivia? (beat) Good.

And how is the weather in Wairoa?(beat) Good.

And how is your baby? (beat) Good. (beat) Olivia, I am going to offer you a job and I think your father would agree with me, seeing you have a baby to care for it would be very foolish for you not to take it.

96. INT. HEMI'S HOUSE - LOUNGE. EAST COAST MARAE. DAY

Olivia's eyes widen with fright.

OLIVIA

You know my father?

97. INT. ALICE'S APARTMENT MORNING

KEVIN

There's no need to worry about that. I can arrange your accommodation.

98. INT. HEMI'S HOUSE - LOUNGE. EAST COAST MARAE. DAY

Olivia's eyes widen with fright.

OLIVIA

You know my father?

99. INT. HEMI'S HOUSE - LOUNGE. EAST COAST MARAE. DAY

Sophie is curious at Olivia's demeanour.

SOPHIE

What's the problem?

Olivia winces a false smile.

OLIVIA

There is no problem? I just have to find some accommodation in Wellington. (beat) For when my father comes. (beat) For my graduation.

100. INT. MARAE MORNING

Olivia lies on the sofa with the most comfortable pose, she absent-mindedly looks at the view outside the window, put bit for music casually.

Sophie urges Olivia to stay with them in Marae.

However, Olivia insists in going Wellington for completing her degree ASAP.

SOPHIE

Will you go back?

OLIVIA

I think so, but I will get a job there at first.

SOPHIE

You don't need a job, and our family could take care of you and Kalika.

OLIVIA

Nope, I still have my dream.

SOPHIE

Dream? Is Kalika not all your dream?

OLIVIA

Kalika is very important in my life, but I have a dream to be a famous designer. That's why I come to New Zealand to experience a lot here.

SOPHIE

I don't understand. In my mind, children are all for a mother. If you want to be a career woman, you will lose a lot with your families. I never want to be a famous person.

OLIVIA

I know, I still consider about it.

SOPHIE

Whatever you decide, I will support you. Good luck.

OLIVIA

Thanks so much. You have helped me a lot during last

ten months. I don't know how to say. If anything I can do for you, just tell me. I consider you as my sister.

SOPHIE

Me, too. I will miss you, Olivia.

She explains that her father must not learn about Kalika (0.5) and she should to be by herself like what her father expects.

101. INT. MARAE MID NIGHT

Olivia kisses her baby lightly on the forehead. She leaves

102. EXT. WELLINGTON BUS STATION EVENING

A showy sports car - an older model Ferrari - is parked across from the bus station.

103. INT. KEVIN'S CAR EVENING

Kevin lounges seemingly disinterested...until a stylishly dressed woman walks past. She immediately has Kevin's total attention, and he smirks as he undresses her with his eyes.

After a moment an Intercity BUS approaches and pulls into the station.

Kevin alights from his car and saunters toward the bus.

KEVIN

Good trip?

104. INT. KEVIN'S CAR EVENING

Olivia is in the front passenger's seat. Kevin drives and glances down at Olivia's legs.

OLIVIA

Thank you. (beat) You have a very nice car.

Kevin is acting nonchalant.

KEVIN

You like a bit of luxury do you?

Olivia doesn't quite understand.

OLIVIA

Oh, yes! I think I'd like a lot of luxuries.

KEVIN

You have expensive tastes?

OLIVIA

Yes, I think I have very good taste...

KEVIN

Well my next one is going to be an Aston Martin!

Olivia flickers as smile.

OLIVIA

Oh, that sounds a nice car...

KEVIN

Like James Bond...

OLIVIA

Yes, my father's name is Martin.

Kevin looks askance.

105. INT. WELLINGTON STREET EVENING

Kevin's car pulls up outside a small apartment block that looks a little worse for wear.

OLIVIA (V.O.)

My father's a businessman...

Olivia and Kevin alight from the car. They retrieve her bags from the back seat of the car.

KEVIN (V.O.)

So what line is he in?

OLIVIA (V.O.)

Business...

KEVIN

Yeah, but what sort of business?

OLIVIA

Oh, it's his business...

Olivia watches Kevin struggle a little to lift the bag out.

OLIVIA

I think when you get another car you should get a better one. (beat) With more room...

Kevin looks askance again. He becomes a little more assertive.

KEVIN

So? Your father must be rich spending all this money on your education...

Olivia shrugs.

OLIVIA

I'm not sure... (beat) Maybe you should ask him when he visits me...

Kevin stops short - he's surprised.

KEVIN

Here?

OLIVIA

Of course. He's coming to see me graduate.

Kevin stops short, surprised. He muses a moment then nods his head knowingly.

KEVIN

Well then... we'll just have to see how deep his pockets are...

Olivia frowns again - she doesn't understand.

OLIVIA

My father says it's best to invest in an education because no one can steal that from you.

Kevin smiles knowingly.

KEVIN

(more to himself)
Yeah, Right?

They enter the apartment block.

106. INT. OLIVIA'S APARTMENT EVENING

The apartment is a small studio type. Kevin has placed Olivia's bag on the floor. He stands back as Olivia checks out her new surroundings.

KEVIN

Well? What do you think?

Olivia wipes a finger across the kitchen vanity.

OLIVIA

It's dirty.

Kevin's smugness is jolted. He crosses to peer at the bench.

KEVIN

Where?

Olivia looks around at the ceiling. She's matter of fact.

OLIVIA

Everywhere, I must clean if before my father comes...

KEVIN

(beat) Okay, I'll get the commercial cleaners in...

Olivia is thinking ahead.

OLIVIA

How much is the rent?

Kevin peers at Olivia seriously.

KEVIN

I thought we'd already agreed it was going to be goods
in kind?

Olivia peers at Kevin seriously.

KEVIN

(beat) You know...sweat equity?

OLIVIA

Huh? What's that?

KEVIN

You know...sweat equity? There's no money involved. I let
you stay here for nothing and you...

Olivia is dismayed.

OLIVIA

But my father will be thinking I've been paying rent.
What am I to tell him...?

Kevin sees the issue.

KEVIN

Okay, okay...let's say two-sixty...?

Olivia can't believe her ears.

OLIVIA

What? That cheap?

KEVIN

Okay! I tell you what say we talk about it over dinner?

OLIVIA

But I have to clean this place...

Kevin ushers Olivia toward the door.

KEVIN

No! No! No! I will get the cleaners to do tomorrow!

107. INT. MERMAN'S NIGHT CLUB CBD NIGHT

The night club has a semi-sophisticated façade. Kevin's car pulls up into a reserved space near the entrance. He leads Olivia toward the door. Olivia seems quite excited.

OLIVIA

Have you been here before?

KEVIN

Yeah, I come here quite often.

OLIVIA

So, it is good?

KEVIN

In my opinion? The best in town. (beat) Do you like to see a floorshow?

OLIVIA

I don't know...what is it?

KEVIN

You'll see.

108. INT. MERMAN'S NIGHT CLUB CBD NIGHT

The interior lighting is subdued. There is a small bar-lounge that leads into a larger restaurant area. There is a small elevated, curtained stage which is semicircular surrounded by a swarm of nested and intimate tables for two. The dining area is well attended. Everyone appears to have a partner.

Kevin nods at the front door bouncer and cashier as he guides Olivia through to the dining area. They appear to be quite attentive to him and courteous. Kevin and Olivia are guided to a table and a

waitress presents them with wine list and menu.

109. INT. MERE'S HOUSE - LOUNGE NIGHT

Haka opens the door and walks into his room, and Mere comes out and talks to him.

MERE

Back so late.

HAKA

Yup, so busy today. Ah...

MERE

Have you gotten any message from Olivia?

HAKA

Not yet, you?

MERE

Just got a phone call from her last week.

HAKA

Okay, I will contact her tomorrow.

MERE

Yeah, don't you forget? She is your daughter's mother and a girl lonely in a strange place. Pay more attention to her.

110. INT. MERMAN'S NIGHT CLUB CBD NIGHT

Olivia and Kevin are in the middle of their meal. Suddenly, Olivia's cell phone rings. It startles her. She hurriedly gets it out of her bag. She sees it is Haka calling. She cuts off the call.

KEVIN

Who was that?

OLIVIA

Oh... just a friend. (beat) My home stay.

KEVIN

Then why didn't you answer it?

Olivia seems a little flustered.

OLIVIA

Oh, it's okay... I'll call them back... later.

Kevin takes on a more sober tone as he tops up Olivia's wine glass.

KEVIN

So, tell me a bit more about Olivia.

OLIVIA

Olivia who...?

KEVIN

Tell me a bit more about you.

OLIVIA

Such as...?

KEVIN

Well. (beat) Do you have many friends? (beat) New Zealand friends? (beat) Apart from Alice?

OLIVIA

Not really.

KEVIN

I find that hard to believe. (beat) A beautiful girl like you. At university with all those hot guys around. (beat) You're not going to try and tell me you've been studying the whole last nine months?

Olivia gives a little shrug.

OLIVIA

Well, that's what happened.

KEVIN

Okay

OLIVIA

Key, do we go now?

KEVIN

Yes, it's done.

OLIVIA

Haven't you forgotten something?

KEVIN

No?

Olivia whispers.

OLIVIA

To pay the bill?

Kevin chuckles more to himself.

KEVIN

Oh... they know me quite well around here.

111. EXT. WELLINGTON AIRPORT MORNING

The plane comes in and taxis up to its place.

112. INT. WELLINGTON AIRPORT MORNING

They speak in Mandarin.

Olivia is waiting for her father MARTIN in the hall. She walks quickly to her father and gives her father a warm hug and a kiss.

OLIVIA

Hi, Dad.

MARTIN

Hi, glamour girl.

113. INT. OLIVIA'S APARTMENT IN WELLINGTON AFTERNOON (CONT.)

They speak in Mandarin.

Martin wants to see her place she lives and how to be self sufficient. Olivia is pouring a cup of tea for his father. Olivia tries to show him around her place, but Martin has started to look around.

MARTIN

Who are these people?

OLIVIA

Who?

MARTIN

There people in your photo.

OLIVIA

Eh...they are my home stay family before.

Then she asks her daddy to select a place have a dinner together. The bell sounds. Olivia wonders who is outside the door. She finds Kevin is there when she opens the door.

KEVIN

Hello, Olivia. How are you?

OLIVIA

Eh... Mr Kevin, is anything I can help you?

Olivia keeps distance.

KEVIN

I just came by. Is everything okay?

OLIVIA

Yes?

MARTIN

(mandarin)
Who was there?

KEVIN

Ah, this is your?

OLIVIA

My father.

KEVIN

Good day!

MARTIN

Nice to see you.

KEVIN

It's my honor to meet you, mr?

MARTIN

Martin. Just call me martin.

KEVIN

Ah, Mr. Martin. I always heard you from your daughter. She is a good girl, never makes trouble here and study hard.

MARTIN

Oh, really. Thanks. So are you her friend?

KEVIN

Yah, I am also the owner here. I lend the place to your daughter, she is working in my company, but we are absolutely friends. Aren't we, Olivia.

Olivia nods her head.

MARTIN

Maybe one day, we can have a coffee.

KEVIN

Yes, of course. This is my number, and call me when you have a time.

MARTIN

Okay, no problem.

114. INT. THEATER

MORNING (CONT.)

Olivia is standing on stage and walking to the Vice Chancellor with much grace.

The headmaster put the caps on her head and shakes her hand.

115. INT. OUTSIDE OF THE THEATER AFTERNOON (CONT.)

After the convocation ceremony, all graduates throw their caps in the air.

Martin appears happy enough and embraces her daughter.

116. INT. RESTAURANT IN HARBOUR EVENING (CONT.)

They speak in Mandarin.

MARTIN

Why are you not happy?

OLIVIA

What do you mean?

MARTIN

You have just graduated and yet you seem so sad?

OLIVIA

Yeah, of course I am. I'm...very happy.

Martin seems to think carefully and speaks.

MARTIN

He is not your boyfriend, is he?

Olivia is so surprised when her father asks this question.

OLIVIA

Who?

MARTIN

Your boss?

OLIVIA

Of course not! What made you think that...?

MARTIN

He has a look in his eye.

OLIVIA
What kind of look? (beat) I haven't noticed...
MARTIN
I think it's time you come home...

OLIVIA
But Poppa... I can't... just yet.
MARTIN
Why?

117. INT. MARAE EVENING

Sophie is washing dishes. Haka is getting Kalika off to bed.

118. INT. TAXI NIGHT

Martin and Olivia are sitting in a taxi and they are on the way to the airport.

119. INT. WELLINGTON AIRPORT DEPARTURE NIGHT

Olivia and Martin sit in a quiet corner of an airport café. Martin has just poured his tea and is about to drink it,

At this moment, Olivia plucks up her courage and asks her father about her relationship.

OLIVIA
Dad, I need to ask you something.

MARTIN
Okay, so what's that?

Martin sips his tea.

OLIVIA
Eh, I think I have met someone else, it's the man I think I would like to marry.

Martin splutters his tea in surprise.

MARTIN

Marriage! No! Pei, you deserve a better man!

—

OLIVIA

But Papa! When you have never seen him?

MARTIN

Is he from Shanghai?

OLIVIA

No?

MARTIN

Then he is wrong for you!

OLIVIA

Why...? why does it matter where he is from?

MARTIN

What are you saying? You would prefer to live in Hong Kong? (beat) Or Beijing?

OLIVIA

But Papa... he is not from Hong Kong or Beijing!

MARTIN

Then he is a peasant and he is wrong for you!

Tears well in Olivia's eyes.

OLIVIA

But Papa surely you want me to be happy?

MARTIN

Of course! But to be happy you must have no regrets! Trust me, I was in love. Once.

OLIVIA

But...

MARTIN

No! I don't want to argue! Once you come home to Shanghai then we will find you a husband!

Olivia blinks back her tears.

120. INT. OLIVIA'S APARTMENT IN WELLINGTON EARLY MORNING

In her bedroom sobs her heart out.

121. INT. FRENCH RESTAURANT IN CBD NIGHT

It's a romantic place that girls might dream in their dreams.

KEVIN

How's the dishes tonight? Yummy?

OLIVIA

Fabulous, thanks for these special dishes, you are a very sweet man, Mr. Kevin.

KEVIN

Hehe...that's nothing, your father is a good man as well, right?

OLIVIA

Yes, he is. He works hard to provide me a better life.

KEVIN

Really? What kind of job does he do now?

OLIVIA

He has a few jobs, like an engineer, a business man and blahblahblah...

KEVIN

I do business, too. Small, medium, big...different business, it's much easier and quicker to make money than a regular job.

OLIVIA

I know, but my father never told me how to do business, he thinks a girl just needs a good qualification and a good husband.

KEVIN

Nah, girls can do a lot of things, if you really have interested in business, move to my place, I also charge you the same rent fee, I will teach you a lot about various area.

OLIVIA

Sounds cool, but I need to consider it.

KEVIN

No worries, take your time when you are ready, but don't waste too much your time.

122. INT. A CLUB

MID NIGHT

Olivia seems quite far gone, even though she has had only two glasses of sparkling wine.

Kevin tries to wake her up but fails.

KEVIN

Hey, are you okay?

OLIVIA

I'm okay. I feel a strong headache.

KEVIN

I can take you home. Don't worry.

OLIVIA

Yes, home. I wanna go home.

123. INT. KEVIN'S APARTMENT

MID NIGHT

Olivia feels that someone is touching her body and she cannot break away and gives up finally.

Olivia starts to have a hard and jerky breath.

OLIVIA

Where am I?

KEVIN

In my place.

Olivia is lifted onto Kevin's bed.

OLIVIA

What are you doing?

KEVIN

Just relax...

OLIVIA

No, no, please, don't, please.

124. INT. KEVIN'S APARTMENT

MORNING

Olivia has a terrible headache after a hangover.

She finds herself naked in a strange bed and she remembers she stays with Kevin.

125. INT. OLIVIA'S APARTMENT IN THE CITY

MORNING

Olivia is taking a shower and she feels herself quite another woman.

She is not that kind of a naïve girl anymore.

Even she thinks she would be put through the hoop.

After a while, she seems want to call someone. But she notices it's hard to find someone there.

Olivia is filling the glass holding in her hand, and she curls herself up in the sofa.

Olivia does not go to work and she shuts herself in her bedroom to think a lot of things she has suffered during this period.

She hears the sound of car horns and goes to the window and looks out sadly.

Olivia suddenly finds that Kevin drives up in front of her apartment and honks.

Kevin brings the French foie gras with long-lived wine for Olivia's forgiveness.

OLIVIA

I don't want to see you anymore.

KEVIN

Please let me explain, Olivia.

OLIVIA

No, just go.

OLIVIA

Do you understand? I said go.

Olivia is suddenly taken by the throat.

KEVIN

Okay, listen to me. I know everything about you. But your father seems to not know enough about his daughter hun. Don't take that tone of voice with me. Understand?

Olivia is totally shock by these.

OLIVIA

What do you want from me?

KEVIN

You had better to regard my advice. Or I will tell your father everything which includes your baby, your Maori boyfriend. I will also tell him we have a nice night together. Do you understand now?

Olivia stands in amaze at the sight and she regrets to tell everything to Kevin. Kevin speaks almost in her face.

KEVIN

Actually, you really can give me something.

OLIVIA

What?

KEVIN

Don't worry about it. I just need you body.

Kevin tries to undress Olivia. Olivia just wriggles herself free.

OLIVIA

Nope, leave me alone.

KEVIN

Don't you think you still have choice? Think about your father, your little Maori boyfriend, and your daughter.

OLIVIA

No...I can call the police.

KEVIN

Then you will lose everything, don't you understand? You are not a stupid girl. Don't do that dumb things.

Olivia keeps quiet and cries softly to herself. Kevin rapes her.

Olivia is lying on the window ledge. She is watching the people go by in the street. She suddenly goes for a bath and sponges her body again and again. Finally, she squats herself down and cries.

Olivia emerges from the bathroom swathed in a towel and then she

is sitting on her bed. She looks at the photo in her wallet thoughtfully. Then she takes her notebook and begins to order the bus ticket online.

129. EXT. AUCKLAD AIRPORT DAY

Olivia emerges from the exit and she sees Mere at once.

They embrace and walk to Mere's car.

MERE

Long time no see.

OLIVIA

Please don't be angry.

MERE

What's there to be angry about chicken? (beat) We missed you.

They hug.

130. EXT/INT. MERE'S HOUSE - LOUNGE DAY

Mere opens the door and stands back to let Olivia enter.

Olivia feels familiar to the surrounding. She walks around the room like she did when she first arrived.

OLIVIA

Nothing has changed...?

MERE

Oh? I think a quite lot has changed.

Olivia's eyes fall on a new photograph - of a smiling Haka on a beach - holding Kalika.

MERE

Oh, I think there's been a change for the better.

Haka stands there dumbfounded.

131. INT. MERE'S HOUSE LOUNGE DAY

Tears stung at the back of Olivia's eyelids and threatened to spill over at any moment.

Mere backs off.

OLIVIA

Hi.

HAKA

Hi.

Olivia looks for signs of Kalika and stands there not know what fo do.

OLIVIA

Where is Kalika?

HAKA

She's with Sophie.

OLIVIA

(disappointed)

Oh? Sophie's here?

Finally.

HAKA

Until tomorrow... Would you like a free hug?

Tears well in Olivia's eyes.

OLIVIA

Yes please.

Haka enfolds her in his arms.

Suddenly Olivia begins to sob; holding herself in as if weeping

is a disgrace.

OLIVIA

Can you forgive me?

HAKA

Of course.

132. EXT MERE'S HOUSE - BACK GARDEN DAY

Kalika is sitting playing on the sands. She is also romping about with Sophie. Olivia and Haka approach.

Kalika notices that and immediately stands up and runs to throw herself into Sophie's arms. Olivia wants to fold Kalika in her arms as well, but it seems that Kalika only bonded with Sophie currently.

133. EXT/INT. MERE'S HOUSE - PLAYGROUND DAY

Kalika is sitting on the ground and playing on the sands. She is also romping about with her father. Sophie and Olivia come from the far end of the playground.

Kalika notices that and immediately stand up and throw herself into Sophie's arms. Olivia wants to fold Kalika in her arms as well, but it seems that Kalika only bonded with Sophie currently.

134. INT. MERE'S HOUSE - LOUNGE MORNING

Mere, Haka and Olivia are watching TV. Olivia's phone is ringing. It displays Martin on the screen. Olivia answers the phone. They converse in mandarin.

OLIVIA

Hello, Papa.

MARTIN [V.O.]

(tense)

Olivia? (beat) Where are you?

OLIVIA
I'm living in Auckland now.

MARTIN [V.O.]
(puzzled)
Why are you in Auckland? Your office is in Wellington!

Olivia hesitates. After a moment.

OLIVIA
I don't work there any more Papa.

MARTIN [V.O.]
I know!

OLIVIA
But how?

MARTIN [V.O.]
I speak to Mr Kevin! (beat) He tells me you run away. Is that true?

OLIVIA
But he changed Papa...

MARTIN [V.O.]
He says you live with another man.

OLIVIA
He used me...

MARTIN [V.O.]
I say it is time for you to come home! You come home right now!

OLIVIA
(voice trembles)
No Papa....

MARTIN [V.O.]
No? (beat) What did you say? (beat) No?

OLIVIA

Papa I have a new home.

MARTIN [V.O.]

That is silly! Shanghai is your home!

OLIVIA

Not any more Papa...

MARTIN [V.O.]

Where you stay? (beat) I come and get you!

Olivia hangs up on her father. She looks forlorn. Tears silently well and overflow. Mere looks concerned and crosses to her.

MERE

What's the matter chicken?

Olivia sobs on Mere's shoulder.

OLIVIA

Papa wants to take me back to Shanghai...

Olivia's phone starts ringing again. She sees it is her father's name again. She recoils and flicks the phone away from her as if it is hot.

Mere looks at Haka and points at Olivia - for him to cuddle her. Mere goes and picks up the phone.

MERE

I'll take care of it chicken.

Mere exits as she answers the call.

MERE

Hello Mr Chen, it's Mere here... I'm afraid you're going to need to speak in English. (beat) Everything is all right, Olivia is just a bit upset for the moment.(beat) Yes, I think it is a very good idea you come back... we'd love to meet you.

135. INT. AUCKLAND AIRPORT

MORNING

Mere stands with a placard waiting for Olivia's Dad.
Eventually he arrives and, from a distance, we see Martin look around for Olivia. We see Mere greet him.

136. EXT. AUCKLAND AIRPORT

MORNING

Mere guides Martin to her car.

137. INT. CAR

MORNING

Mere is driving. Martin seems puzzled and awkward in his silence.
Finally.

MARTIN

I still not understand... why did Olivia not
come? Is she not well...?

Mere seems over keen to reassure him.

MERE

Oh no! Olivia's a box of birds.
Martin looks horrified.

MARTIN

Olivia is in a box...?

MERE

(laughs) I am sorry... She is very well!

Martin gives Mere a strange look.

MARTIN

I am getting very worried...
Mere thinks quickly.

MERE

Olivia didn't come because she has a big surprise for

you!

MARTIN

That is my worry. She has become different...

She hesitates to say something and finally talked to Mr. Martin.

MERE

But Olivia is lovely girl. You must be proud!

MARTIN

No! I worry she has changed... I do not like her New Zealand friend.

Mere becomes concerned...

MERE

Oh? (beat) Which friend?

MARTIN

Mr Kevin.

MERE

Well, I think you can relax. Mr Kevin is gone!...

MARTIN

You know him? You care for him?

Mere thoughtfully rephrases.

MERE

No... he's gone? We chase him away!

MARTIN

I think he make her some trouble.

Mere takes a deep breath.

MERE

Well I think Olivia is a very smart girl who (beat) just felt very lonely at times.

so

MARTIN

But she graduate... and I come to take her home. Then she says she want to stay? I don't understand...

MERE

I think she studied hard and learnt many new things here. (beat) I think she looked back at Shanghai and saw too many, many people.

MARTIN

I can guess! (beat) I know the situation before I send her ~~go~~ abroad. But now I worry I have lost her.

MERE

No, you haven't lost here.

MARTIN

No. You don't understand. (beat) Martin points at his heart) This is my hurt.

138. EXT. CAR MORNING

Mere's car pulls into a car park high above Muriwai Beach. Below the ocean swell pounds in against the rocky outcrops.

139. INT. CAR MORNING

Martin looks out upon the scene, and he turns to Mere, puzzled.

MARTIN

Why are we here?

Mere seems suddenly emotional.

MERE

This is a very special place.

MARTIN

Special? {beat) How?

Mere points toward the reef below that juts into the ocean. She is fighting her emotions.

MERE

That used to be my husband's favourite fishing spot.

MARTIN

He is a fisherman?

Smiles briefly, wanly.

MERE

Recreational. Kai moana was our favourite family food.

Mere mimes eating with her fingers.

MERE

Straight out of the shell, (beat) Finger food..

MARTIN

(puzzled)
Finger food?

Mere takes a deep breath and blinks back some tears.

MERE

He was swept away. (beat) Down there.

Mere takes a deep breath and tries to blink back her tears. Martin sees them, he looks back down at the crashing waves and appears to understand. Finally.

MARTIN

Oooh? You lost your husband?

Mere points to her heart.

MERE

And my beautiful daughter.

Mere looks up the sweep of Muriwai beach which arches toward the horizon. Two distant figures emerge from the sand dunes to walk along the beach. They seem burdened, carrying beach gear, blankets and the like.

There is a trail of footprints which lead into the sand dunes.

MERE (V/O)

I think that's why Olivia has become so near and dear to me.

Mere and Martin emerge to follow the trail into the sand dunes. Martin listens intently as they stroll

MERE

Aroha was a tomboy. She loved fishing with her dad. (beat) They say she was swept away. (beat) And that Tom tried to save her.

MARTIN

I'm sorry. (beat) Was it recent?

Mere puts on a brave face.

MERE

No. But I can see it like yesterday. As Mere and Martin follow the trail they approach a secluded, grassed, barbeque area. Martin suddenly stops in his tracks at the sight of Olivia standing there alone. Olivia's smile is small and uncertain. Mere backs off as Martin becomes transfixed and hurries forward to hug Olivia. Martin looks around at their surroundings, confused, that they now appear to be alone. He does not see Mere continue to watch discreetly.

MARTIN

(mandarin)
Olivia? (beat) What is going on?

OLIVIA

(mandarin)
I wanted to give you a surprise?

MARTIN

(mandarin)
But why...? Why here?

OLIVIA

(mandarin)

I wanted to give you a surprise?

Martin pauses for a moment before theatrically pretending to be surprised.

MARTIN

(mandarin)

I am surprised!

Olivia laughs and hugs her Dad.

MARTIN

(mandarin)(lightly)

But I still don't understand...why here?

Olivia leads her father to a seat. They sit down.

OLIVIA

(mandarin)

Papa. You know you called me your princess and that I deserved to be in paradise?

Martin holds his hand above the ground as an indication of height.

MARTIN

(mandarin)

When you were small.

OLIVIA

(mandarin)

(beat) Papa. This is my paradise.

As the words sink in, Martin stands to look about at the wilderness that surrounds them. Finally, he gestures at the landscape.

MARTIN

(mandarin)

But? There is nothing here?

Mere re-emerges at the edge of the clearing. She holds Kalika's hand who toddles side. Martin glances in their direction, but he doesn't make the connection until Kalika sees Olivia and chortles delightedly to tottle toward her.

As Martin makes the connection he feels weak at the knees and subsides back onto the seat. Olivia seems a little concerned.

OLIVIA

(mandarin)
Are you okay dad?

Martin appears dazed and approaching tearful.

MARTIN

(mandarin)
I... I... think so. (beat) I just need to think for a moment.

Mere stands behind Olivia. She smiles warmly.

MERE

Isn't she clever?

Martin is overwhelmed he looks at the sky and hears the pounding surf. Finally.

MARTIN

(mandarin)
But... you have no husband? (he has a sudden dark thought)
It not Mr Kevin?

Mere, pushes Haka forward.

OLIVIA

(mandarin)
This is my husband Papa. (beat) His name is Haka.

Haka towers above Martin, he smiles and extends a large hand. Martin, dazed, accepts it.

OLIVIA

(English)
And this is Kalika. (to Kalika in mandarin) Say hello Grandpapa.

The room is small, sparsely furnished with second hand furniture, but it is clean and tidy.

Olivia lays curled up against Haka on the settee, her head is nestled in the crook of his arm.

Olivia's favourite song plays softly on a small hi-fi. They are watching Kalika sit on a woollen blanket on the floor. She burbles in baby-talk.

Olivia looks truly happy. Haka snuggles into Olivia's hair.

HAKA

What are you thinking?

OLIVIA

That I never dreamt that I would know such happiness.

HAKA

(pause)

And?

OLIVIA

(pause)

I wonder... (beat) I wonder how long it can last.

HAKA

(He whispers in her hair)

We are the future.

Olivia's eyes are suffused with tears.

OLIVIA

Does that mean... forever?

A small smile flickers on Haka's face.

HAKA

No. (beat) It means forever and ever.

Haka snuggles into and kisses her hair. Kalika's continues to burble in baby-talk as she is engrossed in playing with a cuddly toy.

KALIKA [OFF]

Mum, there is a bird there. Bird...

OLIVIA

Yes, that's a seabird.

KALIKA [OFF]

It's lovely.

OLIVIA

Just like our Kalika, cute, is it?

Olivia kisses on Kalika's forehead. Haka does the same thing. Olivia's eyes open wide in surprise. They flood with tears of happiness as she relaxes into Haka's arms.

UP THEME AND END TITLES