

Lost Gods of Paradise

By

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based on true events

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OVER BLACK:

SUPER: LOST GODS OF PARADISE

FADE IN:

EXT. OPEN SEA JUST OFF TAHITI - DAY

SUPER: TEN MILES OFF TAHITI AUGUST 1777

Two full-rigged vessels, the 462 ton HMS Resolution and the smaller 299 ton HMS Discovery slightly behind cut sharp through the sea, sails strain as they trap the wind. They sail for Tahiti - dead ahead. Blue skies and late afternoon.

EXT. BEHIND THE WHEEL OF HMS RESOLUTION - DAY

Captain James COOK (48) side curls and admirals hat mans the wheel. TUPAIA (30s), Tahitian handsome, tattoo under his lip, observes the island with a spyglass. Tupaia is in tweed.

COOK

Seems you were able to get us back to Tahiti without any navigational aids. Amazing. How is it possible?

TUPAIA

All a Tahitian needs are the planets and stars to lead the way.

COOK

Extraordinary!

Cook and Tupaia stare at the island paradise that lay ahead.

COOK (CONT'D)

Home sick?

TUPAIA

A little.

COOK

Remember. We weigh anchor in two months. So no funny business.

TUPAIA

Funny business?

COOK

Yes. Funny business like making this stay permanent.

TUPAIA

I have made no plans.

COOK

Good!

Cook and Tupaia chuckle.

TUPAIA

May I ask a favor please Captain?

COOK

Please and Captain. Must be big.

(beat)

Well then, what is it Tupaia?

TUPAIA

The Pare'Arue chief Tu, he is crazy mad. He wants to kill me.

COOK

So no Matavai bay. We'll sail to the other side. Tahiti iti.

(beat)

So what happened? With Tu?

TUPAIA

Tu loses battles, pigs and pride to other tribes. He blame me for the bad taboo. Him just bad chief.

COOK

But why blame you? Weren't you the tribe's priest?

TUPAIA

Tu mad, say I do bad job. Him say to whole village we need a human sacrifice to make all good again.

COOK

What happened?

TUPAIA

He look at me. Everyone look at me. So I run. Run very fast.

Cook guffaws.

The sailing ships sail towards the island at sunset.

EXT. TEAHUPOO VILLAGE SQUARE - DAY

Two dozen natives in bright feather costumes and headdress dance with gusto to sound of drums. Drummers in grass skirts sweat as they slam the skins. Well built huts all about.

Natives in bark cloth wraparounds and ponchos, along with Cook, Tupaia, Ship Master BLIGH(24), Midshipman VANCOUVER (20), nervous artist JOHN WEBBER(25) and crew enjoy the show.

Drum tempo picks up. Off from one side enters CHIEF RA'ANUI (30) and QUEEN POEDUA(25) in full colored feather costumes, tattoos and exotic headdress. The two move front center.

The crowd cheer the Chief and Queen. The tempo picks up and the pair and the other dancers pick up the pace without fault. The drummers are drenched in sweat. Marines and sailors as well as Cook and company clap on the performers.

Webber admires beautiful Poedua. He feels faint when she flashes a smile his way. Webber clumsily drops his satchel. Natives and new arrivals both are enthralled with the show.

Off to one side, working hard to keep up with the tempo is toddler PRINCESS ORAMA (3) in mini feather costume and young ra'atira NUNUI (4) fat chubby boy dressed equally as cute.

The drummers pick up the tempo another notch. The dancers as well as Ra'anui and Poedua keep up. There is a big finish followed by huge applause from the villagers and visitors.

The Chief, his Queen, the other dancers and the drummers are all pleased with themselves as they all catch their breath.

EXT. UNDER TEAHUPOO ROYAL PERGOLA - DUSK

Middle of long pergola sit the Chief and his Queen. Dressed in large mantles, they look regal on wooden carved thrones. One side sits Cook, Webber and Ship Master Bligh. Other side is village priest VETEA(60) and Midshipman Vancouver.

Tupaia in tweed stands before the Chief and his Queen.

TUPAIA

Chief Ra'anui. Queen Poedua. We are deeply honored to be your guests. May I introduce our leader.

Tupaia looks Cook's way. Cook stands. He faces the Chief.

TUPAIA(CONT'D)

CAPTAIN COOK.

The Captain bows and sits. The Chief and his Queen smile.

TUPAIA

I am Vainui from Raiatea. I speak for the crew, explorers who seek provisions, shelter and hospitality.

CHIEF RA'ANUI

Maohi are also great travellers but you come in lean time. Breadfruit trees are barren, our livestock is low. We will need to be recompensed.

TUPAIA

We understand the ill timing of our visit. Please accept these gifts as compensation for any hardship.

Tupaia looks off to one side. Lined up are three pairs of marines, each with a chest. First pair stop before the Chief. Tupaia opens the chest, a dozen metal adze's glimmer inside.

TUPAIA

These will make a canoe in no time.

The marines take the chest away, another pair bring another. Tupaia opens the chest. It's full with wood and cold chisels.

TUPAIA

Your craftsmen will enjoy these.

The marines remove the chest and two more bring in the third chest. Tupaia opens it to reveal it's half full of nails. On the top of the nails are ten new carpenter's hammers.

TUPAIA

These will build strong huts.

The marines take the chest away. A young cabin boy TOM brings in a large fat cat. Tom stops besides Tupaia patting the cat. Queen Poedua is enchanted by this furry creature.

CHIEF RA'ANUI

How long?

TUPAIA

Two moons.

Chief Ra'anui ponders his decision. A girl brings the Queen her daughter - Orama. Both fuss over the adorable cat. The Chief is glad to see his family happy. He announces to all.

CHIEF RA'ANUI

Attention everyone! Everyone! Here me up the back there? Good. Our good friends are to stay for two moons. Please make them welcome.

Native beauties saddle up to the visitors. Most of the crew have a girl either side, vying for affection. The young ladies lead the visitors away to somewhere more private.

Two native girls snuggle into Cook's curls and lead him away.

COOK

Oh my! A girl for each curl!
Remember men, what happens in
Tahiti stays in Tahiti!

Two beautiful island girls saddle up to nervous John Webber.

JOHN WEBBER

Oh arr no thank you. I'm saving
myself for Miss Eliza Jenkins. We
are betrothed you see. So it's a
cup of coco and then off to bed.

Webber indicates no. The island girls move on unfazed. Two feminine braves in grass skirts approach him amorously.

JOHN WEBBER (CONT'D)

No I'm fine! Please! Please!

The Queen yells an order at the gay braves. They move along.

JOHN WEBBER (CONT'D)

Thank you your highness. Thank you.

Webber half bows to Queen Poedua. He nervously drops his large art satchel. Webber, embarrassed, escapes to his tent.

Poedua smiles at Webber as he leaves. She is intrigued by this mysterious stranger. The Queen fusses over the cat with Orama. She sneaks one last peek in Webber's direction.

Vetea, high Priest, approaches Tupaia. Looks him up and down.

VETEA

Well you are from Raiatea --

Vetea studies the tattoo under Tupaia's lip.

VETEA (CONT'D)

- but you are no Vainui.
Tupaia?

Tupaia gestures Vetea to shush.

VETEA (CONT'D)

Thought you died. Human sacrifice?

TUPAIA

If Banks hadn't delayed the
Endeavour's departure, I would not
be here. Can you keep a secret?

VETEA

I'm from Raiatea too you know.

TUPAIA

Thank you Vetea. Thank you.

MONTAGE - JOHN WEBBER DRAWS PARADISE OVER TWO MONTHS

A) Webber sits under the shade of a tree. He paints a tranquil scene of Oaite Pehu Bay. It's paradise. Mystical mountains in the distance, exotic coconut trees sway in the breeze. Giggling native girls skinny dip in a bubbling creek.

B) INSERT: John Webber's painting "A View taken in the bay of Oaite Peha [Vaitepiha] Otaheite [Tahiti]".

C) Webber sits before village square with pencil and canvas. Two couples in elaborate costumes perform traditional dance. Drummers at rear provide the music. Whole village enjoy the show. Curious happy children watch Webber sketch the scene.

D) INSERT: John Webber's sketch "Dance on Tahiti, 1777".

E) Webber does another sketch, this time the female dancer alone in her elaborate costume striking a pose. Half the village watch on, all in awe of this artist's great talent.

F) INSERT: John Webber's sketch "A Young Woman of Otaheite, Dancing (A Heiva Girl in her Theatrical Dress)".

G) Webber sits on a sand hill overlooking the beach. This time he uses a pencil. Beached is a Tahitian Double canoe.

H) INSERT: John Webber's sketch "Tahitian double canoe made in 1777".

EXT. NEAR TAIARAPU HIGH CHIEF'S MARAE - DAY

Webber sits sketching a large stone Tiki.

Tiki watches over a large Marae - an open temple comprising of a large rectangular court with pebbles enclosed by a low wall. One end is a ten tier raised rectangular stone slab platform, the ahu. One end of the ahu is a stone slab alter.

Tupaia approaches and greets Webber with a smile.

TUPAIA

Mister Webber. You are here early.
Working hard on your drawing I see.

JOHN WEBBER

Thankfully it never feels like work.

TUPAIA

Having a vocation you enjoy. You are most fortunate Mister Webber.

JOHN WEBBER

Please Tupaia. It's John. I keep looking about for my father.

TUPAIA

John. You have a real gift.

JOHN WEBBER

Thank you Tupaia. So why are you here so early?

TUPAIA

I want to visit the Marae before the crowd arrive. High Priest Vetea gave his permission.

JOHN WEBBER

So Tupaia are you like an ari?

TUPAIA

No. I'm tahu'a. A priest. Or was a priest. Ari'i is the chief bloodline. The royal family.

JOHN WEBBER

Right. Queen Poedua, Chief Ra'anui and their daughter are ari'i. What about the rest of the village?

TUPAIA

Besides tahu'a and ari'i, you have the ra'atira, the nobility. The craftsmen, musicians and advisors. The better dressed natives. Also the ari'i's breeding stock.

JOHN WEBBER

What about common villagers?

TUPAIA

Manahune. The working class. Still life is not all bad. The island provides for all and work is easy.

JOHN WEBBER

England's working class would most definitely agree. So who are we worshipping today?

TUPAIA

Oro, God of war. We worship him to ensure peace. Well I'm off to admire Taiarapu's largest Marae.

JOHN WEBBER

I get the distinct impression you miss your old way of life Tupaia.

TUPAIA

Very much John. Very much.

Tupaia takes a step but remembers something and turns back.

TUPAIA (CONT'D)

Almost forgot. You have permission to paint Queen Poedua's portrait.

JOHN WEBBER

Wonderful! When?

TUPAIA

Day before we sail. Just do a good job. Your life depends on it.

JOHN WEBBER

Oh you are such a fooler Tupaia.

TUPAIA

Seriously, your life depends on it.

Tupaia continues on. Webber talks to himself worried.

JOHN WEBBER

I hope they're fans of rococo.

EXT. TAIARAPU HIGH CHIEF'S MARAE - LATER

Open temple Marae comprises of large court of pebbles and a raised stone platform - the ahu - one end. Before a stone alter, stands Vetea dressed in a large tapa sheet, fastened around the neck. He holds up a pearl shell knife.

On the alter a wild pig restrained with vines squeals. The sound of Tahitians singing in sweet harmony fills the air.

Before the court, men of the village are gathered in one group and the women in another. All sing a Tahitian hymn along to the drummers' beat. Men wear only breechcloths, a strip of cloth between the thighs and secured with a belt.

The women all wear large tapa sheets, fastened around the waist. Front of the women is Poedua, front of men is Ra'anui.

Cook, his officers and crew are in a group off to one side. They enjoy the ceremony. In this group is also Webber and Tupaia. Webber smiles at the spectacle. The Tahitian's joyous singing continues along with the drummers' beat.

Tupaia enjoys the ceremony. He hears their hymn clearly.

ENTIRE VILLAGE

We worship you! We worship you!

We worship you! We worship you!

VETEA

We worship you! Oh great Oro!

Vetea drops the knife, clutches his chest and collapses.

The drums stop. All look on concerned. No one dare enter the Marae except Chief Ra'anui. Cook and crew look concerned but hesitant to act. Tupaia approaches the Marae and Ra'anui.

TUPAIA

May I assist oh Lord. I am a tahu'a. An ariori.

CHIEF RA'ANUI

An ariori? Oh please, yes.

Tupaia steps onto the court to the gasps of the villagers. Ra'anui and Tupaia climb the ahu to more gasps. They help Vetea to his feet and down off the ahu and off the Marea.

INT. SMALL HUT - CONTINUOUS

Tupaia and Chief Ra'anui help Vetea onto a bed. Vetea clutches his chest.

VETEA

I have a sharp pain in my heart.

CHIEF RA'ANUI

Rest Vetea. I'm sure it will pass.

Vetea yells as he clutches his chest harder.

VETEA

Ahhh! Aaaaaahhhhhh!

Vetea falls unconscious. Ra'anui turns to Tupaia concerned.

CHIEF RA'ANUI

What are we going to do? The ceremony is for Oro, God of war. One God you don't wanna piss off.

Vetea miraculously comes back for a mere moment to say.

VETEA

Get Tupaia to do it. He is ariori.

CHIEF RA'ANUI

You are Tupaia? From Raiatea?

Tupaia nods.

CHIEF RA'ANUI

It would honor us all in Tairapu
if you could help us praise Oro.

EXT. TAIARAPU HIGH CHIEF'S MARAE - LATER

Tupaia is before the stone alter dressed in a large tapa sheet, fastened around his neck. He holds up a pearl shell knife. The pig squeals and wriggles unable to escape.

TUPAIA

We praise you great God Oro. Please
accept this sacrifice in your name.

Tupaia brings down the knife hard. One last long squeal.
Tupaia's face splattered with bright red blood.

The entire village, men and women, rejoice with laughter.

Captain Cook looks on agasp.

EXT. SECLUDED SCENIC LOCATION IN TAHITI ITI - DAY

Webber sets up his easel and makes himself comfortable.

Queen Poedua strikes a pose standing. She has a faint smile
and wears a long bark cloth sheet like a toga.

JOHN WEBBER

Your majesty, if you could smile.

Webber tries to gesture a big smile. Poedua looks confused.

JOHN WEBBER (CONT'D)

Smile.

Queen Poedua adjusts her dress to reveal perky breasts. She
continues with the Mona Lisa smile. Webber smiles with glee.

JOHN WEBBER (CONT'D)

Queen Poedua. You are my muse!

Webber feverishly paints as Poedua holds her smile and pose.

EXT. SECLUDED SCENIC LOCATION IN TAHITI ITI - LATER

Webber has almost finished his painting of Queen Poedua.

A leaf has fallen on the Queen's hair she is unaware of.

JOHN WEBBER
Queen Poedua? There's a leaf.

Webber gestures something in her hair but she does not understand. He repeatedly gestures but she's not getting it.

Webber stands but stoops over as he has an erection.

JOHN WEBBER (CONT'D)
Oh aah. Yes yes. Sore back.

Webber approaches her stooped. He removes the leaf. A shared smile. Webber no longer stoops. Both focus on his erection.

JOHN WEBBER (CONT'D)
Oh yes that. Well you see staring
at those beautiful breasts has wel-

Poedua kisses Webber hard with an open mouth. They hold each other tight. Webber covers her neck with kisses.

Poedua leads Webber to a secluded spot and kissing resumes.

EXT. SECLUDED SCENIC LOCATION IN TAHITI ITI - LATER

Poedua lies in Webbers arms, half naked under a tree. Webber has a silver chain around his neck. Poedua fidgets with it.

JOHN WEBBER (CONT'D)
I swore to Eliza Jenkins I was not
a man who would ever break her
heart with some frivilous daliance.

Webber looks deep into Poedua's eyes. They embrace.

JOHN WEBBER (CONT'D)
But here I am and I don't care.
I just don't care. If this is
wrong I don't want to be right.

Webber and Poedua kiss passionately. They start round two.

EXT. BEACH ON TAHITI ITI - DUSK

The village is out in full to wave off the sailing ships which have set sail. It's sunset. On the beach is Chief Ra'anui, Poedua and daughter Orama wearing the silver chain.

EXT. BEHIND THE WHEEL OF HMS RESOLUTION - DAY

Cook is upset as he takes the wheel. The island behind them. Not far away Ship Master Bligh and Midshipman Vancouver chat amongst themselves as they watch Tahiti disappear.

COOK
You two. Tweedle-dum. Tweedle-Dee.

VANCOUVER
It's Midshipman Vancouver sir.

BLIGH
And I'm Ship Master Bligh sir.

COOK
(terse)
Yes I know that. I know that. Look take the wheel one of you. And keep a bearing of due west.

Bligh immediately takes over the wheel.

COOK
You Vancouver. Share the wheel with Bligh and both of you keep watch. Wake me at five bells.

Cook storms off.

VANCOUVER
The Cappins in a foul mood.

BLIGH
He's upset cause Tupaia stayed.

Vancouver nods. He stares back towards the island.

VANCOUVER
Love to return one day. You?

BLIGH
Definitely.

INT. WEBBER'S CABIN ON HMS RESOLUTION - NIGHT

In the small cabin, Webber has the painting of Poedua out. Webber sits on a bunk and sobs into a frilly hankerchief.

EXT. BEACH ON TAHITI ITI - NIGHT

Tupaia sits on the beach near a camp fire in his priest robe.

TUPAIA

I have been asked to teach you the white man's ways. There is much to learn. Let us begin with English.

Tupaia points to the camp fire.

TUPAIA

Auah. Fire. Auah. Fire.

Sitting on the opposite side of the camp fire alone is young Orama, too young to understand Tupaia. She wears the chain.

EXT. BEACH ON TAHITI ITI - NIGHT

SUPER: EIGHT MONTHS LATER

Tupaia sits at another location on the beach near a campfire.

TUPAIA

Again.

Orama (4) sits opposite. She is chirpy as she points about.

PRINCESS ORAMA

Fire. Sand. Ocean. Beach. Night.

Tupaia smiles at Orama's progress. Poedua steps into the light of the campfire. She is eight months pregnant.

PRINCESS ORAMA (CONT'D)

Mama!

QUEEN POEDUA

Orama!

Orama rushes to her mother for a hug.

QUEEN POEDUA (CONT'D)

How goes my daughter's education?

TUPAIA

Wonderful. She is a quick learner.

PRINCESS ORAMA

Mama? Where is father?

QUEEN POEDUA

Visiting an old friend.

INT. WELL BUILT HUT BEDROOM END - NIGHT

Ra'anui lies beside hot HERENUI(30). They bathe in moonlight.

HERENUI

There is no need for you take it
out before you are done my Lord.
My body is for your sole pleasure.

CHIEF RA'ANUI

I am ari'i. My blood is sacrosanct.
If we had a child the Gods would be
angry. Their wrath would befall us.

HERENUI

Do not worry my Lord. I am barren.

CHIEF RA'ANUI

Cannot have children? I am sorry.

HERENUI

Don't be my Lord. Let us use this
to our advantage. I would love to
feel your volcano erupt inside me.

Herenui rolls on top of Ra'anui and they passionately kiss.

EXT. NEAR BEACH ON TAHITI ITI - NIGHT

Tupaia helps Poedua along a moonlit path. Orama alongside.

PRINCESS ORAMA

Mother, what happened on the beach?

Queen Poedua smiles. The bottom of her Toga dress is wet.

QUEEN POEDUA

The water tells the mother her baby
is coming. So I need the midwife
and you need to stay with Nunui.

PRINCESS ORAMA

Can't I stay and watch? Pl-ea-se!

QUEEN POEDUA

Don't you want to marry Nunui?

PRINCESS ORAMA

I do! I do!

QUEEN POEDUA

I'm glad cause you are betrothed.

PRINCESS ORAMA

Okay I'll stay at Nunuis but
someone needs to come get me as
soon as my baby brother is born.

QUEEN POEDUA

Okay!

Mother and daughter smile. They stop in front of a large hut. Two MIDWIFES rush out. They relieve Tupaia of Poedua.

QUEEN POEDUA

Bye Orama. Be good. I love you!

PRINCESS ORAMA

Bye Mummy. I love you too.

The midwives help Poedua inside. Tupaia and Orama walk on.

INT. WELL BUILT HUT BEDROOM END - NIGHT

Herenui and Ra'anui lie beside each other in a lovers embrace. They bask in the afterglow of great sex.

Sound of a distant drum far away beating out a message has Ra'anui's attention. He jumps out of bed and dresses.

HERENUI

Going so soon?

CHIEF RA'ANUI

I must. Can I see you again?

HERENUI

My door is always open.

Herenui and Ra'anui exchange a kiss. The Chief rushes out.

INT. MIDWIFE HUT - NIGHT

Loud storm rages outside. Midwives encourage Poedua to push.

MIDWIFE #1

Big push now my Queen. Big push.

QUEEN POEDUA

Ahhhhhhh.

MIDWIFE #2

Almost almost. One more big push.

QUEEN POEDUA

Ahhhhhhh!

The Midwives attend to the final stage of the birth. They are surprized by the delivery. They exchange a worried look.

EXT. OUTSIDE MIDWIFE HUT - NIGHT

A storm rages outside. The vegetation gets thrashed about.

INT. MIDWIFE'S HUT - DAWN

Poedua awakes to a fine day. In a chair a midwife sleeps. Poedua struggles over to a cane baby basket. It's empty. The Queen is frantic. She awakes the Midwife.

QUEEN POEDUA
WHERE IS MY BABY?

MIDWIFE #1
Isn't he in the basket?

QUEEN POEDUA
WHERE IS HE? I NEED MY BABY!

Poedua screams. The other Midwife rushes in.

QUEEN POEDUA
WHERE IS MY BABY?

MIDWIFE #2
The Chief took him.

EXT. PATH NEAR SEA CLIFF - DAY

Chief Ra'anui trudges up a path. Hysterical Poedua appears.

QUEEN POEDUA
WHERE IS MY BABY?

CHIEF RA'ANUI
I did what I had to do.

QUEEN POEDUA
No! No! No! No! No!

Poedua free falls into depression. She bolts for the cliff.

CHIEF RA'ANUI
No wait Poedua! Please!

In a split second she has disappeared over the edge.

CHIEF RA'ANUI (CONT'D)
P-O-E-D-U-A. Nooooooooooooo!

The Chief reaches the edge. Far below, Queen Poedua's broken body lay crumpled on the rocks. The Chief falls to his knees broken. He weeps for his most cherished wife.

INT. DELUXE ELEVATED BAMBOO HUT - DAY

SUPER: TWENTY NINE YEARS LATER - 1807

Outline of a couple asleep under a sheet. They are awoken by an energetic PRINCESS VANUI (8) who swan dives on top.

PRINCESS ORAMA | NUNUI
Vanui!

The sheet comes off revealing beautiful Orama (33) wearing a silver chain and NUNUI (34) fat, jovial covered in tattoos. Orama and Nunui tickle their daughter and share a smile.

PRINCESS VANUI
Wake up sleepy heads. It's my
first tattoo day! Woo hoo!

Vanui is hyper and runs all over and finally out the room.

NUNUI
So who's going to take her. I'll
go if you have a busy schedule.

PRINCESS ORAMA
I'll take her. It's a mother
daughter thing. Besides you have
your Tiki. Your block awaits.

NUNUI
I have such a hard time starting.

PRINCESS ORAMA
Remember your last Tiki. See the
finished Tiki in your mind's eye.

NUNUI
See the Tiki! Hear the Tiki! Feel
the Tiki! BE THE TIKI! Got it.

Princess Orama and Nunui chuckle.

EXT. MATAVAI BAY - DAY

SUPER: MATAVAI BAY

A full-rigged sloop anchored in the bay. A large twenty oar war canoe powers through the water. Front of the canoe stands fat chief POMARE(33) with one hand on the figurehead. He is loud, obnoxious and covered in tattoos.

POMARE
FASTER! FASTER!

The canoe picks up speed. Sea spray covers jovial Pomare.

EXT. MRS KNOTT'S BACKYARD - DAY

MRS KNOTT(30) brunette, hard face and GLADYS(50) fat ugly drink tea out on the lawn overlooking Matavai Bay. They're dressed as puritans and have a clear view of Pomare's canoe.

GLADYS

Wonder where he's off to?

MRS KNOTT

To trade with a chief in Tahiti iti.

GLADYS

You seem to know a lot about it.

MRS KNOTT

He dropped over the other day. Unannounced. Spent an hour telling me his whole itinerary. As if I give two shits. Worse still, he spent that hour staring at my breasts.

GLADYS

Oh my! What did Mr Knott do?

MRS KNOTT

Not a thing. He makes no better a man as he makes a missionary.

GLADYS

After ten years you'd think they would have converted at least one.

MRS KNOTT

I'm convinced our husbands are bumbling idiots.

GLADYS

Came to that conclusion years ago.

JUNE(40) in maid's dress, no shoes hands Mrs Knot a letter.

JUNE

Letter from ship Ma'm.

MRS KNOTT

Thank you June. Another cup would be nice.

JUNE

Yes Ma'm.

June leaves. Mrs Knott calls after her.

MRS KNOTT
 Don't forget the sugar this time!
 (to Gladys)
 These natives are so hard to train.

Mrs Knott opens the letter. She looks concerned at what she reads. Her eyebrows furrow.

INT. BAMBOO HUT CHURCH - DAY

HENRY(33) dressed as a vicar stands at a podium, front of a small church. There are a dozen empty pews either side.

HENRY
 God is good. Believe in him and
 give up your heathen depravities.

Missionary BEN(50) bald enters carrying a large bowl of cupcakes. He is followed by eight native children aged around ten. They line up before Henry.

BEN
 Well Reverend. Look what I found.
 Some young fresh souls to save.

BOY #1
 Cake now?

BEN
 No. You promised me an hour. Now
 say hello to Reverend Henry.

NATIVE CHILDREN
 Hello Reverend Henry.

HENRY
 Hello everyone.

Ben sits at the front and places the cupcakes next to him.

HENRY (CONT'D)
 Repeat after me. I am a filthy
 savage and Jesus hates me.

NATIVE CHILDREN
 I am a filthy savage and Jesus
 hates me.

HENRY
 Again.

The children break out into fits of laughter. Ben stands up, tries to quieten them. He leaves the cupcakes unattended.

BEN

Stop laughing. This is not funny.

The children try to subdue their giggles.

HENRY

Thank you brother Ben. Yes no more laughing cause Christianity is not funny. I repeat. Christianity is not funny. It's no fun at all!

The children break out into loud roars of laughter.

HENRY (CONT'D)

Out of my church you you heathens!

Henry picks up his hickory stick and swings at the children. They all head for the exit via the bowl of cupcakes. The last one finally leaves. Henry and Ben catch their breath.

HENRY (CONT'D)

I'm terrible at this. Aren't I.

BEN

Uh huh!

INT. TUPAIA'S TATTOO HUT - DAY

Neat small hut filled with a long table for clients and a small table to store tattoo tools and black dye. Tupaia still fit in his sixties dips a tool tip into black dye.

Princess Vanui lies face down. Her left arm above her head. Orama holds her hand. Tupaia positions his tip over her arm.

TUPAIA

Ready?

PRINCESS VANUI | PRINCESS ORAMA

Ready!

Tupaia gives the tool a light tap with a small mallet.

PRINCESS VANUI

Aaaaaaaahhhhhhhhhhhhhhhhhhhhh!

INT. TUPAIA'S TATTOO HUT - LATER

Orama sits besides Vanui on the long table. Orama comforts her young daughter who still has tears running down her face.

PRINCESS VANUI
You said it wouldn't hurt!

PRINCESS ORAMA
I said it wouldn't hurt much.

PRINCESS VANUI
That's a lie too. I'm never coming
back!

Tupaia shakes Princess Vanui's hand.

TUPAIA
Welcome to the tribe.

PRINCESS VANUI
Huh?

There is one small simple 'X' type symbol on Vanui's arm.

TUPAIA
You are now a tribe member.
However, we must complete the
tattoo for you to be a full member.

PRINCESS VANUI
Is Tupaia right Mummy?

PRINCESS ORAMA
Afraid so. He is a high Priest.

PRINCESS VANUI
Awww. I really want to be a full
member! Can we wait a few days?

TUPAIA
Sure. Take as long as you like.

Orama cocks her ear to the native drums delivering a message.

PRINCESS ORAMA
I've got to go. Pomare is arriving.

TUPAIA
Can I tag along? It's a quiet day.

PRINCESS ORAMA
Sure. You want to come too sweetie?

Teary eyed Vanui half smiles and nods.

EXT. BACKYARD OF DELUXE ELEVATED BAMBOO HUT - DAY

Nunui holds a masonry hammer in one hand and a cold chisel in another. He stares at a stone block three feet tall.

NUNUI
See the Tiki! Hear the Tiki! Feel
the Tiki! BE THE TIKI!

Nunui is only a few paces from the back porch steps. He stares at the block. Extensive gardens surround the hut.

MOTAHI(25) firm body hunk wears only a wraparound as he attends to the meticulously maintained tropical lush garden.

MOTAHI
Are you okay Nunui? You haven't
moved in the last hour.

NUNUI
I have problems starting.

MOTAHI
I'm sure it'll be okay. Chip away.

NUNUI
If only it were that easy.

MOTAHI
I believe in you Nunui. Now do it!

Nunui takes a chip. It splits in two, both halves fall away.

MOTAHI (CONT'D)
Or maybe not.

Nunui throws his tools down. He sobs hard on the porch steps.

Motahi sits next to Nunui. He puts an arm around him. Nunui dries his eyes. He glances at Motahi. They share a smile. They kiss each other passionately and embrace.

EXT. MRS KNOTT'S BACKYARD - DAY

Mrs Knott writes a letter. She looks pleased as she retires the quill.

Henry and Ben enter. They plonk themselves down at the table. They look miserable and beaten.

MRS KNOTT
Well if it ain't tweedle dumb and
tweedle dumber.

HENRY

We're trying dearest. Truly we are.

BEN

These natives are so not interested in becoming Christian.

MRS KNOTT

Well we got a letter from the London Missionary Society and if they don't get any results in a year, we are being replaced. Most likely by someone who knows what they are doing.

HENRY

What about a church drama group?

MRS KNOTT

Look it's clear you and Benny boy have no clue so as of now me and Gladys are in charge.

HENRY

But dearest-

MRS KNOTT

Don't dearest me. I haven't sacrificed ten years to be replaced. There's too much at stake. So first things first.

Mrs Knott shoves an open letter and a quill under Henry's nose. Henry reads the letter. He looks concerned.

HENRY

The rifles and cases of rum you've requested. They'll never approve it.

MRS KNOTT

They will if they want this Mission to succeed. So hurry up, sign and send it off. Cause we need you both to build a still. You're making rum!

Henry and Ben share a worried look.

EXT. WORN JUNGLE PATH - DAY

Tupaia and Orama stroll along a path. Vanui skips ahead.

PRINCESS ORAMA

I hope I'm not late.

TUPAIA

Did you forget about Pomare?

PRINCESS ORAMA

Completely slipped my mind. Father already thinks I'm a screw up.

TUPAIA

Nothing could be further from the truth - Elizabeth.

PRINCESS ORAMA

Elizabeth?

TUPAIA

I told him the story about Englands greatest ruler - Elizabeth.

PRINCESS ORAMA

That's his pet name for me? Awwww.

Orama smiles to herself. They walk on. Orama blurts out.

PRINCESS ORAMA (CONT'D)

Nunui has a secret lover.

TUPAIA

Secrets have no place in an open marriage. What be your evidence?

PRINCESS ORAMA

We have not had sex in a week. Nunui has not mentioned a new affair yet his disinterest suggests otherwise.

TUPAIA

There are other likely explanations. Is he under a lot of stress?

PRINCESS ORAMA

With his new Tiki. Could that be it?

TUPAIA

Stress has made many a hard man soft.

PRINCESS ORAMA

That must be it! Oh thank you Tupaia!

EXT. BEACH ON TAHITI ITI - DAY

Vanui, Orama and Tupaia walk onto the beach. Pomare and his crew are out past the breakers heading home. Chief Ra'anui (60) and two advisors all in mantles look out to sea.

PRINCESS ORAMA

This isn't going to be pretty. Can you take Vanui for a walk?

TUPAIA

Sure. Come on Vanui. Let's find some shells.

PRINCESS VANUI

Yaaaaaaay!

Tupaia and Vanui walk down the beach on the hard wet sand.

PRINCESS ORAMA

Father. I am so sorry.

CHIEF RA'ANUI

Don't be. Pomare is a pig. Enough that one of us has to deal with him.

PRINCESS ORAMA

Then why do we trade with him?

CHIEF RA'ANUI

Cause we need each other. He supplies us with tools from the ships and we provide the pigs.

PRINCESS ORAMA

Why doesn't he grow his own pigs or trade pigs with his neighbors?

CHIEF RA'ANUI

Cause his neighbors are the ones that keep stealing his pigs.

PRINCESS ORAMA

Do we get what we planned for?

CHIEF RA'ANUI

That and more. Bargaining is easy when the other party is a fool.

Chief Ra'anui smiles. He and his advisors head off. Orama looks around, Tupaia and Vanui are specs far away. Near the sand hills a few of the village canoes are lined up. MAKO (30s), tanned and lean works on the figurehead of a canoe.

Orama gives Mako a small wave which he returns. She looks about and notices further down the beach the other way, a lone surfer on a board that resembles a flattened hull of a canoe. Orama is curious and decides to take a closer look.

As Orama nears the lone surfer, notices he paddles out past the breakers and catches a wave by quick paddling before it breaks. The surfer manages to get to his knees. The surfer is dressed Tahitian, behaves Tahitian but he is white.

Orama wades into the surf. URANUI (30) bleached curly hair, surfer, six pack, rides a huge wave on his knee board. He notices Orama and is love struck. His ride peters out.

Orama looks around for him. Uranui pops up out of the foam. He shakes the spray from his curls. Orama can't look away.

URANUI

Hello.

PRINCESS ORAMA

Hello I just wanted a closer look at whatever you are riding.

URANUI

I call it a surfboard. It's still a prototype. My aim is to stand up.

PRINCESS ORAMA

You built this? It's wonderful.

URANUI

It's still early days. I'm Uranui.

PRINCESS ORAMA

Orama. Why haven't we met before?

URANUI

I live on the far side of Tairapu. I'm here for the waves.

PRINCESS ORAMA

Can I have a turn?

URANUI

Sure! Tell me what you think.

Princess Orama lies on the board and paddles past the breakers. She lines up a wave and paddles madly for shore. Orama catches her first wave. She stands for a moment but falls off the board hard into the foaming surf.

Uranui drags her body out of the surf and onto the hard sand. He tilts her head back and gives her the kiss of life. Orama coughs up sea water. She stares up at Uranui and pulls him near. They kiss passionately surrounded by the foaming surf.

Mako sees all from his vantage point. He shakes his head.

EXT. FAR END OF BEACH ON TAHITI ITI - CONTINUOUS

Tupaia and Vanui watch a tiny turtle scamper over the beach.

VETEA (O.S)
Tupaia from Raiatea!

Tupaia looks around, he sees a few figures in the sand dunes.

TUPAIA
Back in a moment.

Tupaia leaves Vanui on the beach studying the tiny turtle. He wanders over to the sand hills. Under some makeshift shade is Vetea(90), wrinkled but sprightly and attractive TERA(40s). They drink coconuts and enjoy the view.

TUPAIA (CONT'D)
Ahhh Vetea! Thank you again for getting me off that ship!

VETEA
Thank you for the early retirement!

Vetea and Tupaia share a chuckle.

EXT. BACKYARD OF MISSIONARY HUT - DAY

Henry and Ben watch a makeshift still. Copper container sits over a camp fire. Coil on top leads to a bowl. Rum drips out. Ben gestures to a dozen capped bottles stacked nearby.

BEN
Who is all this rum for?

HENRY
Pomare. It's all for Pomare.

Two nubile native teens walk by. They tease Ben and Henry as they lick their lips seductively. They walk off giggling.

BEN
Don't think I can take this any longer. Young girls throwing themselves at me day after day. Please oh Lord - Take me now!

HENRY
Sex here is like shaking hands. Everyone does it with everyone. For the mere enjoyment. No emotional attachment! Damn savages!

INT. DINING ROOM OF MISSIONARY HUT - NIGHT

Dining table set for two - candlelight dinner with a single red rose. Pomare finishes eating a whole chicken with his hands. He wears a long sleeve striped shirt that looks hot and itchy. Pomare burps long and loud.

Mrs Knott wears a dress which emphasizes her breasts. She shoves them in Pomare's face as she cleans him up like some giant ugly messy baby. She runs her fingers down his arm.

MRS KNOTT

Oh don't you look so dashing in this shirt. So dignified. So regal. Not like a filthy savage. I swear I do feel so light headed at all your most cultured appearance.

POMARE

You like me with shirt missus?

MRS KNOTT

Oh yes you look like a proper gentleman. Oh my hearts a flutter.

Mrs Knott grabs her breast accentuating her cleavage. Pomare is hypnotised by them. Mrs Knott pours him a large rum.

MRS KNOTT (CONT'D)

Pomare? If you listen closely to Mrs Knott, I'll let you play with them later. Won't that be nice. But first, you need to drink this.

Pomare takes a gulp of the rum. He looks surprised.

POMARE

What be you giving me missus? That drink sure does burn my insides.

MRS KNOTT

Oh that burning is you getting the spirit of God. The one true God.

POMARE

Spirit of God?

MRS KNOTT

When you drink enough of this spirit you see the Christian God and see the great fires of Hell.

POMARE

Pomare no like fire. What fire?

MRS KNOTT

Well drink up and you will see.

Pomare takes another gulp of the rum.

INT. DINING ROOM OF MISSIONARY HUT - LATER

The candle has burnt down low.

Pomare takes another gulp. There are a couple of empty bottles next to him. He looks drunk, leaning on the table.

MRS KNOTT

And we need to stop all that happy singing and we need to cover our bodies just like proper ladies and gentlemen. And no more tattoos. And these lewd acts of sex outside of wedlock must stop. Immediately!

POMARE

If we do all that, Pomare and his people no burn in big fires?

MRS KNOTT

Exactly.

Pomare falls unconscious. Out cold face down on the table. Henry and Ben walk in.

MRS KNOTT (CONT'D)

Take him home.

Henry and Ben struggle to walk the heavy Pomare out.

MRS KNOTT (CONT'D)

As of tomorrow, one of you needs to be with Pomare at all time. We need to keep this one juiced up.

EXT. BEACH ON TAHITI ITI - DAY

Orama and Uranui ride their primitive knee boards, shooting the curl. They reach the shore exhilarated. They kiss and passionately embrace on the hard wet sand.

URANUI

Ever since I first saw you I have had but one thought. Doing it to you every which way over and over.

PRINCESS ORAMA
I've been thinking the same but I
can't do it with you. Not just
yet. See I'm married.

URANUI
So?

PRINCESS ORAMA
We have this thing. If we are
going to sleep with someone, we
tell the other first. We're open.

URANUI
Talk about killing spontaneity.

PRINCESS ORAMA
Sorry.

Orama gets to her feet, walks away. Uranui calls after her.

URANUI
You know where to find me! I'm here
every day! The one with the hard on!

EXT. WORN JUNGLE PATH - DAY

Orama hurries back to the village. She is stopped by Ra'anui.

PRINCESS ORAMA
Father?

CHIEF RA'ANUI
You must stop seeing him.

PRINCESS ORAMA
Stop seeing who?

CHIEF RA'ANUI
The white one. The half cast.

PRINCESS ORAMA
I sleep with whom I please.

CHIEF RA'ANUI
NO YOU WON'T. You are ari'i. We
are descendants of the Gods. If
you and he were to have a child--

PRINCESS ORAMA
Child? Nu'nui is my man! I would
never have another man's child!

CHIEF RA'ANUI
And in a moment of passion who can
ever assure such a thing. End it.

PRINCESS ORAMA
It is my life! My body!

CHIEF RA'ANUI
YOU ARE JUST LIKE YOUR MOTHER!

PRINCESS ORAMA
Is that why she died? Cause she
slept with the wrong man!

Ra'anui drops to the ground. He is having a heart attack.
Orama rushes to his aid. He mumbles to someone not there.

CHIEF RA'ANUI
I should have killed him when I had
the chance. The Gods are now angry.
Their wrath will befall us all.

PRINCESS ORAMA
Papa? Oh Papa. I'm sorry Papa.
Don't die Papa, don't die.

Ra'anui refocuses on Orama. He struggles and manages to lift
his right hand and cup Orama's cheek. It's his last breath.

CHIEF RA'ANUI
Elizabeth.

The Chief's hand drops to his side. His dead eyes open.
Princess Orama holds her father tight. She sobs loudly.

EXT. TAIARAPU HIGH CHIEF'S MARAE - DUSK

In the court yard of the Marae, opposite end to the ahu, a
pyre eight feet off the ground made from tree logs stands.
On the top of the pyre lies Chief Ra'anui in the same full
colored feather costume and headdress he wore years earlier.

Before the court, the men and women gather. The men only in
breechcloths and the women with large tapa sheets, fastened
around the waist. All appear sombre. All face the pyre.

Princess Orama, Nunui and Princess Vanui stand together at
the front of everyone. Tears stream down Orama's cheeks.

Tupaia lights up one end of the pyre with a flaming torch.
The flames take hold and the pyre is well alight.

All gathered stare at the flames. All have heartfelt sorrow.

INT. BAMBOO HUT CHURCH - DAY

Vicar Henry stands at the podium.

HENRY

God is good. Believe in him and
give up your heathen depravities.

The church is packed. Front pew one side sits Mrs Knott, Gladys and Ben. Other side sits Pomare, one of his wives, and a few teen sons. Pomare and all native men wear long stripy shirts and the women Quaker style long stripy dresses.

HENRY

Bless Pomare Oh Lord, a true
soldier of Christ. Give Pomare the
faith, strength and courage to
conquer his heathen brothers.
Annoint him Oh Lord as King of
Tahiti so all will sing your praise.

Henry looks Mrs Knott's way. She nods with a smug smile.

Pomare is drunk, stares at the large Cross at the front. He mumbles to himself. Pomare takes a huge swig from a bottle.

INT. DELUXE ELEVATED BAMBOO HUT - NIGHT

Nunui and Orama lie on their bed, bathed in moonlight. Orama is wide awake on her back. A lot on her mind. Nunui stirs.

NUNUI

Orama? Are you awake?

PRINCESS ORAMA

Can't sleep. Keep thinking about
father. How he died. And now I'm
the Chieftess, I'm responsible for
all these people.

NUNUI

Bit overwhelming. If it's any
consolation I'm okay with being a
stay home Dad.

PRINCESS ORAMA

I don't want to get in the way of
your Tikis.

NUNUI

Between Tikis and Vanui, Vanui wins
every time.

PRINCESS ORAMA

Thank you. You are a great Dad.

Nunui rolls over to his side.

NUNUI

Sorry darling. I'm very tired.

PRINCESS ORAMA

Before you fall asleep I want to tell you about this real cute guy I met down the beach and I --

NUNUI

Do I know him?

PRINCESS ORAMA

No, he is from the other side of Tairapu. First time we met we were so attracted I just wanted to do it to him then and there. So intense.

Nunui rolls back onto his back.

NUNUI

It's just sex right?

PRINCESS ORAMA

Just a lot of hot sweaty sex.

Nunui kisses her hand.

NUNUI

Have fun. But please be careful.

PRINCESS ORAMA

I will.

(beat)

Might you be considering an affair?
Has anyone caught your eye?

NUNUI

No. But if I do you will be the first to know. Good night.

Nunui rolls over to his side. Seems to fall asleep. Orama stares off into space, wide awake. She looks very concerned.

EXT. BACKYARD OF MISSIONARY HUT - DAY

Henry and Ben watch the makeshift still. Rum drips out. Two native teens walk by. They look glum and sweaty dressed head to toe in a hideous stripy dress. Mrs Knott appears.

MRS KNOTT
Why isn't one of you with Pomare?

BEN
Pomare had a bender. He'll be out
the rest of the day.

MRS KNOTT
Well you two won't need to make rum
anymore. Our ships arrived!

Ben and Henry look surprised.

EXT. SWIMMING HOLE, OAITE PEHU BAY - DAY

Orama and Vanui arrive at the swimming spot which Webber painted years earlier. Orama carries a woven bag. Vanui looks around and admires the beauty. Mothers sit on the bank watching their daughters. They give Orama a polite nod.

PRINCESS ORAMA
This was your grandmother Queen
Poedua's favorite place of all.
Your Grandfather took me here once
a moon when I was your age.
Thought I'd continue the tradition.

PRINCESS VANUI
Oh yes. Please do!

Orama looks in her bag. She can't find something.

PRINCESS ORAMA
Oh dear I haven't packed towels.

Vanui pouts. Orama turns to the mothers on the bank.

PRINCESS ORAMA (CONT'D)
Excuse me ladies. Could you watch
my daughter? I forgot the towels.

The mothers politely nod and smile.

PRINCESS ORAMA (CONT'D)
Vanui. Mummy will be back soon.

PRINCESS VANUI
Okay Mummy!

Orama hurries off. Vanui jumps in, she splashes the mothers with a perfectly executed cannonball jump.

EXT. BACKYARD OF ORAMA AND NUNUI'S HUT - DAY

Orama enters off the jungle path and onto her backyard. No sign of Nunui or Motahi. A masonry hammer and cold chisel lie on the grass between an open garden shears near a half complete Tiki. Orama grabs two towels off a clothesline.

Orama notices the garden has weeds. She focuses on the open shears and the hammer and chisel left unattended. An omen?

Orama creeps up the back steps, she can hear grunting. She creeps over to an open window. The grunts are louder. She takes a deep breath and takes a sneak peek inside.

On their bed Motahi is on all fours naked. Nunui is behind him, also naked, grunting as he gives it to him doggy style.

Orama leans hard against the hut, out of breath and in shock.

EXT. MATAVAI BAY - DAY

SUPER: MATAVAI BAY

Pomare stands at the front of a war canoe powered by twenty oars. He and his oarsmen all wear the long sleeve stripes. Pomare takes a huge swig of rum from a glass bottle. He leans and sways heavily on the figurehead. He is very drunk.

EXT. MRS KNOTT'S BACKYARD - DAY

Mrs Knott, Gladys, Henry and Ben sit at a table drinking tea. They have a clear view of the bay and watch Pomare leave.

MRS KNOTT
Does he have enough?

HENRY
We loaded ten bottles.

MRS KNOTT
That should do it. Let's celebrate!
A new era in the history of Tahiti.
(To June)
June, teas all round.

JUNE
Yes Ma'm.

June walks off. Mrs Knott calls after her.

MRS KNOTT
And don't forget the sugar!

GLADYS

Who'd ever thought that knucklehead
was destined to be Tahiti's King.

MRS KNOTT

The Lord moves in mysterious ways.

INT. TUPAIA'S TATTOO HUT - DAY

Princess Vanui lies face down. Her left arm above her head.
Orama holds her hand. Nunui stands nearby.

Tupaia positions his tip over Vanui's forearm.

TUPAIA

You are one lucky girl. Your
father and mother are both here
today. Are you ready?

PRINCESS VANUI

Ready!

Tupaia taps out a small 'x' symbol tattoo on her arm. Vanui
does not flinch. Her parents and Tupaia are impressed.

TUPAIA

You might be a full member by
sundown.

PRINCESS VANUI

That's the plan.

Sound of a distant drum beat alerts Orama to urgent news.

PRINCESS ORAMA

Oh great.

NUNUI

What's wrong?

PRINCESS ORAMA

Pomare is headed our way. He will
be here soon.

NUNUI

Isn't he early.

PRINCESS ORAMA

Not sure. Maybe. Anyway I need to
greet him. I'm off to the beach.

NUNUI

Wait up, I'll come with you.

PRINCESS ORAMA
No no. You stay with Vanui.

PRINCESS VANUI
I'll be okay Mummy.

PRINCESS ORAMA
You sure? Cause if Daddy could
come it would be great. That
Pomare is a real pig.

TUPAIA
She'll be fine. She's Tahitian!

PRINCESS ORAMA | NUNUI
Bye.

PRINCESS VANUI | TUPAIA
Bye.

Orama and Nunui leave. Tupaia returns to Vanui's tattoo.

EXT. WORN JUNGLE PATH - DAY

Orama and Nunui walk along no talking. Orama stops abrupt.

NUNUI
Why are we stopping? What about
Pomare?

PRINCESS ORAMA
I'm not moving another inch till you
admit to me you're having an affair.

NUNUI
I'm not having an affair.

PRINCESS ORAMA
STOP LYING!

Nunui looks down, ashamed.

PRINCESS ORAMA (CONT'D)
I've never stopped you before.
You've slept with who ever you
pleased. So why the secrecy? Is it
a man? Is that it? Cause we both
know of the beauties I've bedded.

NUNUI
It's not the same.

PRINCESS ORAMA

Oh rubbish! Now you listen to me.
When you feel like dick it's not a
problem. Not in our marriage. But
you need to promise me this.

NUNUI

(teary)
What?

PRINCESS ORAMA

No more secrets! Agreed?

NUNUI

Agreed.

Nunui breaks down. He sobs on Orama's shoulder.

PRINCESS ORAMA

There there. Let it all out. Does
that feel better?

Nunui nods, still a little teary eyed. Orama rubs his back.

PRINCESS ORAMA (CONT'D)

You know I've always loved you
Nunui and I always will. Till my
last breath. You're stuck with me.

NUNUI

Thank you Orama. I love you too.

They share a sweet kiss and continue their journey.

PRINCESS ORAMA

So Motahi. How is he?

NUNUI

Amazing!

EXT. BEACH ON TAHITI ITI - DAY

Orama and Nunui are in good spirits as they walk on the
beach. Pomare and his stripy crew are beaching their canoe.
Mako is working on a canoe figurehead. They exchange a wave.

Orami and Nunui approach the stripy marauders.

NUNUI

What's with the weird costumes?

PRINCESS ORAMA

Something isn't right. Be careful.

Orama approaches Pomare and his party near their boat.

PRINCESS ORAMA
Pomare welcome. We weren't
expecting you for anoth--

POMARE
Where Chief Ra'anui?

PRINCESS ORAMA
My father died. I am the Chieftess.

POMARE
You love Jesus Christ?

PRINCESS ORAMA
Who?

POMARE
Wrong answer.

Pomare grabs a rifle from the boat and shoots Orama point blank. Nunui runs to aid his wife but is shot by another one of the crew. Their bodies lay side by side on the hard sand.

Another of the crew chases down Mako and shoots him in the back. Pomare directs the stripy marauders where to go.

POMARE
This way to village.

INT. TUPAIA'S TATTOO HUT - DAY

Tupaia is busy on Vanui's armband tattoo. She grimaces.

TUPAIA
You want to finish this off--

PRINCESS VANUI
Keep going. We'll finish today.

Tupaia lines up his tool. He hears a distant gunshot. He stops to listen. He hears gunfire more frequent and closer.

TUPAIA
We need to hide. Quick.

Tupaia opens a hidden trapdoor and he and Vanui drop under.

EXT. UNDER TUPAIA'S TATTOO HUT - DAY

Princess Vanui and Tupaia hide under his Tattoo hut. Tupaia signals to Vanui to keep very quiet.

Vanui and Tupaia see the massacre unfold. Curious villagers come out of their huts. They're shot by the stripy marauders.

The marauders move on. The sounds of gun fire fades.

TUPAIA
We need to wait.

PRINCESS VANUI
I need to find my mother and father.

Vanui slips away. Tupaia tries to stop her.

TUPAIA
No wait Vanui.

EXT. TEAHUPOO VILLAGE - DAY

Vanui runs through the village. Dead natives lay everywhere.

TUPAIA
Vanui! Please! Wait up!

Tupaia has trouble keeping up with Vanui. He's out of breath.

EXT. WORN JUNGLE PATH - DAY

Vanui runs nimbly along the worn path. Tupaia lags far behind. He has to stop to catch his breath.

TUPAIA
Stop Princess! Wait for me!

EXT. BEACH ON TAHITI ITI - DAY

Tupaia gets to the beach to find Orama and Nunui dead. Vanui tries to wake them up. She can't accept they're dead. Pomare and his crew are past the breakers homeward bound.

PRINCESS VANUI
Mummy! Daddy! Wake up! Wake up you
big stupids! WAKE UP! Hur hur hur.

Tupaia tries to comfort her. She tries to wake them up.

PRINCESS VANUI (CONT'D)
WAKE UP! WAKE UP! WAKE UP! AAAR!

Tupaia manages to drag Vanui a few yards from their bodies. She clings to Tupaia tight sobbing.

Onto the beach walks Uranui and his step mother Herenui(60). Uranui has a surf board under one arm. They are in shock.

Uranui sees Princess Orama face down on the hard sand.

URANUI

Orama?

Uranui runs to Orama. He checks for life. He sobs over her.

PRINCESS VANUI

Who is that crying over Mummy?

TUPAIA

An abomination who dances all day
on the waves and taunts the Gods.

PRINCESS VANUI

Did he do this?

TUPAIA

Him being alive. Yes.

PRINCESS VANUI

Then he must die.

TUPAIA

Look away if you wish.

PRINCESS VANUI

Never. I'm Tahitian.

Tupaia pulls out a long knife from a sheath on his thigh. He bolts for Uranui and lunges, knife in hand arm outstretched.

A scream. Vanui, not flinching, stares ahead. Emotionless.

EXT. TAHITIAN BEACH - DAY

An unspoilt Tahitian beach. Waves lap the pristine shore.

SUPER: The Tahitian population was drastically reduced by Pomare's hostile takeover.

SUPER: Under Protestant rule, it was illegal to adorn oneself with flowers, sing, surf or dance.

SUPER: Tahitians were forced to dress as Puritans. Women forced to cover head to toe.

SUPER: Tattoos were banned and much of Tahiti's rich customs, history and traditions were lost forever.

INSERT: John Webber's Painting "Portrait of Poedua"

FADE OUT.