

**I  
LOVE  
ALI**

**A TELEFEATURE**

By

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"Powerful people have a love for all people  
that's how they have the strength to be warriors"

Jim Brown  
**MUHAMMD ALI 'RINGSIDE'**  
1999

INT. FREEMANS BAY VILLA. NIGHT.

FEBRUARY 1979, AUCKLAND, NEW ZEALAND.

PELE(LATE 20'S COOK ISLAND MALE) is sitting down at a table in a dimly lit room cutting out newspaper clippings of MUHAMMAD ALI. On the table is a bulging worn out scrapbook. He carefully pastes an article on to a fresh page.

He smiles at his handiwork, as he flicks through the pages. He stops at one of the articles that has 'MUHAMMAD ALI: THE GREATEST'. PELE runs his finger over a black and white photo of MUHAMMAD ALI throwing a punch.

PELE stands up and we see that he has a physical deformity: a HUNCHBACK.

TITLES:

**I LOVE ALI**

INT. PELE'S BEDROOM. EARLY MORNING.

PELE'S bedroom is a dark and dingy storage room that has been converted into a makeshift bedroom with just a single bed and a small set of drawers. He wakes to the sound of JIM REEVES singing on the radio 'I LOVE YOU BECAUSE' and the sound of sizzling fat.

INT. GARDEN SHED. EARLY MORNING.

HONEY (LATE 20'S NIUEAN FEMALE) is tending to the COPPER. The FLICKER of a match to wood kindling and old newspaper. She blows to make the fire burn faster.

EXT. OUTSIDE GARDEN SHED. EARLY MORNING.

HONEY fills up a stainless steel bucket with water from an outside tap. She takes the bucket and pours this into the COPPER.

An immaculate POWDER BLUE HILLMAN HUNTER sits in the DRIVEWAY.

INT. LEVI'S BEDROOM. EARLY MORNING.

LEVI (7 YEARS OLD WITH A LONG SINGLE HAIR PLAIT) stirs and slowly wakes up and stretches. He jumps out of bed.

EXT. OUTSIDE HOUSE. EARLY MORNING.

PELE sits outside preparing a long BAMBOO FISHING ROD with

fishing wire. He looks over at HONEY filling the bucket, puts the rod down and goes over to help her. He carries the bucket into the GARDEN SHED and pours the water into the COPPER.

INT. KITCHEN. EARLY MORNING.

AUNTY BIG AUNTY(LATE 50'S, COOK ISLANDER) is kneading dough. On the stove is a huge vat of cooking oil. She is making COOK ISLAND DOUGHNUTS. One by one she breaks a piece of dough off with a cup and puts a hole in the middle, shaping it to resemble a doughnut, and drops this into the oil. She spies PELE and HONEY.

AUNTY BIG AUNTY  
Pele, get a bloody move on with  
those fishing rods! Those fish  
ain't gonna catch themselves!

AUNTY BIG AUNTY looks at her HILLMAN HUNTER and smiles.

INT. HOUSE. EARLY MORNING.

LEVI is dressed and he sneaks past AUNTY BIG AUNTY.

EXT. OUTSIDE BACKYARD. MORNING.

PELE has tied the FISHING ROD against the side of the bike. He puts on his WOOLLEN HAT and rides past the KITCHEN WINDOW, AUNTY BIG AUNTY gives him a 'What a loser' look. HONEY finishes filling up the COPPER.

AUNTY BIG AUNTY  
You better not take Levi! You  
hear me? And watch out for my  
car!

LEVI waits outside the front of the house.

LEVI  
Please take me Pele, please?

PELE looks back towards the house.

LEVI  
Mum says I can go with you,  
Aunty's not my Mother.

PELE looks at LEVI'S pleading eyes.

EXT. STREETS OF PONSONBY. DAY.

PELE is on the BIKE with LEVI sitting behind. Their ride takes them through the WORKING CLASS streets of run down FREEMANS BAY and PONSONBY.

They meander past KIDS sitting on steps getting their hair combed, crying, MOTHERS carrying hot water in tin buckets from the copper to the house. DOGS barking. ROOSTERS crowing.

PELE and LEVI weave in and out of streets heading for the waterfront. They pass a Dairy and PELE sees a newspaper stand poster with:

**MUHAMMAD ALI TO TOUR NEW ZEALAND.**

PELE makes an abrupt stop and just about sends LEVI flying off the bike. He fishes in his pocket for some change and checks the amount in 1,2 and 5 cent pieces. Just enough for a newspaper. He passes it to LEVI.

LEVI

Can I buy me a lollipop too?

PELE

I don't have any money on me.

LEVI

You never have ANY money ever!

LEVI disappears into the Dairy.

PELE stares at the NEWSPAPER stand. GUS (LATE 30'S, HANDSOME, NIUEAN) comes past in his HOLDEN VALIANT. He chucks a CIGARETTE BUTT out and it rolls up to PELE'S FOOT. PELE squashes it out.

LEVI returns with the newspaper. PELE looks at the front page which has a banner photo of ALI and breaks out into a big smile.

LEVI

He's the biggest, blackest man in the world, eh Pele?

PELE

He's a great man.

LEVI

You gonna go meet Muhammad Ali?

PELE

You know Aunty won't let me take a day off.

LEVI

You have to go meet him and show him your scrapbook?

PELE

Every man and his dog will be trying to meet him Levi.

LEVI

But you don't have a dog. You  
could take me?

PELE looks at LEVI'S innocent face and rubs his head.

PELE

Maybe if we're lucky he might  
invite us to breakfast?

LEVI

Yeah, we'll go and meet him and  
he'll invite us to breakfast!

LEVI jumps around with his fists clenched, punching the  
air.

LEVI

Yay... we're going to meet  
Muhammad Ali!

PELE folds the newspaper, takes out a plastic bag and puts  
the paper into it, placing it carefully back in his fishing  
bag.

They ride off to the wharf.

EXT. FISHING SPOT. DAY.

As PELE and LEVI arrive at the spot, already several ISLAND  
men are fishing. SEAGULLS fight over bits of bait. LEVI  
goes on to the rocks and starts exploring, picking up bits  
of wood and throwing them into the sea.

PELE is greeted by MANAIA (LATE 20'S, STRONG AND LIVELY  
SAMOAN) and his father TUKI.

MANAIA

Morning Pele.

TUKI

Did you see this morning's paper?

PELE

Got it in my bag.

MANAIA

(Sparring and teasing)  
Float like a butterfly sting like  
a bee ...

TUKI

If you can't catch me then you  
ain't Ali!

The men laugh at the feeble rhyme as they continue fishing.

PELE

He knocked out Sonny Liston in the 7th round just like he predicted to become the Heavyweight champion of the world.

TUKI

And then he lost it.

PELE

But he fought in 1972 for the title again.

MANAIA

You going to see the Ali movie?

PELE

The Greatest?

MANAIA

Or has Aunty Big Aunty got too many jobs for you?

They laugh. PELE smiles ruefully.

LEVI is walking precariously around the rocks. He steadies himself when he steps onto a shaky rock, then loses his balance and falls into the sea.

PELE

Levi!

PELE jumps awkwardly in and tries to swim to Levi. But he's not making any progress.

MANAIA dives in and shoots past PELE and grabs LEVI.

PELE starts to go under, thrashing about. MANAIA'S strong hand grabs him and drags him up. TUKI helps to pull them up onto the rocks, coughing and spluttering.

TUKI drapes a towel around LEVI'S shoulders.

PELE

Levi, are you alright?

MANAIA thumps LEVI on the back. He spews up water.

MANAIA

He's fine.

CUT TO:

LEVI, pale and wet, propped on the handlebars of PELE'S bike.

LEVI  
Thank you Manaia.

MANAIA  
You take care Levi and say hi to  
your Mum.

TUKI  
Eh Pele, make sure you run when  
Aunty throws the first punch!

All the men start laughing. PELE scurries off with LEVI.

INT. BATHROOM. DAY.

The BATHROOM has a BROKEN WINDOW and is TINY and RUN DOWN.

PELE pours a BUCKET of HOT WATER from the COPPER into the BATH. The COLD WATER TAP chugs out COLD water. A shivering LEVI hops in. HONEY unplaits his HAIR and then soaps him down with a BLOCK of SUNLIGHT SOAP.

INT. FREEMANS BAY HOUSE SITTING ROOM. DAY.

LEVI is dried vigorously by AUNTY BIG AUNTY.

AUNTY BIG AUNTY  
That's the last time you'll ever  
go with Pele!

HONEY  
He's alright, aren't you son?

AUNTY BIG AUNTY  
Can't even look after himself let  
alone a kid!

PELE sits sheepishly with his head bowed.

There is a KNOCK at the door.

GUS enters.

GUS  
Hey babe.

He and HONEY kiss, a long passionate one.

AUNTY BIG AUNTY  
Oh Gus, what a lovely surprise.

GUS walks over and pecks AUNTY on the cheek. PELE looks at a smitten HONEY.



GUS  
How's my favourite Aunty? Still  
looking gorgeous as ever?

AUNTY BIG AUNTY  
Ah stop it.

GUS  
What happened to Levi?

AUNTY BIG AUNTY  
Stupid Pele.

LEVI  
It was my fault.

GUS slips AUNTY a bundle of \$20 notes.

GUS  
Buy him some new clothes or  
something.

AUNTY BIG AUNTY  
Oh thank you Gus, dear, this will  
go towards his haircutting fund.  
God bless you my boy. God bless  
you.

AUNTY reaches to give GUS a kiss on the cheek.

GUS  
(Looking at Levi)  
I was your age when I had my  
haircutting. Made over five  
thousand dollars for the family.

AUNTY BIG AUNTY  
Shhh ... Gus, any money is going  
towards Levi's schooling. That's  
why we need to keep him safe.

AUNTY BIG AUNTY glares at PELE.

HONEY  
I'm just going to go out with Gus  
for a few hours Aunty.

GUS  
Aunty, Mum said to go over  
sometime for tea.

AUNTY BIG AUNTY  
She's lucky to have a man around  
the house! Not like here.

GUS puts an arm around HONEY'S neck and kisses the top of  
her head. They walk out laughing. PELE watches sadly.

AUNTY BIG AUNTY  
And you, get in that bathroom and  
clean yourself up.

EXT. BUS STOP DOWNTOWN. EARLY MORNING.

PACIFIC ISLAND workers, males and females line up at the local bus stop, wearing warm but mismatched clothes. Some hold plastic bags with pots in them, others hold duffle bags. A bus arrives and in single file they board. No one talks.

PELE hops on last and is ignored by everyone else. He sits alone at the back of the bus.

EXT. SOUTH AUCKLAND MOTORWAY. DAY.

The bus trudges on down the motorway to the smoke billowing industrial area of SOUTH AUCKLAND.

It arrives outside the ABATTOIR: A dark, rank concrete jungle. One by one the workers descend into its mouth.

PELE looks at the opening, draws in a huge breath, wills himself and walks in.

INT. ABATTOIR CHANGING ROOMS. DAY.

JIM WILKINS (60'S, BULLISH, PALAGI) the FOREMAN walks staunchly along the changing rooms while the workers get into their freezing work gear of white overalls, white gumboots and try to pack AFRO ISLAND HAIR under a white paper hat.

He screws up his face as he walks past PELE'S locker.

JIM WILKINS  
Bloody oath, what you got in  
there? Smells like sixteen rotten  
rats!

PELE  
Just leftovers from home Boss.

JIM WILKINS  
Are you sure it's not the next  
door neighbour's dog?

PELE  
No Boss, we don't eat dogs. It's  
the Tongans that eat dogs.

TONGAN PAUL  
At least we don't fuck them!

JIM WILKINS  
Ah shuddup you're all the same to  
me! Bloody coconuts.

EVERYONE laughs at his joke.

INT. ABBATOIR CANTEEN. DAY.

In the canteen the workers segregate themselves into their respective Island groups - NIUEANS, COOK ISLANDERS, TONGANS and SAMOANS. There is a smattering of CHINESE, INDIANS and a few PALAGI and MAORI workers that make up the work gang.

A hive of social conversation fills the room, cups of tea and coffee litter the tables. The SOUND OF A SHRILL BELL rings and everyone packs up quickly and files out to the ABATTOIR FLOOR. PELE puts his cup away and follows.

INT. ABATTOIR CHAIN FLOOR. DAY.

PELE arrives at the top of the CHAIN just in time to see the TRUCK pull up and the PIGS run up the ramp.

PELE looks at the KILL for the day. PIGS grunting, squealing, pack into the stock pen.

EVERYONE has assembled in their places along the CHAIN. BUTCHERS sharpen their knives.

JIM WILKINS  
I want this lot done and no  
mucking around!

PELE looks at the first pig.

FLASHBACK:

MANGAIA ISLAND (COOK ISLANDS) 1960'S:

EXT. ONEROA VILLAGE. DAY.

PELE as a 5 YEAR OLD BOY is chained to a peg in the backyard. A PIGLET is chained as well on the same peg.

PELE imitating and grunting like the PIGLET.

PIGLET just ignores PELE and keeps foraging around. PELE hugs it.

BACK TO PRESENT DAY:

PELE looks at the PIG.

PELE

Sorry ...

He opens the gate to let the pigs through.

He starts counting and the CHAIN spins into action, pigs run up the ramp to meet their end. One by one, pigs are stunned by SIONE, hoisted up and their bellies slit open with their entrails gutted and wrenched out. The kill is systematic, routined and timed. A RADIO plays tunes and can be heard over the din.

PELE writes the count down on a blackboard on the side of the wall. TUKI looks up to him.

TUKI

Jeez Pele, how do you keep up with the counting?

PELE

Well you know I just count the legs and divide by four.

No one gets the joke.

TUKI

The only thing I can count is my pay packet!

SIONE

You'll be out for the count, Pele, if you forget to ring that bell for smoko!

The men all laugh out loud.

PELE

Yes my fair Esmerelda!

SIONE

Who the bloody hell is Esmerelda?

PELE smiles. JIM WILKINS walks past the slaughtermen.

JIM WILKINS

Pele, keep that jabber jaw shut and concentrate on ya pigs!

CUT TO:

The day is over, the kill successfully done. Everyone has left and PELE is hosing the bloodied floor down.

INT. ABATTOIR RECEPTION OFFICE. EVENING.

The men line up still in their gear. MABEL (LATE 60'S, A CANTANKEROUS PALAGI WOMAN) sits with a fag in her mouth.

There are BROWN ENVELOPES lined up in a tray beside her and she takes a look at each man and without prompting ticks their NAME off a long list.

PELE is last in line. His pay packet is considerably thinner than the other packets.

INT. ABATTOIR CHANGING ROOM. EVENING.

PELE showers and we can see the full extent of his deformity.

EXT. BUS STOP OUTSIDE ABATTOIR. NIGHT.

PELE crosses the road to the bus stop. He sees a BILLBOARD for the film 'THE GREATEST' with a slash on it reading 'PREMIERE APPEARANCE BY MUHAMMAD ALI HIMSELF'.

The bus arrives and he gets on to begin the slow trawl back to town.

INT. AUNTY BIG AUNTY'S HOUSE. NIGHT.

AUNTY BIG AUNTY sits alongside LEVI reading. HONEY is curled up watching TV. SELWYN TOOGOOD'S 'IT'S IN THE BAG' is playing. PELE walks in.

AUNTY BIG AUNTY  
Took you long enough to get home.

PELE  
Bus took the long way Aunty.

PELE goes to walk to his bedroom.

AUNTY BIG AUNTY  
Aren't you forgetting something?

She has her hand outstretched.

PELE hands over the pay packet.

HONEY  
Pele, give's a shout eh?

AUNTY BIG AUNTY hands back a \$20 note to PELE.

HONEY  
What just a lousy \$20 bucks?

PELE  
That's enough for me.

HONEY

Ask for a rise Pele!

AUNTY BIG AUNTY

Mind your business young lady!  
There's board, food and other  
things like power and phone to  
pay for.

HONEY

Board is suppose to include those  
things. It's a bloody rip off!

AUNTY BIG AUNTY

You don't know nothing! Who took  
you in when no one else would  
have you eh?

HONEY

Anyway don't worry Pele, I'll ask  
Gus for it.

PELE looks gutted. HONEY grabs something from her bag and  
hands it to PELE.

HONEY

Here you go Pele, fresh off the  
press.

PELE looks at the cover of the NZ WOMEN'S WEEKLY. It has a  
story of MUHAMMAD ALI'S pending tour to NZ.

PELE

Thanks Honey.

Someone wins a prize on the TV, and HONEY and AUNTY BIG  
AUNTY'S attention goes back to it. PELE watches HONEY for  
a moment then slinks off to his room.

INT. PELE'S ROOM. NIGHT.

PELE carefully cuts the ALI article out of the WOMEN'S  
WEEKLY and puts it in the scrapbook.

INT. ABBATOIR CHAIN FLOOR. DAY.

Everyone is assembled. PELE is at the EMPTY stock pen  
preparing for the first lot of pigs of the day. SIONE is  
testing the STUN GUN.

SIONE

Hey Boss ... I think something's  
wrong with this ...

He is pressing the trigger of the GUN which is pointed towards his thigh. He lets out a scream as he accidentally stuns himself.

SIONE  
Aaahhhhhhhhhhhhhhhhhhhhhh....

JIM WILKINS  
What the fuck?

PELE rushes to SIONE who is in agony.

SIONE  
My leg!

JIM WILKINS  
Bloody clumsy shit! Quick Tuki,  
get him to the sick bay.

TUKI and TONGAN PAUL rush up and take SIONE.  
PELE looks around, all the men are bewildered.

JIM WILKINS  
We've got truckloads of pigs out  
there.

The CHAIN cannot start without the STUNNER. JIM WILKINS  
looks around, stressed.

JIM WILKINS  
I can't sub anyone, I need all  
these monkeys on the floor.

His eye skates across PELE but keeps going.

JIM WILKINS  
It could take hours to get  
someone else here. Shit!

PELE seizes his chance.

PELE  
Boss, I'll do it!

JIM WILKINS looks at him.

PELE  
I've seen Sione do it millions of  
times. I know I can do it!

EVERYONE is watching. JIM WILKINS grabs the STUN GUN and  
thrusts it into PELE'S hand.

JIM WILKINS  
You get one chance Pele, stuff it  
up and that's it for you.

WILKINS walks away.

JIM WILKINS  
Get those pigs in here!

PELE turns to the stock pen as PIGS suddenly flood in, cramming into the space. PELE takes his place, looking determined as the FIRST PIG runs towards him. He raises the GUN. The PIG looks at him, PELE looks at the PIG. He hesitates.

CUT TO:

FLASHBACK:

FIVE YEAR OLD PELE with his arm around his PIGLET friend. A MAN with a piece of wire walks up and grabs the PIGLET which squeals and struggles to get loose. The MAN pulls the wire tight around its throat and strangles it. PELE cries and screams as he watches in horror as his BELOVED PIGLET dies a painful death.

BACK TO:

PRESENT DAY:

PELE standing paralysed.

The men on the floor all look at him wondering why he won't stun the PIG. There is total silence. PELE just stands there staring at the pig.

JIM WILKINS goes redder and redder, he opens his mouth to yell.

JIM WILKINS  
What the hell is wrong with you?  
Kill the fucker!

PELE is shaking. He closes his eyes, takes a moment, opens them and raises the stun gun. Everyone watches with bated breath. No one moves, all eyes are on PELE.

JIM WILKINS walks towards him.

JIM WILKINS  
You better do it!

JIM grabs PELE'S hand and plunges it down on the pig, killing it.

PELE drops the GUN and stumbles away.

JIM WILKINS  
That's it! You're fired you  
bloody useless piece of shit!



PELE  
Boss... I'm sorry ...

JIM WILKINS  
Get the fuck outta here!

INT. ABATTOIR CHANGING ROOM. DAY.

MABEL the pay lady stands at PELE'S LOCKER, while he clears it out. She has his freezing work gear in a laundry bag.

As PELE closes the locker door she has her hand outstretched for the KEY. He hands it over reluctantly.

INT. ABATTOIR CHAIN FLOOR. DAY.

MABEL marches him off down the CHAIN FLOOR in front of everyone. There is booing and hissing when PELE walks by as the CHAIN has stopped and CHAOS has ensued.

PELE walks, his head bowed in shame.

EXT. BUS STOP. DAY.

PELE sits alone, utterly despondent. A bus pulls over and he hops on.

FLASHBACK.

LATE 1960'S. ONEROA VILLAGE. MANGAIA.

PELE is 10 YEARS OLD. He is running along to a HOUSE holding a large BROWN ENVELOPE. When he gets there, he is greeted by PAPA PRITCHARD (LATE 60's, STRIKING & TALL COOK ISLAND/PALAGI MAN).

PAPA PRITCHARD  
Pele, what have you got for me?

PELE hands the ENVELOPE to him.

PAPA PRITCHARD  
Sit down and take a breath.

PAPA PRITCHARD opens the ENVELOPE and smiles.

PELE  
What is it?

PAPA PRITCHARD  
Time magazine.

He shows PELE the magazine. On the cover is MUHAMMAD ALI.

PAPA PRITCHARD  
This man is truly the greatest  
living being on this earth.

PAPA PRITCHARD flicks through the magazine. PELE stares at the PITCHER of LIME JUICE and the SCRAPBOOK on the side table.

PAPA PRITCHARD  
Bring my scrapbook here.

PELE goes and picks it up and hands it to him.

PELE  
S ... crap ... book.

PAPA PRITCHARD opens it up.

PAPA PRITCHARD  
Do you know how to read?

PELE shakes his head.

PAPA PRITCHARD  
Sit down.

PELE sits down. PAPA PRITCHARD gets up and pours TWO LARGE GLASSES of JUICE and hands one to PELE. PELE smiles.

PELE  
Thank you Papa.

PAPA starts to point out letters and words for PELE.

EXT. DOWNTOWN. DAY.

The bus stops in town, PELE gets off.

He walks around and all he can see are PALAGI MEN and WOMEN professionally dressed in SUITS, carrying BRIEFCASES. This is a 'WHITE, MIDDLE CLASS WORLD' which is no place for him. He keeps walking.

EXT. SAINT JAMES THEATRE. DAY.

PELE spots people lined up outside the SAINT JAMES THEATRE and when he approaches, he sees that tickets are being sold for the PREMIERE screening of MUHAMMAD ALI'S film 'THE GREATEST'. All of a sudden a sign with 'SOLD OUT' is placed out of front of the theatre. The line of people disperses, disappointed.

PELE stares at the poster, fascinated. He walks past, and walks past again. He looks around and takes the POSTER off the BOARD and rolls it up quickly. He hurries off up the street.

EXT. BUS STOP. DAY.

PONSONBY 015 BUS pulls up. PELE looks at the little money he has left and lets it go.

EXT. DOWNTOWN STREET. DAY.

PELE starts the long walk home.

EXT. LOCAL STREET. DAY.

When he gets to the top of a street in his neighbourhood, he sees that MANAIA is in the backyard of his house hitting a PUNCHING BAG hanging from a tree.

MANAIA

What's up?

MANAIA goes up to PELE and does some mock punches but soon realises that something is wrong.

PELE

I ... I got sacked Manaia.

MANAIA

For what?

PELE is too ashamed to admit the reason.

PELE

I'm in trouble if I don't get a job fast.

MANAIA shakes his head in disbelief.

MANAIA

Pele, it's hard enough being a coconut but with your ...

MANAIA points out his deformity.

PELE

I can still work.

MANAIA sees the desperation in his friend.

MANAIA

You could try the wharf. They're always looking for workers.

PELE nods, grateful for any possibility.

MANAIA

Hey Ali, give me your best punch.

MANAIA throws a MOCK PUNCH towards PELE, narrowly missing him. They start to spar.

INT. HOUSE. NIGHT.

AUNTY BIG AUNTY is asleep in the sitting room. LEVI is asleep on the couch. The TV is still on. PELE puts a blanket over LEVI. HONEY is not at home. PELE turns off the TV and all the lights in the house and quietly goes to his bedroom.

INT. HOUSE. EARLY MORNING.

PELE gets up, everyone is still asleep. He looks at the ALI MOVIE POSTER he has tacked up on the wall.

PELE puts on his CLOTHES, trying to make himself look respectable and tidy and goes out of the house.

EXT. LOCAL STREET. MORNING.

PELE walks to the BUS STOP. When he arrives, the WORKERS just scoff at him and start whispering and mocking him.

PELE walks past the BUS STOP, and heads up the street.

EXT. WHARF. DAY.

At the WHARF, there are MASSIVE OVERHEAD CRANES, FORKLIFTS, SHIPPING CONTAINERS that litter the YARD. ISLAND MEN work steadily. The machinery noise is deafening. PELE sees a sign that reads:

ALL VISITORS MUST REPORT TO THE OFFICE.

INT. RECEPTION OFFICE WHARF. DAY.

An OFFICE RECEPTIONIST (20'S, PALAGI) sits touch-typing a letter. She doesn't look up when PELE enters. PELE looks at the board that has a sign:

#### JOBS

There are hand written descriptions of jobs on white cards. PELE is just reaching for one when the RECEPTIONIST stops typing.

OFFICE RECEPTIONIST  
Are you looking for someone?

PELE  
Yes, a job.

The OFFICE RECEPTIONIST looks him up and down and smirks.

OFFICE RECEPTIONIST  
I'm sorry, we don't take your  
kind.

PELE  
And what is my kind?

OFFICE RECEPTIONIST  
You're wasting your time.

PELE  
What kind am I?

OFFICE RECEPTIONIST  
You're a handicap and retard? And  
we don't have the time to train  
retards at the wharf.

That's the last straw for PELE.

PELE  
Ah a handicap and retard? Like  
this?

PELE puts his arm over his head and lets his tongue hang  
out the side of his mouth and starts acting like QUASIMODO.

PELE  
Sanctuary, sanctuary!

OFFICE RECEPTIONIST  
Get out of here before I call the  
Police on you.

PELE leaves happy that he was able to have the last say.

EXT. ALBERT PARK. DAY.

PELE lies in the park like a STARFISH staring at the sun  
and thinks of what has just happened down at the wharf -  
and this makes him smile.

FLASHBACK:

LATE 1960'S. ONEROA VILLAGE. COOK ISLANDS.

PELE - now 14 - watches from a distance as PAPA PRITCHARD  
is buried.

Afterwards, PAPA PRITCHARD'S DAUGHTER is directing HELPERS  
to clear up the HOUSE. PELE watches as the FURNITURE is  
taken away on a TRUCK and RUBBISH is thrown onto a HEAP in  
the BACKYARD.

PELE sees the SCRAPBOOK along with other BITS N PIECES being taken from the HOUSE and thrown onto the HEAP.

PELE sneaks over and manages to retrieve the SCRAPBOOK.

CUT TO:

INT. HOUSE. DAY.

PELE comes in. HONEY and GUS are on the sitting room couch, snuggling up and LEVI is sitting on the floor preoccupied with his BUILDING BLOCKS.

HONEY  
You're home early Pele.

GUS  
Must be exhausted from all those long hours of hard work you've been putting in, eh Pele?

PELE realises that GUS is aware of the sacking.

LEVI  
Pele has to cos we're going to meet Muhammad Ali, aren't we Pele?

PELE  
I'd like to.

LEVI  
No you told me remember? We're both going to meet him. He's coming tomorrow.

GUS and HONEY look at each other and GUS removes his arm from HONEY and sits forward. He revels in PELE's discomfort.

HONEY  
Darling, Levi pack up your blocks okay?

GUS  
We should all go eh Pele? To go meet Ali?

PELE shuffles uncomfortably. HONEY comes to his aid.

HONEY  
Pele's got work, Levi.

GUS  
Work? Who cares about work? But more importantly who cares about Ali?

LEVI

Pele cares about Ali. He's the greatest boxer in the world!

GUS

Ali doesn't rate with me cos he's a big mouth and didn't go to war when his country needed him. He's not a man he's a mouse!

HONEY

I'd like to see you say it to Ali's face.

GUS

Pele can say it to Ali's face when he meets him. Eh Pele?

HONEY

Leave him alone Gus. The man's got it hard already.

GUS

The man? Pheww..don't insult me. Get me another beer.

HONEY

Get it yourself.

GUS

I said to get me another beer now.

LEVI looks at GUS and his mother. PELE knows the outcome if HONEY doesn't get another beer. GUS crushes the beer can and throws it on the floor.

HONEY

And I said get it yourself.

PELE

I'll get it, Gus.

GUS

You're not my bitch, fucken cripple.

GUS gets up, and raises his hand to smack HONEY.

LEVI

Leave my Mum alone.

PELE moves to intervene.

AUNTY BIG AUNTY (O.S.)

Hello, that bloody bus...

AUNTY BIG AUNTY enters. She is laden with shopping bags on both arms. GUS switches to all sweetness and light.

GUS  
Aunty, let me help you.

AUNTY BIG AUNTY  
Oh Gus, do you want to stay for tea? There's plenty to go around.

GUS  
Oh no, I've got to get home.

HONEY  
Yes Aunty he has to go home now.

GUS goes to kiss HONEY and she shrugs him off. He walks out.

AUNTY BIG AUNTY  
Levi, come and give Aunty a kiss.

LEVI happily goes up and pecks AUNTY'S cheek and sits in her lap.

LEVI  
Aunty, why don't you use your car? Instead of catching the bus.

AUNTY BIG AUNTY  
I don't want anything to happen my car. Too many crazy drivers around.

She scowls at PELE.

AUNTY BIG AUNTY  
Pele, get in the kitchen and start peeling those potatoes. Boy you should know to make yourself more useful.

HONEY watches PELE walk to the kitchen.

HONEY  
Why are you so mean to him?

AUNTY BIG AUNTY  
I don't need to justify myself to you.

HONEY  
Why did you bring him over here if you don't like him?



AUNTY BIG AUNTY

Cos that bloody cousin Boase lied and ripped me off. Said he was a big strong boy. That bugger and there's nothing that I can do to get my money back.

HONEY

Can't you send him back to the islands?

AUNTY BIG AUNTY

To who? Nobody wants him back there.

PELE is in the kitchen listening to this.

AUNTY BIG AUNTY

I'd be sending him to his death.

INT. PELE'S BEDROOM. NIGHT.

PELE is lying in bed looking at the POSTER still with the SOLD OUT sign across it.

DREAM SEQUENCE:

PELE is 5 years old chained in the backyard. The carcass of a PIG lies rotting beside him, flies buzzing around. A GIANT mysterious figure walks up to him. We don't see his face but it is MUHAMMAD ALI.

MYSTERIOUS MAN

It's alright Pele.

PELE

(Crying)

My piki pik is gone. He was my friend.

MYSTERIOUS MAN

Stand up, Pele, stand up tall.

PELE

I can't.

The MYSTERIOUS MAN rips the chain out of the ground and the shackle snaps off PELE'S leg. He bends down and picks up PELE and all of a sudden the hunchback magically disappears and PELE is a normal young boy. PELE is in disbelief.

MYSTERIOUS MAN

It's what you believe in Pele. The belief is from there.

MYSTERIOUS MAN Points to PELE'S heart.

MYSTERIOUS MAN  
You can be the greatest. Just  
shake my hand.

As PELE reaches for the HUGE hand ...

INT. BEDROOM. MORNING.

He wakes up, stunned at the power of his dream.

PELE jumps out of bed, galvanized. There is only 20 cents  
on his side table.

INT. SITTING ROOM. MORNING.

PELE hurries in and glances at the clock - 7.30. He looks  
at the 20 cents in his hand then out the window to the  
spotless HILLMAN HUNTER sitting in the driveway.

He realises what he has to do.

INT. AUNTY BIG AUNTY'S BEDROOM. MORNING.

AUNTY BIG AUNTY is snoring loudly. She has HUGE ROLLERS  
pinned in her hair and wears a PASTEL COLOURED SMOCK. She  
has a hand under the pillow and PELE tentatively lifts the  
corner of the pillow to see the set of KEYS. He goes to  
pull the KEYS but AUNTY grabs them and turns on her BACK  
and puts them smack down her SMOCK.

The KEYS sit right between her AMPLE CLEAVAGE. She grunts,  
and holds her breath and then continues snoring again. PELE  
slowly puts his hand down her smock, she stops breathing  
again and he waits with one hand on her breast. It seems  
like eternity but he hooks the KEYS and lifts them clear.

INT. SITTING ROOM. MORNING.

PELE tiptoes to the back door. LEVI appears all dressed up.

LEVI  
You're going to meet Muhammad  
Ali?

PELE  
Go back to bed.

LEVI  
I want to go too!

PELE  
I can't take you Levi. Please go  
back to bed.

LEVI  
I'll tell Aunty. I'll wake her  
up.

He opens his mouth as if he's going to yell. PELE lifts a hand. Okay.

EXT. SOUTHERN MOTORWAY. DAY.

The HILLMAN HUNTER is going really slow and holding up traffic.

INT. CAR. DAY.

PELE drives at a NANA pace concentrating intently.

LEVI  
Hurry up Pele, he'll be gone.

PELE accelerates slightly but the car starts to cough and misfire, jerking them back in their seats. PELE looks down, the PETROL LIGHT is on.

EXT. MOTORWAY. MORNING.

CAR HORNS are BEEPING loudly, DRIVERS are swearing and doing the fingers as they drive past the coughing and spluttering car. PELE indicates and the car coasts to the side of the road.

PELE and LEVI get out.

LEVI  
What do we do now? We've gotta  
meet him.

PELE looks around, they're out in the green MANUKAU countryside.

PELE  
Walk.

LEVI  
From here?

PELE  
If we cut across the paddocks we  
should get there sooner.

EXT. PADDOCKS. DAY.

They squeeze through the fence and start to walk across the paddocks. They go about jumping the fences, but land in mud and get dirty and wet.

They get charged at by a FLOCK OF SHEEP in the paddocks. They run away as fast as they can.

EXT. AIRPORT. DAY.

PELE and LEVI limp through the doors of the airport. A huge crowd has formed. Fans, Photographers, TV Reporters all wait in anticipation. PELE and LEVI are so far back they can't see anything. PELE gets desperate as a chant erupts.

CROWD

Ali! Ali!

LEVI is holding on to PELE'S hand.

PELE

Get on my shoulder and see if you can see him.

LEVI is hoisted up. He can only see a sea of heads. Next second there is a surge as PHOTOGRAPHERS flashes go off. PEOPLE get excited. ALI'S entourage is seen coming through the ARRIVALS GATE.

CROWD

Ali! Ali!

PELE loses his balance and LEVI goes tumbling into the crowd. PELE frantically searches for him but is being jostled and pushed. The CROWD moves forward and only PELE is left searching wildly for LEVI.

PELE hears a cry and finds LEVI bruised and scratched.

PELE

Are you alright?

LEVI

(Trying not to cry)  
I think I saw the top of Muhammad Ali's head.

PELE

I'm sorry Levi.

LEVI

But I got this for you.

He holds up a rumpled flag that has 'WELCOME TO NZ' written on it.

EXT. MOTORWAY. DAY.

PELE piggybacks LEVI along the side of the MOTORWAY.

LEVI  
It's alright Pele, we can still  
meet Ali. I'll box him. You know  
what I'll tell him?

PELE  
What?

LEVI  
(Quoting Ali)  
You punch like a sissy!

PELE smiles.

LEVI  
Pele.

PELE  
Yes?

LEVI  
Where's the car?

They are back at the spot where they left the CAR. There is  
no CAR.

PELE  
No, no, no!

PELE frantically looks around. LEVI is in shock too.

LEVI  
What are we going to do now?

A POLICE CAR appears and slows down when it sees them. It  
approaches and puts the FLASHING LIGHTS and SIREN on and  
pulls up to the side.

MANAIA sticks his head out. He is dressed in FULL POLICE  
UNIFORM.

LEVI  
Uncle!

INT. POLICE CAR. DAY.

LEVI sits in the passenger seat wearing MANAIA'S POLICE  
HAT. PELE is in the back, as they cruise towards home.

MANAIA

Aunty filed a stolen car report  
this morning.

PELE

I thought I could get to the  
airport and drive home before she  
would notice that the car was  
gone.

They arrive at the house. PELE looks sick.

EXT. HOUSE. DAY.

Everyone gets out of the car. AUNTY BIG AUNTY runs out of  
the house with a KIKO BROOM, waving it with threatening  
gestures at PELE.

AUNTY BIG AUNTY

I will cut your balls off and ram  
them down your throat!

PELE

Let me explain?

AUNTY BIG AUNTY

Shut that crooked mouth of yours!

PELE

I'm sorry Aunty!

AUNTY BIG AUNTY

Where's my bloody car?

LEVI

Someone stole it.

AUNTY BIG AUNTY

(Points at PELE)  
He stole it!

LEVI

Then someone else did.

MANAIA

We're still looking for it Aunty.

AUNTY BIG AUNTY stops when half the neighbourhood come out  
to see why the POLICE are in the street and what the  
yelling and swearing is all about.

AUNTY BIG AUNTY

Inside.

AUNTY BIG AUNTY leads the way, followed by MANAIA and PELE.

INT. SITTING ROOM. DAY.

AUNTY BIG AUNTY is seated and summons MANAIA to sit down. She hits PELE with the BROOM while MANAIA'S not looking.

MANAIA

Look, there's been a simple misunderstanding.

AUNTY BIG AUNTY

How did Levi get those scratches and bruises?

LEVI

I fell when I tried to see Muhammad Ali!

AUNTY BIG AUNTY

WHAT?

LEVI

That's why we needed the car Aunty, we went to the airport to see Muhammad Ali.

MANAIA is looking and trying to tell LEVI to shut up.

AUNTY BIG AUNTY

That bloody man!

MANAIA

Look, Pele will pay you back.

AUNTY BIG AUNTY

How? He's got nothing but a bum job at the abattoir!

MANAIA

He'll give all his pay to you plus he'll do odd jobs around the place to repay you back for the car.

AUNTY BIG AUNTY

I don't want his money, I want my car back. Five years it took me to save up! It'll take him five centuries to repay me back!

HONEY comes in the front door, hung over and looking like a strangled cat.

AUNTY BIG AUNTY

Where have you been?

HONEY

Out, good night.

HONEY goes to the couch and just lies there.

HONEY  
Someone get me a blanket.

LEVI runs to get a BLANKET and puts it over her.

AUNTY BIG AUNTY  
Bloody hell! See Manaia, I've got her to look after as well as that Pele!

HONEY  
Where's the car Aunty?

AUNTY BIG AUNTY  
He's nothing but trouble ... I'm going to send him back to the islands and the pigs can have him.

MANAIA  
If Pele pays you back and we recover the car you win on both fronts.

AUNTY BIG AUNTY  
How's that going to help me this morning? I need to go and organise Levi's haircutting function.

MANAIA  
I can give you a lift.

AUNTY BIG AUNTY  
Eh? All the neighbours will think I've been arrested.

MANAIA  
Leave it to me.

EXT. OUTSIDE HOUSE. DAY.

MANAIA, PELE and LEVI are lined up singing HAPPY BIRTHDAY to AUNTY BIG AUNTY.

MANAIA holds the door of the POLICE CAR as AUNTY BIG AUNTY climbs in.

MANAIA  
(loudly, for the neighbours)  
A special birthday ride for a special lady.



He closes the door on AUNTY BIG AUNTY, PELE pulls him aside.

PELE

I've stuffed up big time. And why did you tell her about work? You know I've been fired!

MANAIA

Look you need to start looking for some work. Anywhere. As long as she doesn't know, it won't hurt her.

MANAIA hops in the car and they pull away, AUNTY BIG AUNTY waving like the QUEEN.

INT. POLICE CAR. DAY.

MANAIA

That's it, Aunty, keep your hand up so they see, no handcuffs.

INT. SITTING ROOM. DAY.

PELE comes in and slumps down in a chair. He shakes his head in despair.

LEVI walks in with the scrapbook and crumpled up flag.

SCRAPBOOK and FLAG are given to PELE.

LEVI

Go on and put it in.

PELE opens the scrapbook and puts the flag in the last page.

LEVI goes and sits at the end of HONEY who is sleeping soundly. PELE looks at her peaceful face.

LEVI

We're still going to go and see Ali, eh Pele?

PELE can't answer him.

PELE

How about I make some doughnuts for us?

LEVI

You make the best doughnuts!

PELE has an idea.

INT. KITCHEN. DAY.

PELE and LEVI get out mixing bowls, bags of flour, measuring cups, and the huge vat with solidified oil is placed on the gas stove. It starts to melt and sizzle.

PELE kneads and punches the dough, then starts making rings, and fries the doughnuts one by one. He makes dozens of COOK ISLAND DOUGHNUTS and lines them up in a BOX.

When finished he hands one to LEVI who smiles.

EXT. TOWN. DAY.

PELE is walking with the tray of doughnuts. A GERMAN SHEPHERD DOG sniffs round it, then another DOG shows up. PELE has to dodge and lift the tray to keep it away from them.

Just as he gets away from the dogs, PELE sees AUNTY BIG AUNTY'S car whizz through an intersection.

PELE goes to put the tray down and give chase but the dogs look at it hungrily.

PELE sighs and goes into the pub.

INT. RISING SUN PUB. DAY.

PELE takes the tray in. He goes up to a table of drinkers.

PELE  
Doughnuts. Cook Island  
doughnuts. Five dollars a bag?

They look at the doughnuts and like what they see. Just as they're reaching for their money.

PUBLICAN  
Hey you! Get those damn things  
out of here!

He storms over.

PUBLICAN  
I'm sick of you people coming in  
here selling your rubbish! Out!

DRINKER  
(Chewing)  
That's the best damn doughnut  
I've ever tried.

PUBLICAN stops, looks curious.

PELE  
Look have one, in fact have a bag  
on me!

PELE hands a doughnut to the PUBLICAN who takes a bite and is delighted at the taste.

PUBLICAN  
Okay hurry up and get out before  
the Boss gets here.

PEOPLE start putting their money in the air.

PELE  
Five dollars for a bag, Five  
dollars for a bag.

PELE is handing out the bags and collecting the notes.

He sells all the bags.

In the darkest corner of the PUB, PELE spots GUS taking money and handing over bags of WEED. He pretends not to notice.

GUS  
Hey cripple, where's that bitch  
Honey?

PELE  
She's not a bitch.

GUS  
What time did she get in? Heard  
she was out all night.

PELE  
I don't know Gus.

GUS glares at PELE as he walks away.

PELE is almost out the door when,

BAR FLY  
Hey, I've got a ticket to that  
Ali movie. Any takers?

PELE looks at the ticket the guy is holding up.

BAR FLY  
Good seat.

PELE is drawn towards him.

PELE  
How much?

BAR FLY  
To you fifty bucks.

He passes PELE the ticket. PELE stares at the image of ALI on it.

BAR FLY  
Ali's going to be there and everything, you could get his autograph.

PELE looks at the ticket and looks at the money in his other hand, torn.

He hands the ticket back, and leaves the pub.

EXT. HOUSE. DAY.

As PELE approaches, he hears a lot of commotion and noise and screaming from inside.

INT. SITTING ROOM. DAY.

HONEY is screaming. PELE enters and sees GUS throwing HONEY across the sitting room. He runs to intervene but is punched in the face.

GUS turns back to HONEY but PELE leaps on his back. GUS throws PELE off.

Sprawled out, GUS kicks PELE in the head.

GUS  
You want some more, cripple?

PELE looks at him, steely-eyed.

PELE  
You punch like a sissy.

GUS draws his fist back to pound him. HONEY screams and AUNTY BIG AUNTY walks in.

AUNTY BIG AUNTY  
What are you doing Gus?

GUS  
Honey made me do it!

AUNTY BIG AUNTY  
Get out!

BLOOD streaming down his face, PELE crawls to HONEY who is covering her head crying.

GUS

You can have your whore and  
useless cripple. Can't even work.

AUNTY BIG AUNTY

What?

GUS

He got the sack cos he couldn't  
kill the little pigs! Everyone  
knows that, they're laughing at  
you!

GUS walks out. AUNTY BIG AUNTY glares at PELE, so furious  
she can't speak.

PELE

Aunty...

AUNTY BIG AUNTY sees the SCRAPBOOK on the table and grabs  
it.

EXT. OUTSIDE GARDEN SHED. DAY.

AUNTY marches towards the SMOKING INCINERATOR, PELE limping  
to catch up to her.

PELE

Aunty...

She throws the SCRAPBOOK into the fire. The images of  
MUHAMMAD ALI shrivel up as it burns quickly. PELE stands  
staring at his most prized possession.

INT. HOUSE. DAY.

AUNTY BIG AUNTY rushes into PELE'S BEDROOM and rips the  
POSTER off the wall. She grabs a SUITCASE from underneath  
the BED, opens drawers and chucks in PELE'S clothes, jams  
it shut and marches out with it.

EXT. OUTSIDE HOUSE. DAY.

PELE is trying to fish his charred scrapbook out of the  
incinerator. It crumbles in his hands.

AUNTY BIG AUNTY comes out of the house and dumps his  
suitcase on the lawn.

AUNTY BIG AUNTY

Now get your arse out of here!

PELE stares at her, then picks up the suitcase and walks  
out the front gate.

LEVI  
Aunty, where can he go?

AUNTY BIG AUNTY  
I don't care!

HONEY is standing at the back door watching PELE walk off.

EXT. LOCAL STREET. EVENING.

PELE walks to MANAIA'S house.

Outside are cars on the lawn, double parked on the footpath. BEAUTIFUL ISLAND CHORAL SINGING can be heard from the GARAGE.

PELE goes around and peeks in thru the window and sees MANAIA leading a group of young ISLAND men in choir practice.

INT. MANAIA'S GARAGE. EVENING.

MANAIA  
Okay break for 15 minutes. Ah that's palagi time alright?

MANAIA sees PELE peering through the window and goes out.

EXT. MANAIA'S GARAGE. EVENING.

MANAIA sighs when he sees PELE and his SUITCASE.

PELE  
She found out.

MANAIA  
I'm sorry we've got no room here. We're packed in already.

PELE nods, looks back towards the street. MANAIA feels bad.

INT. MANAIA'S GARAGE. CONTINUOUS.

MANAIA takes PELE to the back of the garage, which is covered by a WHITE CURTAIN.

MANAIA  
Dad used to sleep out here when he had a few.

He pulls the curtain back and on the floor are two old tattered mattresses. Sitting on one are a SAMOAN man and his VERY PREGNANT wife.

MANAIA

This is Kasi and Sala. They got a few problems with the Immigration Department.

KASI and SALA look up at him. PELE manages a smile.

MANAIA

I'll get some blankets and a pillow for you.

MANAIA turns at the door.

MANAIA

Oh and we have band practice here as well as choir practice so it gets a bit noisy.

CUT TO:

PELE makes up his bed and just collapses on it whilst CHOIR PRACTICE continues and KASI and SALA regard him with big eyes.

EXT. GARAGE. MORNING.

Dawn over the garage.

A ROOSTER crows and DOGS bark.

INT. GARAGE. MORNING.

PELE opens one eye and then realises where he is.

Before he can fully wake up MANAIA pops his head in with a big cup of tea and a plate of fried eggs, sausages and buttered bread for PELE.

MANAIA has a towel over his shoulder.

KASI and SALA have already gone to work.

MANAIA

Wakey wakey rise and shine,  
thought you might need this for  
your job hunting today.

MANAIA throws the TOWEL to the foot of the BED.

MANAIA

The toilet only flushes once and  
the shower is a bit of a dribble  
but it does have hot water so go  
for it.

INT. MANAIA'S BATHROOM. MORNING.

PELE can't believe his luck when he sees the BATHROOM. It has a proper BATH and SHOWER UNIT and a FLUSH toilet. TOWELS are folded along with face cloths and there is LUX SOAP, SHAMPOO and CONDITIONER on the side as well as COLGATE TOOTHPASTE.

PELE gets ready.

EXT. OUTSIDE. MORNING.

A POLICE CAR stops outside the house and MANAIA gets in.

MANAIA

Good luck with the job hunting!

PELE waves goodbye to him as he starts along the street on another long walk to look for work. The POLICE CAR stops and reverses.

MANAIA winds the window down.

MANAIA

We'll give you a lift to town.  
Luffs reckons there's work at the  
shoe factory.

PELE hops into the car.

INT. POLICE CAR. DAY.

A big, burly ISLAND man with a soft looking face is driving the car.

MANAIA

This is Lafa, Pele.

Lafa

Just call me Luffs, as in I luffs  
to you!

MANAIA and LAFA start laughing.

PELE

Shoe factory?

Lafa

Got half my Aunties working  
there, good pay.

The POLICE RADIO crackles.

POLICE DISPATCHER

Robbery at Sam Fong's fruit shop  
Ponsonby Road.



Owner has been assaulted and is requiring medical attention. No witnesses.

MANAIA

Roger that.

POLICE SIREN goes on as they speed to their destination.

MANAIA

Hang on, Pele. And if anyone asks, just say we arrested you.

EXT. SAM FONG'S SHOP. DAY.

The POLICE CAR pulls up to a scene of total chaos. Boxes of fruit and vegetables are strewn everywhere. The front window has been smashed with broken glass littering the footpath. AMBULANCE STAFF are attending to a bleeding, concussed SAM FONG. SAM FONG'S wife stands crying, speaking in CANTONESE, with a friend trying to comfort her.

MANAIA hops out and takes a long hard look at the scene. Other POLICEMEN are already there.

INT. POLICE CAR. DAY.

PELE watches as MANAIA and LAFA are told by the INVESTIGATING OFFICER that they are not needed and return to the car.

PELE

What happened?

MANAIA

He was going to do his banking and got robbed and bashed over the head.

LAFA

There's been quite a few in the area.

MANAIA

Yeah, and we only get the reported ones.

EXT. SHOE FACTORY. DAY.

The POLICE CAR pulls up alongside the MORROW & TAYLOR SHOE FACTORY. PELE gets out and slams the door.

PELE

Thank you Manaia, Luffs.

MANAIA

Just keep out of trouble okay?

MANAIA tips his hat, and they pull away.

PELE stares at the sign and walks into the reception area.

INT. MORROW & TAYLOR SHOE FACTORY. DAY.

PELE walks to the counter and a young man directs him to the FOREMAN'S office.

The hum and buzz of SEWING MACHINES dominates the atmosphere.

PELE walks up to the SHOE FOREMAN who is directing a STOREMAN to put a PALLET OF BOXES into storage.

SHOE FOREMAN

I don't care just get a move on!

PELE

Excuse me sir, I was asked to see you. I'm Pele.

SHOE FOREMAN

For what?

PELE

A job.

SHOE FOREMAN

You worked before Pele?

PELE

Yes at the .... freezing works.

The SHOE FOREMAN takes a look at him up and down.

SHOE FOREMAN

My last cleaner got deported. Bloody good cleaner he was. When can you start?

PELE

Now, if you want?

SHOE FOREMAN

I'll get you some overalls and your bucket. Oh you're not an overstayer are ya?

PELE

I'm Mangaian from the Cook Islands.

SHOE FOREMAN  
(Doesn't get it)  
Yeah?

PELE  
I'm a New Zealand citizen.

SHOE FOREMAN takes PELE to his office. The RADIO is on and can be heard in the background.

SHOE FOREMAN  
Okay you get paid \$5 an hour, 40  
hours a week, take it or leave  
it.

PELE  
I'll take it.

SHOE FOREMAN  
That thing on your back, is it  
okay? Not going to get any bigger  
is it?

PELE shakes his head.

The RADIO announces that ALI is in the studio and PELE is torn between listening to what the ANNOUNCER is saying and paying attention to the FOREMAN who is going over work conditions.

SHOE FOREMAN  
Sign on the dotted line.

RADIO ANNOUNCER  
And we welcome Mr Muhammad Ali  
today ...

SHOE FOREMAN  
Okay I'll take you out to the  
floor and show you around ...

PELE has to wrench himself away from the RADIO to be led to the FACTORY FLOOR.

INT. SHOE FACTORY FLOOR. DAY.

TABLES lined with ISLAND WOMEN at industrial looking SEWING MACHINES. Heads down, working fastidiously. ISLAND MEN stitching and glueing the soles on to SHOES. No one talks.

SHOE FOREMAN rings a bell. Everyone stops working and looks up at him.

SHOE FOREMAN  
This is Pele, he's the new  
cleaner.

ISLAND WOMAN

What? Him?

SHOE FOREMAN

We need a cleaner and he starts today.

ISLAND MAN

He's a car thief.

SHOE FOREMAN

Eh?

ISLAND WOMAN

Stole from his Aunty.

ISLAND MAN

From his own family?

ISLAND WOMAN

I'm not working with no thief!

FOREMAN looks at PELE.

SHOE FOREMAN

Is that true?

EXT. OUTSIDE SHOE FACTORY. DAY.

A few minutes later, PELE takes a look at the SHOE FACTORY sign and walks off.

EXT. LOCAL SCHOOL. DAY.

PELE walks by the local school. It's Sports Day. PELE peers through the fence and sees LEVI competing in a RUNNING RACE.

LEVI wins and everyone is CLAPPING. PELE spots HONEY (wearing SUNGLASSES) cheering and clapping.

LEVI walks to the water fountain. PELE watches him. A few kids from the NELSINI family follow LEVI and start to push him around and pull his hair.

LEVI

Leave me alone.

NELSINI KID 1

You think you're cool.

NELSINI KID 2

You're a girl with your long hair.

NELSINI KID 3  
Yeah your mum's a slut.

LEVI  
Don't say anything about my mum.

NELSINI KID 1  
It's true, she sleeps around all  
the time, slut.

NELSINI KID 2 AND 3  
Levi's mum's a Slut!

LEVI is pushed to the ground and kicked and he starts  
crying.

BULLY KID 1  
Look at the poor baby ...

PELE jumps out doing his QUASIMODO act and SCARES the kids  
who scream out loud.

NELSINI KID 2 AND 3  
Ahhhhhhh.....

NELSINI KID 1  
Don't look at him, he'll curse  
you.

PELE  
I'll eat you if you don't  
leave ...

LEVI  
Eat them ...

PELE  
They better not tell anyone  
otherwise I will wait for them at  
night and start to nibble on  
their toes ...

The NELSINI KIDS run off quickly.

PELE helps LEVI up.

PELE  
You okay?

LEVI nods.

LEVI  
Pele what's a slut?

PELE  
It's another word for Angel.

HONEY appears and is surprised to see PELE.

HONEY  
Hey Pele, what are you doing  
here?

PELE  
Coming back from a job interview.

HONEY  
Looking like that?

PELE looks down at himself.

HONEY  
You need to come back home.  
Aunty's out till late so it'll be  
fine.

LEVI  
Mum, you're an Angel!

The three walk off together with LEVI in the middle holding  
his MUM'S hand on one side and PELE'S on the other.

INT. HOUSE. AFTERNOON.

PELE sits in the KITCHEN. HONEY calls him into the SITTING  
ROOM.

INT. SITTING ROOM. AFTERNOON.

LEVI is sleeping soundly on the COUCH. HONEY is holding up  
a BROWN TAILORED SUIT, still in its dry cleaning bag.

HONEY  
You need a suit when you go to  
interviews.

PELE  
But I'm going for jobs in  
factories.

HONEY  
It doesn't matter, you have to  
look your best.

CUT TO:

PELE wearing the suit standing on a CHAIR. HONEY starts to  
hem up the pants which are much too long for him.

PELE  
Who owns this?

HONEY  
Belonged to my Dad.

PELE

He must have looked handsome in it.

HONEY reflects.

HONEY

My Dad was the best man on the street. Generous, kind, loving. He had a heart attack when I was seven and Aunty has looked after me ever since. You know she took me and Dad on when I was just a baby. Broke her heart when Dad died.

PELE

That explains why she is always grumpy and angry.

HONEY

She's always been good to me and Levi. I owe her for what she has done. She was the only one that stuck up for me when ...

PELE

When?

HONEY

When everyone else spat and cast me out. I just told the truth.

PELE

About what?

HONEY

The Minister. I stood up in church and I said what he'd been doing to me.

PELE

Honey ... I didn't know.

HONEY

They all said I was bad, making up stories, a liar. Except for Aunty. That's why we don't go to church.

HONEY turns PELE around and the pants have been hemmed up perfectly. He gets down. She holds up a pair of polished black men's shoes.

PELE

I can't take those.

HONEY

May as well, no one else is going  
to have them.

PELE looks at HONEY, his feelings are close to overflowing.  
HONEY steps back and then realises something more is  
needed.

HONEY

Now you just need a bit more  
sprucing up and you're done.

EXT. OUTSIDE HOUSE. DAY.

HONEY sits on the steps peeling an apple into a long strip  
that curls without breaking. PELE lathers his face with  
soap and with a broken mirror propped up against the GARDEN  
SHED, he attempts to shave himself.

HONEY takes slices of apple and eats them, watching PELE,  
who is having great difficulty as he keeps nicking himself.  
HONEY puts the knife and apple down and goes up to PELE.  
She grabs his hand and leads him back to the stairs. PELE  
sits on the bottom step and HONEY sits above him. She opens  
her legs and gently lathers his cheeks and chin and with  
great care and precision she starts to shave using long  
strokes and wiping the blade clean in between strokes.

PELE closes his eyes and exhales slowly. HONEY wipes his  
face clean with a towel and grabs the mirror.

HONEY

Now you're ready!

HONEY smiles at PELE. Their eyes lock.

The moment is broken as LEVI sticks his head out the window  
and yells excitedly.

LEVI

Ali's on TV! Hurry up he's on TV!

INT. SITTING ROOM. AFTERNOON.

PELE and HONEY race inside just too late to see ALI, as the  
item CUTS BACK to a REPORTER standing outside a FLASH  
RESTAURANT.

LEVI

He was on! He was talking!



TV REPORTER

So you heard it from the CHAMP himself, Ali and his wife Veronica are hosting a fund raising dinner tomorrow night here at Trillos. Tickets have all sold out for this event ...

LEVI

See Pele, you can meet Ali there.

PELE just stares at the TV.

EXT. HOUSE. AFTERNOON.

HONEY and LEVI are seeing PELE off.

HONEY

Good luck with the job hunting!  
Knock them out!

LEVI

Wow Pele, you're gonna look cool  
when you meet Ali!

PELE leaves with his SUIT and SHOES, all cheered up.

EXT. MANAIA'S GARAGE. AFTERNOON.

PELE approaches the GARAGE and can hear that SALA is crying and KASI trying to console her.

INT. MANAIA'S GARAGE. CONTINUOUS.

PELE

Afternoon.

SALA stops crying just for a moment and then bursts into tears once again.

KASI

We have to go back to Samoa.

PELE

Why?

KASI

Because they says the papers  
wrong but ... but ...

PELE

You should go and get your papers  
checked.

KASI  
Can you look?

PELE takes the letter KASI is holding out and skims it. He reads a portion of it out loud.

PELE  
You have 14 days to contact this office....otherwise a deportation order will be made to remove you from New Zealand ...

PELE looks at the date.

PELE  
This was a month ago.

PELE hands the letter back.

KASI  
Can you help us please?

PELE  
I'm sorry, I can't do anything.

KASI  
Me and my wife work hard to bring our family here. I got a job and she is working at nights. We working to help this country, we send money back home to help.

PELE  
I can't even help myself ...

KASI turns away, despondent at the refusal. SALA keeps crying silently.

EXT. TOWN. DAY.

PELE is dressed in his OLD FASHIONED SUIT and is looking quite odd.

He goes door knocking at prospective employers but is rejected at first sight and turned away.

EXT. CHURCH. DAY.

PELE wanders down the street. He looks up and sees the CHURCH and the CROSS and walks towards it.

INT. CHURCH. DAY.

PELE sees the MINISTER and FOUR OLDER ISLAND LADIES busy polishing the FRONT of the PEW and REARRANGING FRESHLY CUT FLOWERS into VASES. The MINISTER is directing them.

PELE walks down the aisle.

PELE  
Morning.

MINISTER  
Morning young man.

The LADIES look up, realise it is PELE, smirk, ignore him and continue with their cleaning.

The MINISTER is a TALL, LANKY, SELF-IMPORTANT SAMOAN/NIUEAN MAN in his LATE 60's.

PELE  
I want to talk to you about Honey Taulasi.

The MINISTER stiffens.

MINISTER  
I don't know her.

PELE  
Yes, you do.

MINISTER  
She's not part of my congregation.

He tries to push past PELE. PELE blocks him.

PELE  
She doesn't come to church because of what you did.

MINISTER  
I don't know her and I don't know you! Get out!

PELE  
It's you who should get out. How can you still stand up in here?

MINISTER  
How dare you? You bent back toad!

PELE  
She was seven years old and you know what you did!

MINISTER  
(pale and sweating)  
Who are you? Who sent you?

PELE  
Perhaps God sent me. Or maybe  
someone else.

The MINISTER stares at him, eyes bugging out, then he  
clutches his chest and collapses. The ladies all rush over  
to attend to the MINISTER.

LADY 3  
Someone go call the ambulance!

PELE watches as THREE LADIES kneel beside him wailing. LADY  
4 rushes out the CHURCH. PELE turns and walks out of the  
CHURCH.

LADY 2  
That's Aunty Big Aunty's nephew.

LADY 3  
The Hunchback cursed our  
Minister!

LADY 1  
(Wailing)  
Minister ...!

LADY 3  
Someone call his wife!

LADY 2  
Which wife?

INT. MANAIA'S GARAGE. AFTERNOON.

PELE looks at KASI and SALA'S tiny corner of the GARAGE and  
their belongings. Suitcases stacked alongside cardboard  
boxes. Their MATTRESS bed is neatly made up. Clothes are  
ironed and folded away.

EXT. TRILLOS. EVENING.

The street has been cordoned off. FANS crowd around the  
entrance. PELE walks around the back and it is just as busy  
but with RESTAURANT workers. He knocks on the BACK DOOR.

KITCHEN HAND  
Yeah?

PELE  
I heard you needed a dishwasher  
for tonight.

KITCHEN HAND  
Hey the extra dishwasher's here!

A MANAGER walks over.

MANAGER

I didn't ask for an extra. Get lost.

KITCHEN HAND

You didn't? There's going to be 500 people in there tonight!

MANAGER

So wash faster.

KITCHEN HAND

You wash faster, asshole! Go stick your job!

He throws his apron at the MANAGER and walks out. The MANAGER looks at PELE.

INT. TRILLO'S KITCHEN. EVENING.

PELE smiles and starts to roll up his sleeves. The CHEF shows him to the TWO big sinks and ONE smaller sink.

CHEF

Rinse in cold, scrub in soap and then dip in hot, stack.

PELE nods.

CUT TO:

PELE washes bowls and containers, watching the DOOR to the kitchen when he can.

BAND MUSIC can be heard from the HALL. A WAITER excitedly comes into the kitchen. PEOPLE are clapping.

WAITER

He's here! He's here!

All the KITCHEN STAFF rush to the door to take a PEEK.

CHEF

Get back now!

The CHEF walks over and takes a look. He returns smiling.

WAITER

I'm going to get an autograph.

PELE turns around and watches the WAITER walk out with a PEN and PAPER tucked into the back pocket of his PANTS.

CHEF

Don't smother him, let the man  
eat first.

CUT TO:

A GAGGLE of excited STAFF returning with ALI'S autograph.  
PELE yearns to do the same but seems chained to his sink of  
DIRTY DISHES.

CHEF

Oi! The Spaghetti marinara needs  
to go out.

CHEF turns to PELE.

CHEF

You put on that Apron and take  
this out now.

PELE looks at the BAIN MARIE filled with the piping hot  
Spaghetti. He picks it up and carries it through the swing  
doors.

INT. TRILLOS HALL. EVENING.

PELE carries the DISH through a maze of tipsy and excited  
DINERS then he places it down at the end of a LONG TABLE.  
HE can see ALI sitting at the far end, surrounded by FANS.

He goes to move towards him, but the HEAD WAITER hisses at  
him and gestures him back into the kitchen. The waiter is  
distracted for a moment by a diner and instinctively PELE  
ducks down.

He squints at the far end of the table and he can see ALI'S  
LEGS. ALI'S NAPKIN falls on the ground.

PELE crawls under the table towards him.

He gets kicked along the way. Just when he gets within a  
hands reach, ALI stands up and leaves.

PELE picks up the discarded napkin. The HEAD WAITER bends  
down and stares at PELE, under the table.

HEAD WAITER

Back in the kitchen, now!

The HEAD WAITER snatches the NAPKIN.

PEOPLE are dancing and mingling. The BAND is in full  
swing.

ALI can be glimpsed DANCING with his WIFE.

PELE goes back to the kitchen.

INT. TRILLOS KITCHEN. EVENING.

CHEF  
Did you get lost out there?

PELE  
Sorry.

The CHEF gestures and PELE looks and sees STACKS and STACKS of dirty PLATES, GLASSES and CUTLERY.

CHEF  
Happy washing.

PELE picks up a plate and starts the process.

CUT TO:

The KITCHEN is spotless. PELE is exhausted. The CHEF gives him an envelope.

EXT. TOWN. NIGHT.

PELE starts the long walk home.

INT. MANAIA'S GARAGE. NIGHT.

KASI and SALA are packing their bags.

PELE  
What's happening?

KASI  
Can't stay. Manaia is a policeman, he'd get in trouble.

PELE  
Where are you going to go?

KASI has no answer, SALA starts to sob.

PELE  
Pass those papers here?

PELE looks at the IMMIGRATION PAPERS and the LETTERS.

PELE  
You know there's an error with the dates on these papers.

KASI  
I don't understand.

PELE

The dates are wrong. You need to go to the Immigration office to sort it out.

KASI and SALA look at each other, not registering what PELE is saying.

PELE

I'll go and see them tomorrow.

KASI hugs PELE.

KASI

Thank you my brother. Thank you.

PELE goes to his bed and finds a folded NOTE on the pillow.

It is from MANAIA, a CARTOON drawing of SAM FONG, with underneath:

Go see Sam Fong for a job.

EXT. SAM FONG FRUIT SHOP. DAY.

NEXT DAY.

SAM FONG has one arm in a splint. He scrutinises PELE.

SAM FONG

You work every day?

PELE nods.

SAM FONG

You start now lunch break one hour okay?

PELE works hard, following SAM FONG'S directions.

CUT TO:

PELE is bagging potatoes when SAM FONG lets him go for lunch.

SAM FONG

Back 2pm.

PELE starts down the street.

EXT. CITY. DAY.

PELE finds the IMMIGRATION OFFICE and goes in.



INT. IMMIGRATION OFFICE. DAY

The office is packed with people waiting. PELE sits and waits, watching the clock anxiously.

FLASHBACK:

MID 1960's. ONEROA. COOK ISLANDS.

PELE reading out loud to PAPA PRITCHARD - an article from the SCRAPBOOK.

PAPA PRITCHARD

Very good Pele. One day you'll be able to help your people.

PELE

But nobody likes me. Except you.

CUT BACK:

PRESENT DAY:

There are TWO people in front of PELE, taking forever. The CLOCK hits 1.50 PM. PELE gets up to leave but suddenly it is his turn.

He goes to the desk. A YOUNG WHITE MAN looks at him.

IMMIGRATION OFFICIAL

How can I help you?

PELE

I'm here on behalf of Kasi and Sala Peteru.

IMMIGRATION OFFICIAL

Why couldn't they make it?

PELE

They're both working sorry.

IMMIGRATION OFFICIAL

What is the problem?

PELE

They have an order saying that they will be deported but they have different dates given to them for their visas.

PELE pulls out the letters and shows the dates.

IMMIGRATION OFFICIAL

They do seem to be different.

PELE

So therefore, there has been an error on the Department's side and they shouldn't have been told of the deportation order and are allowed to apply for their permanent visas? As per the subsections A and E of the Immigration rules?

IMMIGRATION OFFICIAL

Are you a lawyer?

PELE shakes his head.

The IMMIGRATION OFFICIAL gets down from his seat and seems to disappear behind the counter.

PELE cranes to see him as he walks to the FILING cabinet and pulls out a file and returns to the desk. PELE stares in disbelief as the IMMIGRATION OFFICIAL is a DWARF.

IMMIGRATION OFFICIAL

It's rude to stare. I'm sure you get your fair share of bell ringer jokes.

PELE

Umm ... Sorry.

PELE doesn't know where to look.

IMMIGRATION OFFICIAL

Yes you are right. I'll set an appointment for the Peteru's to attend the office so that we can get their visas corrected. Thank you for bringing this matter to our attention.

PELE

Thank you for being so helpful.

PELE gets up.

IMMIGRATION OFFICIAL

Next!

EXT. SAM FONG FRUIT SHOP. DAY.

SAM FONG is going ballistic over PELE'S late return.

SAM FONG

You late! You late! Ahhhh ... I tell Manaia, can't trust you.

PELE  
I just had to help someone out.

SAM FONG  
Not good, you not good. You work  
here. You not God.

PELE  
I'll work and make up the time.

SAM FONG  
Ahhh ...

PELE starts stacking boxes. SAM FONG shakes his head, still  
muttering away.

CUT TO:

EARLY EVENING.

SAM FONG stands in his shop, watching PELE still working  
diligently out the back. SAM FONG goes up to PELE.

SAM FONG  
Hey you stop.

PELE  
What's wrong Boss?

SAM FONG  
You come tomorrow.

SAM FONG hands him several \$20 bills.

SAM FONG  
Yeah you come back tomorrow.

SAM FONG goes to pack up and pull the ROLLER DOOR down.

INT. MANAIA'S GARAGE. EVENING.

PELE comes in to find KASI and SALA all packed and waiting  
expectantly for him.

KASI  
Oh thank you my friend, THANK  
YOU!

PELE  
Is everything alright?

KASI  
I get phone call, our papers all  
good, we going back to our place.

PELE  
That's good.

KASI  
You make it right today.

SALA comes over and kisses PELE on the cheek and BEAR HUGS him too.

SALA  
You good man ...

They kiss and hug PELE again, then walk out with their BAGS and BOXES.

PELE goes to lie on his bed. It is blissfully quiet and then BANG, the garage side door swings open and the guys have arrived for BAND PRACTICE.

PELE lies there facing the ceiling. He grabs his PILLOW and puts this over his face to block out the horrible racket of the BAND.

MANAIA walks in.

MANAIA  
Hey, get up!

PELE  
What's up?

MANAIA  
We need to celebrate, because of you, Kasi and his wife can go back to their house and stay in good ole NZ.

PELE  
I can't afford to go to the pub, you know I'm saving to pay back Aunty.

MANAIA  
My shout!

PELE puts his hand up and MANAIA grabs it and pulls him up.

EXT. RISING SUN PUB. EVENING.

The PUB is all lit up, music pumping as MANAIA and PELE walk towards it.

INT. PUB. EVENING.

MANAIA gets a warm reception as they enter the PUB. Everyone is patting MANAIA on the back.

Whispers go round about PELE cursing the MINISTER, making him feel uncomfortable. MANAIA is oblivious. They stop at a table and JUGS of BEER and glasses are given to them by COMPLETE STRANGERS.

PELE spots HONEY and GUS standing by a corner table, PASHING. PELE is sickened by their display. GUS kisses HONEY on the lips and walks to the TOILET. She sits alone, sipping from her Bacardi and coke.

PELE approaches her.

PELE

Honey, what are you doing?

HONEY

I'm having a quiet drink.

PELE

I mean what are you doing with him?

HONEY

Oh we're back together again.

PELE

After what he did to you?

HONEY

It's all water under the bridge.

PELE

You know he's no good. You know what he's like.

HONEY

If you don't mind, I'm enjoying my drink.

PELE

Honey, think about it. He's not a good person.

HONEY

Get out of my face!

Across the other side of the pub, a MAN is walking around selling RAFFLE TICKETS.

MANAIA

Meat pack?

MAN

Yep and a ticket to that Ali movie, front row.

MANAIA reaches into his pocket and grabs a few dollars.

MANAIA

I'm in. Give me five tickets.

GUS walks out of the TOILET. Annoyed at seeing PELE standing next to HONEY, he strides over.

GUS

You just don't get it.

PELE

I'm going.

GUS

Not before I give you a good kick up the ass.

HONEY

He's going, just leave him alone.

GUS walks up to PELE and blocks him from leaving.

MANAIA appears out of nowhere and gets between PELE and GUS. MANAIA stands eyeballing GUS.

MANAIA

How's it, Gus? Staying out of trouble?

GUS sulkily sits down.

MANAIA

You better be taking good care of our Honey.

GUS

Always.

MANAIA, still smiling and very cool, walks away with PELE. GUS glares after them.

PELE and MANAIA return to their table.

MANAIA

Pele, give it up.

PELE

Give what up?

MANAIA

Honey. You're wasting your time there.

MANAIA puts his arm over PELE'S shoulder.

MANAIA

But you know there's an Esmerelda for everyone, Pele. Wait and see.

PELE

Thanks for getting me the job.

MANAIA and PELE clink their glasses together.

MANAIA

Here's to you Pele, may all your  
dreams come true. Starting with  
Mr Muhammad Ali.

MANAIA lays out his 5 tickets and pushes them across the  
table to PELE.

The BAND stops playing as the RAFFLE is being drawn.

MANAIA

Feeling lucky, Pele?

RAFFLE MAN

The winning number is 00969.

MANAIA scans the tickets in front of PELE.

MANAIA

Yes!

PELE looks at the ticket he's indicating.

PELE

Upside down.

He turns it round.

PELE

696.

They look at each other, and laugh.

EXT. SAM FONG'S FRUIT SHOP. DAY.

NEXT MORNING.

PELE is busy working outside when the RAFFLE MAN from the  
pub walks over. SAM FONG is checking out the BOXES of fruit  
and vegetables.

RAFFLE MAN

Sam Fong! You're the winner of  
last night's pub raffle at the  
Rising Sun!

SAM FONG

Laffle? What Laffle?

PELE'S ears prick up.

RAFFLE MAN  
It's on the ticket. Here.

RAFFLE MAN shows SAM FONG the winning ticket. He scrutinises the wording and reads slowly.

SAM FONG  
Plize: Meat Pack and Muhammad Ali  
movie ticket.

RAFFLE MAN  
Well here is the movie ticket.

SAM FONG  
Where's the meat pack?

RAFFLE MAN  
Sorry that prize went missing  
last night but you get the ticket  
to Ali's movie!

SAM FONG  
I don't want a movie ticket I  
want the meat pack!

RAFFLE MAN  
Ali's going to be there.

SAM FONG  
Who the hell is Ali?

RAFFLE MAN makes a quick exit. PELE stands staring in disbelief that SAM FONG has a movie ticket for the premiere.

SAM FONG  
Lubbish, this ticket lubbish  
Pele. I can't go to a movie. I  
got early start in the morning.  
You hurry and put the boxes away.

In disgust SAM FONG chucks the MOVIE TICKET on top of the COUNTER. PELE stares at it.

MONTAGE:

PELE working as customers dump their fruit and vegetables on the ticket. It is almost wrapped up in the newspaper. PELE slides it out just in time. Thinks of taking it but puts it back.

INT. SAM FONG SHOP. EARLY EVENING.

SAM FONG pulls down the ROLLER DOOR.



SAM FONG  
You finish Pele. You work well  
today.

PELE  
Thanks Boss.

SAM FONG  
Here, take some apples and  
bananas for Manaia.

SAM FONG hands PELE a box laden with FRUIT.

PELE  
Thank you. See you tomorrow.

PELE goes to walk out.

SAM FONG  
Oh and this.

SAM FONG walks over and tucks the MOVIE TICKET on the side  
of the fruit.

SAM FONG  
That's for you my boy. You go  
and see the movie okay?

PELE can't stop himself from smiling.

PELE  
Thank you, oh thank you.

INT. MANAIA'S GARAGE. EVENING.

PELE stands in front of a window trying to see his  
reflection as he does his tie. He puts on the SUIT JACKET.

He carefully combs his hair, gets the TICKET, looks at it,  
and folds it and places it in the front pocket of his  
jacket.

EXT. BUS STOP. EVENING.

PELE stands proudly waiting for the bus. LEVI runs up to  
him, puffing.

PELE  
Levi, what's wrong?

LEVI  
Aunty ... Aunty needs to see you,  
she said you have to come now!

PELE  
I've got to go to town!

LEVI  
Aunty said it can't wait, you  
have to see her!

The BUS arrives. PELE hesitates, then steps back and waves  
it on.

INT. SITTING ROOM. EVENING.

AUNTY BIG AUNTY is seated, waiting.

PELE enters and stands. AUNTY BIG AUNTY sees the SUIT.  
PELE thinks she's going to blow her top but AUNTY BIG AUNTY  
does an unusual thing. She restrains herself and directs  
him to a chair.

LEVI goes and plops on the couch, listening.

AUNTY BIG AUNTY  
Do you want a cup of tea?

PELE  
No thank you. I'm going  
somewhere.

AUNTY BIG AUNTY  
Levi dear, go and get me a bottle  
of milk. Okay and hurry up?

LEVI  
Why can't I go later on?

AUNTY BIG AUNTY  
Now, Levi!

AUNTY BIG AUNTY hands him some change from her purse. LEVI  
drags his feet to the door. AUNTY BIG AUNTY turns back to  
PELE.

AUNTY BIG AUNTY  
I need to talk to you.

PELE  
About what?

AUNTY BIG AUNTY  
About the Minister. They say he's  
dying.

PELE  
Serves him right.

AUNTY BIG AUNTY  
I heard that you were at the  
church.

PELE

Yes.

AUNTY BIG AUNTY

What did you say?

PELE

That he had no right to stand up  
in that church, in front of God  
or anyone.

AUNTY BIG AUNTY

Why?

PELE

You know why. Because of Honey.

AUNTY BIG AUNTY nods slowly.

AUNTY BIG AUNTY

Did you think of Levi?

PELE

Levi?

AUNTY BIG AUNTY

We need the Minister to bless  
Levi's haircutting. Now everyone  
thinks you put a curse on him.

PELE

It's not a curse, it's guilt!

AUNTY BIG AUNTY

I know that. But them out there.  
You have to take the curse off.

PELE

How? I never put it on.

AUNTY BIG AUNTY

You have to go to the Minister  
and say you're sorry for what you  
said to him.

PELE

Never. He's the one who needs to  
say he's sorry. To Honey.

AUNTY BIG AUNTY

We can't have the haircutting  
without the blessing.

PELE

Then get another Minister to  
bless it. And if that's it, I've  
got a movie to go to.

He stands and crosses to the phone. AUNTY BIG AUNTY is taken aback by PELE'S newfound confidence.

PELE (ON PHONE)  
Taxi, to Douglas Street, number  
10. Thank you.

EXT. OUTSIDE FRONT OF THE HOUSE. EVENING.

PELE stands waiting for his TAXI.

HONEY is waving GOODBYE and blowing KISSES to GUS who drives off in his VALIANT. PELE turns away, pretending not to notice.

HONEY sways tipsily towards him.

HONEY  
Hey Pele, nice suit.

PELE  
Hi Honey.

HONEY  
Where you going?

PELE  
Out to town.

HONEY  
That's nice. Out to town, wish that was me but instead I'm home early. You know why? Cos everyone in the pub is flapping their lips about the Minister, and you, and me. Why'd you do it, Pele?

PELE  
Just wanted to help.

HONEY  
Yeah, well next time you want to help, just don't.

She moves to go inside. There's a crying in the street.

LEVI is crying, walking towards the house, one shoe off, blood running down his nose. HONEY and PELE look at him, not registering why he is crying.

LEVI  
Bwwahhhhhhhh.....

PELE  
What?

HONEY  
Levi, what ...

HONEY sees that LEVI'S plait is missing.

LEVI  
They cut my hair ...

Honey stares, livid and enraged. She runs to the shed and grabs the BUSH KNIFE.

PELE  
Honey.

HONEY dashes down the street.

PELE'S taxi pulls up, he looks at it.

CUT TO:

EXT. NELSINI HOUSE. NIGHT.

HONEY runs down the street. The NELSINI household are sitting on the steps, laughing and talking amongst themselves. HONEY starts swinging at the fence as they all run inside screaming. HONEY picks up a rubbish bin and chucks it through the window.

HONEY  
Come on ya mother fuckers, pick  
on my boy!

MRS NELSINI  
You crazy woman!

HONEY  
I'll show you crazy!

HONEY charges at her with the BUSH KNIFE in the air.

HONEY  
You take my son's hair, I'll take  
your head!

MRS NELSINI is petrified and runs for cover but is too slow and HONEY grabs her hair and throws her to the ground.

PELE arrives, puffing.

PELE  
It's alright Honey ...

MRS NELSINI  
Please ... please leave me ... I  
beg you.

HONEY  
Beg you bitch, beg.

MRS NELSINI is crying and HONEY kicks her in the head before grabbing her ponytail and starts to drag her along the ground. She looks to MRS NELSINI's kids who are screaming.

HONEY  
Watch your mother beg.

PELE  
Please, Honey.

MRS NELSINI  
I'm sorry it was an accident ...  
Please forgive me ... an  
accident.

HONEY puts the knife to MRS NELSINI'S throat and looks at the kids.

HONEY  
Say goodbye to your kids and I'll  
tell them it was an accident.

PELE  
Put the knife down.

HONEY  
Not until I take her fucken head  
off.

PELE  
It's not worth it. Put it down.

HONEY  
She cut my son's hair. His hair.

PELE  
Levi is alright. His hair will  
grow back. Mrs Nelsini's kids  
need her. Come on leave her  
alone.

HONEY  
No Pele, it's not fair.

She raises the bush knife and PELE lunges towards her and tackles her to the ground, holding her as she cries.

PELE  
It's alright Honey ... It's  
alright ...

The crowd gather around them. PELE holds HONEY, consoling her. Heartbroken, she sobs uncontrollably as she allows him to comfort her.

INT. AUNTY BIG AUNTY'S HOUSE. NIGHT.

PELE leads HONEY into the house. AUNTY BIG AUNTY goes rushing to help her.

AUNTY BIG AUNTY  
Quick bring her here.

HONEY lies down on the couch and she curls into a FOETAL position quietly sobbing. AUNTY BIG AUNTY places a BLANKET over her.

AUNTY BIG AUNTY  
You see? This is because of you going to the Minister and stirring it all up.

PELE  
It's because of Levi's hair.

AUNTY BIG AUNTY  
(She cuddles Levi)  
Oh my poor boy!

PELE  
That's why she lost it!

AUNTY BIG AUNTY  
You better go and see the Minister and say sorry. And just let sleeping dogs lie.

PELE  
No.

AUNTY BIG AUNTY  
If you don't then you'll never be allowed to set foot in this house. You'll never see Honey and Levi again.

PELE leaves.

EXT. LOCAL STREET. NIGHT.

PELE walks down the street and sees a BUNCH of people get off the bus. They are rowdy, in good spirits, holding signed ALI photos.

INT. MANAIA'S GARAGE. NIGHT.

PELE lies staring at the ceiling.

DREAM SEQUENCE:

PELE squints into the sun. The massive figure of ALI is walking away. PELE watches helplessly, struggling to follow but he is still CHAINED around the ankle and he can't break free.

EXT. MINISTER'S HOUSE. DAY.

NEXT MORNING.

PELE walks to the MINISTER'S house. A lot of people have gathered there.

PELE goes to cross the street towards the HOUSE but then sees a YOUNG GIRL outside in a pretty dress. As PELE watches, a different MINISTER comes out, takes her hand and leads her into the dark house.

PELE'S eyes harden.

He turns around and walks away.

EXT. SAM FONG'S FRUIT SHOP. DAY.

PELE is busy working when LEVI arrives with his SCHOOL BAG on his back.

PELE  
Hey Levi, on your way to school?

LEVI  
Yeah Aunty told me I have to go.

PELE  
How's your Mum?

LEVI  
She never talks and just lies there crying all the time. Aunty says that she's sick, really sick.

PELE  
You have to be strong for her, Levi.

LEVI nods.

LEVI  
You still going to see Ali eh Pele?

PELE looks at him.



EXT. MANAIA'S GARAGE. EVENING.

A tired PELE heads to the GARAGE. He finds someone sitting outside the door reading a NEWSPAPER.

ISLAND VISITOR

Umm ... You Pele?

PELE nods.

VISITOR

I was told that you were good at sorting out immigration papers.

The VISITOR hands over his IMMIGRATION PAPERS. PELE sees the headline on the front page of the newspaper: 'ALI SAD TO SAY GOODBYE TO NZ!'

He looks at the article and then looks at the man who watches him anxiously.

PELE

What's your name?

VISITOR

Tukuaho.

PELE

Come inside.

INT. SAM FONG SHOP. MORNING.

NEXT MORNING.

PELE is stacking the shelves.

SAM FONG lifts up the ROLLER DOOR and standing outside are a lot of ISLAND people waiting. They walk in and start to buy fruit and vegetables.

SAM FONG

Good business Pele.

The Customers walk past PELE and hand him envelopes and money before walking out. PELE looks at the envelopes and realises they all want help with their IMMIGRATION status.

PELE

You'll probably need more workers if you get this kind of business.

SAM FONG

Your people good customer, buy big all the time.

INT. IMMIGRATION OFFICE. DAY.

The IMMIGRATION OFFICIAL looks up as PELE arrives at the COUNTER. PELE puts a thick stack of papers down belonging to all the people who have sought his help.

The official raises his eyebrows. PELE takes a breath ...

INT. SAM FONG SHOP. AFTERNOON.

MANAIA comes by in the POLICE CAR and stops off at the FRUIT SHOP.

PELE  
Manaia.

MANAIA  
How is Honey?

PELE  
Not good, I think.

MANAIA nods.

MANAIA  
That's too bad.

He turns away.

PELE  
Manaia.

PELE looks around at the fruit.

PELE  
Can you do something for me?

INT. AUNTY BIG AUNTY'S HOUSE. EVENING.

AUNTY BIG AUNTY opens the door to MANAIA.

AUNTY BIG AUNTY  
Manaia. Come in for a cup of tea.

MANAIA  
No I'm on duty, Aunty. But Pele said to give this for you and Honey.

He lifts a big box of fruit and vegetables and most of SAM FONG'S stock of flowers.

MANAIA leaves. AUNTY BIG AUNTY looks at the gift.

EXT. LOCAL STREET. NIGHT.

MANAIA is driving down the street when he sees AUNTY BIG AUNTY'S CAR parked haphazardly on the footpath.

He pulls over, gets out and crosses towards the car. FEET can be seen propped on the dashboard.

From a building up the street comes the sound of BREAKING GLASS. MANAIA stops, then jogs up the street towards the sound.

The area is dimly lit, MANAIA flicks his TORCH on and is holding his TRUNCHEON. He walks towards the back of the BLOCK OF SHOPS.

MANAIA

Police ...

He walks cautiously. He shines the TORCH and sees a BROKEN WINDOW. He walks over but before he gets there he is suddenly SMASHED on the head from behind and collapses.

The sound of HARD WHACKS and KICKS are heard.

INT. HOSPITAL WARD. NIGHT.

PELE walks into the INTENSIVE CARE ward.

He sees that MANAIA is all wired up and on life support, with tubes out of his nose and mouth. MANAIA'S mother LAKISA and her SISTER, MELE are sitting beside the bed crying. A NURSE checks the equipment.

PELE is shocked and dismayed at seeing his friend lying there helpless and fighting for his life. LAKISA gestures to the chair beside her.

They all sit, quietly waiting.

INT. HOSPITAL FOYER. MORNING.

The end of a long night.

Exhausted, PELE goes out to the FOYER and finds it packed with families and a few POLICEMEN who are dotted around.

PELE'S main accuser from the SHOE FACTORY is there and stabs a finger across the crowded foyer.

SHOE FACTORY LADY

That's him! He's cursed. Honey's sick, the Minister's dying and now Manaia. All because of him.

ISLAND MAN

Shut up woman. He's been helping our people.

SHOE FACTORY LADY  
You better watch out, you might  
be next. He's nothing but bad  
luck.

Animated discussion breaks out as people start to debate  
for and against PELE.

PELE ignores them and walks away.

EXT. MANAIA'S GARAGE. DAY.

PELE sees that another group of ISLAND PEOPLE are waiting  
outside the GARAGE. He sighs and shrugs them off as he  
makes his way to the DOOR.

PELE  
I'm sorry I can't help you.

He goes in and shuts the door.

INT. GARAGE. DAY.

PELE looks around at his meagre possessions. He picks up  
everything and stuffs it into his bag. He grabs an ENVELOPE  
OF MONEY from UNDERNEATH his MATTRESS.

EXT. MANAIA'S GARAGE. DAY.

PELE comes out. The group of ISLAND PEOPLE collected  
outside wail when they see his bag.

PEOPLE  
Where are you going? You can't  
go, my sister, her visa, my  
kids ...

PELE tries to push through them. They thrust money at him.

ISLAND MAN  
We give you money, more money.

PELE  
I don't want your money.

ISLAND WOMAN  
We'll give you whatever you want.  
What do you want?

PELE stops, looks at them. He drops his bag.

PELE  
I want you to ask everyone. Find  
who hurt Manaia. I want to know  
who did it.

The group disperses.

Through a window PELE sees TUKI at the kitchen table just sitting there.

INT. MANAIA'S HOUSE. DAY.

PELE appears hesitantly in the doorway.

TUKI  
Oh Pele, boy, come in. I'll put  
the kettle on.

TUKI fills up the KETTLE and turns on the GAS STOVE.

TUKI  
He's a fighter. That's my boy.

TUKI puts TWO cups down and sits down opposite PELE. He puts his head in his hands and start to quietly cry.

TUKI  
I just want my son to get better.

PELE goes over and puts his arm over TUKI.

PELE  
He'll pull through.

A knock at the back door. PELE goes to answer it.

EXT. MANAIA'S HOUSE. DAY.

Standing outside is an older ISLAND MAN and a young, thuggish TEENAGE BOY standing with his head bowed.

In the driveway is the HILLMAN HUNTER.

ISLAND MAN  
You Pele?

PELE nods.

ISLAND MAN  
My stupid son here found your  
car.

ISLAND MAN slaps the BOY over the back of the head.

BOY  
Ow!

ISLAND MAN  
Tell him!

BOY

Ah, I'm sorry. I found it and I was going to bring it back.

ISLAND MAN

I'm sorry too ...

He hands PELE the KEYS.

ISLAND MAN

Umm ... It's kind of decorated inside.

PELE doesn't know what he means. ISLAND MAN and BOY leave.

EXT. MANAIA'S DRIVEWAY. DAY.

PELE goes to the car and sees that inside is decorated with FLUFFY DICE, TENNIS BALLS, TINSEL in the interior.

PELE jumps into the CAR.

The KEYS are in the ignition, and he starts the engine.

EXT. HOUSE. DAY.

PELE parks the CAR. He takes the KEYS and ENVELOPE of MONEY and puts them on the LEDGE of the BACK DOOR. He turns around to walk away. AUNTY BIG AUNTY comes outside.

AUNTY BIG AUNTY

Pele.

She looks at the car, looks at PELE.

AUNTY BIG AUNTY

I heard about Manaia.

PELE nods.

AUNTY BIG AUNTY

Why don't you come inside? Come and see Honey.

PELE shakes his head, turns and walks away.

AUNTY BIG AUNTY

Pele! Where are you going?

PELE stops, hesitates and turns to her.

PELE

I'm bad luck. Things always happen to the people that I care about. Look at Manaia and Honey.

That's what you've always thought. That I was cursed. That I'm a curse on you. That's why you gave me away, wasn't it? You were ashamed and embarrassed of the monster you created. I've always known about you. But you could never tell the truth about me. They even had to trick you to get you to take me back, your own son!

AUNTY BIG AUNTY stares at him, fear and grief on her face. And shame.

PELE

If you didn't love me or want me you should have just killed me at birth, then there wouldn't be any bad luck now. But you reap what you sow and you know what I've realised? Maybe I'm not the bad luck ... you are.

AUNTY BIG AUNTY stands there horrified, eyes wide open. PELE walks away from her.

LEVI comes out of the house and chases after him, carrying something.

LEVI

Ali's leaving. We have to go and see him.

PELE

No Levi.

LEVI

I made you a T-shirt so he'll notice you.

PELE doesn't take the folded T-shirt.

PELE

No Levi. Ali's just a man.

LEVI

If you meet him, things will be better. Mum will get better. And you.

PELE

Levi, he's not Santa. He can't fix our problems.

PELE walks away. LEVI is upset and runs away.

AUNTY BIG AUNTY

Levi!

PELE disappears in one direction. LEVI in the other.

EXT. SAM FONG FRUIT SHOP. DAY.

LATER.

PELE is sweeping the outside. SAM FONG just looks at him.

SAM FONG  
Sorry about Manaia.

PELE  
Yeah.

SAM FONG  
You very quiet today. Where are  
all the Island customers?

PELE doesn't respond. SAM FONG goes inside.

PELE turns and an OLD ISLAND LADY is standing there. She  
pushes forward a TEENAGE BOY. PELE looks at him.

PELE  
You know who?

The BOY gulps and nods.

CUT TO:

INT. SAM FONG SHOP. AFTERNOON.

MOMENTS LATER.

PELE comes in, really staunch. He takes off his APRON and  
puts the BROOM in the corner.

PELE  
Early lunch.

SAM FONG  
Ohh where you going?

PELE  
To see a friend.

SAM FONG is chattering away in CANTONESE and is pointing  
his finger at PELE who just ignores him.

EXT. LOCAL STREET. DAY.

PELE is angry and determined as he walks down the street.



CHILDREN, WOMEN and OLD MEN eye him as he passes.

EXT. GUS'S PLACE. DAY.

GUS'S VALIANT is parked out the front. PELE walks up to it and sees the bloodied TRUNCHEON on the dashboard.

The window is down and he reaches in and grabs it.

INT. GUS'S PLACE. DAY.

PELE walks through the house. A closed BEDROOM DOOR, PELE flings it open.

GUS is in BED with a HO. She scrabbles for the SHEETS. It is in fact the SHOE FACTORY WOMAN.

GUS  
What the fuck?

PELE  
You did it!

GUS  
Did what?

PELE  
Maniaia.

GUS  
What the fuck is it to you?

PELE  
You've got balls to take a cop down.

GUS  
Wrong place at the wrong time.

PELE  
Now you're going to be in the wrong place for a long time.

GUS gets up and is in his BOXER SHORTS. He walks slowly over to PELE.

GUS  
Who's gonna know? Who's gonna narc? You?

PELE looks at him.

PELE  
With pleasure.

GUS lunges towards PELE and tackles him to the ground. They tussle, trying to land punches and then PELE flips the TRUNCHEON out from up his sleeve and whacks GUS across the head.

GUS rolls off and PELE gets up and smashes GUS again. And again. He's furious, he could easily kill GUS. He steps back, struggling to get hold of himself.

GUS kicks PELE'S bad leg causing him to collapse and drop the TRUNCHEON which rolls away. The HO is screaming and runs out of the room.

GUS jumps on PELE.

PELE is helpless, face down on the ground as GUS straddles him. GUS unravels his LEATHER STRAPPY BRACELET, wraps it around PELE'S neck and pulls it. PELE chokes.

GUS

You want to play with the big boys, you're nothing but a sitting fucken crippled duck, too easy just like that pig Manaia. No one's gonna miss you. No one's gonna even notice you're gone.

PELE'S life is being drained as GUS pulls tighter on the strap. There is no hope, PELE is dying.

Then there is a huge KING HIT WHACK with the TRUNCHEON across the side of GUS'S head.

AUNTY BIG AUNTY

You leave my boy alone!

GUS topples over, releasing his grip on PELE. AUNTY BIG AUNTY cradles PELE in her arms.

PELE looks at her, weakened but grateful to see AUNTY BIG AUNTY. She helps him up, holding on to him carefully.

GUS lies concussed on the ground. While holding on to PELE AUNTY BIG AUNTY puts a great big KICK into GUS'S guts.

AUNTY BIG AUNTY

And that's for Honey.

EXT. GUS'S HOUSE. DAY.

PELE and AUNTY BIG AUNTY walk out of the house as several POLICE CARS arrive. LAFA jumps out of one of the CARS and charges into the house.

AUNTY BIG AUNTY puts PELE into the PASSENGER seat of the PIMPED OUT HILLMAN HUNTER.

INT. SITTING ROOM. DAY.

AUNTY BIG AUNTY helps PELE in and guides him towards the couch. He stops her.

He limps to HONEY'S bedroom.

INT. HONEY'S BEDROOM. DAY.

HONEY is just lying there, her eyes vacant.

PELE

Honey?

HONEY doesn't acknowledge him. PELE pulls the BLANKETS back and picks her up.

EXT. HOUSE. DAY.

PELE carries HONEY to the CAR. AUNTY BIG AUNTY comes out behind them.

AUNTY BIG AUNTY

Where you going?

INT. CAR. DAY.

PELE driving, HONEY beside him. He pulls up.

HONEY looks outside and is upset to see the CHURCH and the MINISTER'S HOUSE.

HONEY

Where are you going? Take me home.

PELE

No Honey, it's not your fault.

HONEY

No... No ...

PELE gets out, grabs Honey and pulls her out, protesting.

The PEOPLE holding vigil outside the MINISTER'S house part when they see PELE leading HONEY in. People are whispering but no one challenges him.

INT. MINISTER'S BEDROOM. DAY.

PELE takes a weeping HONEY into the room. The MINISTER lies there with his eyes closed. PEOPLE make way for them as PELE walks right up to the bedside.

The MINISTER opens his eyes and is taken by surprise when he sees them.

PELE

You need to tell the truth. It's what's on your conscience that is making you sick.

The MINISTER looks terrified but stubborn.

MINISTER

I don't know her.

PELE

Is this how you want to die? Do you want to meet your God like this? Admit what you did to Honey was wrong. She told the truth about you.

The MINISTER closes his eyes and tears roll down his face. He opens them and turns his head slightly.

MINISTER

Honey Taulasi? I know what I did was wrong. I was the one that lied. It was me who touched her when she was a young girl.

GASPS of horror as the MINISTER admits his guilt.

MINISTER

I'm sorry. Please, please forgive me.

HONEY bursts into tears as she hears his confession. PELE and HONEY stand there for a moment.

The whispers intensify and the PEOPLE start to pack and leave.

INT. SITTING ROOM. DAY.

AUNTY BIG AUNTY throws her arms around HONEY as PELE brings her into the SITTING ROOM.

HONEY

Aunty!

AUNTY BIG AUNTY

Honey, you're speaking!

HONEY

It's alright now, everyone knows I told the truth.

AUNTY BIG AUNTY

How?

PELE

Pele. Pele did it.

AUNTY BIG AUNTY looks at PELE, proud.

HONEY

Where's Levi?

They look round.

CUT TO:

INT. HOTEL FOYER. DAY.

LEVI is wearing his homemade long white T-shirt with the words 'I LOVE ALI' written in FELT PEN on it. He stands on a chair patiently as the LIFT doors to the FOYER open and ALI and his entourage walk out. MEDIA and FANS rush towards him. LEVI tries to see ALI but can't.

He tries to attract ALI'S attention but can't. LEVI screams out at the top of his lungs.

LEVI

MR ALI ...!

ALI stops and turns around. The crowd also turn and all eyes are on LEVI.

CUT TO:

EXT. LOCAL STREET. DAY.

Everyone's out, looking for LEVI.

PELE

Levi, Levi ...

The NEIGHBOURS are helping, including the NELSINI household.

AUNTY BIG AUNTY

Levi!

A NELSINI boy runs up.

BOY

Not down by the park, not anywhere.

HONEY

Levi ...

PELE  
We'll find him.

BOY  
Hey, look!

They turn as a BIG BLACK LIMOUSINE rolls down the street and pulls up outside AUNTY BIG AUNTY'S house. LEVI jumps out still wearing his BAGGY T-SHIRT.

LEVI  
Pele, Pele, guess what?

AUNTY BIG AUNTY  
Young man where have you been?

LEVI  
I went to see Muhammad Ali and told him all about Pele.

HONEY  
Hey son?

LEVI  
Mum, I met Muhammad Ali! He gave me a lift home.

ALI gets out of the CAR and walks up the pathway. EVERYONE stands just staring at the sight of ALI in their street.

PELE watches in disbelief as ALI walks straight towards him.

ALI  
Pele?

PELE  
Yes ...

ALI  
Levi's told me all about you my friend. I'm honoured to meet you.

ALI holds out his RIGHT HAND to PELE. PELE stops for a moment and looks at the HAND then reaches out and solemnly shakes ALI'S hand.

PELE beams out a big toothy grin.

AUNTY BIG AUNTY elbows him.

PELE  
Oh would you like to come inside for a cup of tea? This is Honey and my... Mum.

HONEY  
Eh?

AUNTY BIG AUNTY  
Explain later.

HONEY  
Nice to meet you.

AUNTY BIG AUNTY  
It's an honour to meet you Sir.

ALI  
I'd love to have a cup of tea.

ALI is led into the house by AUNTY BIG AUNTY. HONEY, LEVI and PELE follow close behind. HONEY grabs PELE'S hand tight as they all walk in together.

CREDITS roll.

FINAL SCENE:

INT. IMMIGRATION OFFICE. DAY.

MANAIA, almost recovered, is standing waiting at the IMMIGRATION OFFICE, waving at PELE, signalling that it is lunchtime, pointing to the CLOCK on the wall.

PELE dressed in a CRISP WHITE SHIRT and BLACK TIE is sitting at a DESK.

The DWARF drops a stack of FILES onto PELE'S DESK. PELE puts them on the side with another stack of FILES.

Next to the FILES are THREE FRAMED photos:

One of PELE, HONEY and LEVI in a family portrait.

The other of a smiling PELE and MUHAMMAD ALI shaking hands.

Lastly, AUNTY BIG AUNTY giving ALI an UPPER CUT and him pretending to be knocked out.

FADE OUT.

**THE END**

