

SWEPT AWAY

1 EXTREMELY HIGH AERIAL - THE SEA - DAY

We are flying through at 1,000 metres, looking down below from a very high point.

The SEA - blue, sparkling, vast, spreading as far as the eye can see. The sun's reflection glistens at the surface of the water.

2 VERY HIGH AERIAL - THE SEA - DAY (CONTINUOUS)

500 metres. The gentle waves become clearer, like tiny white pyramids.

3 HIGH AERIAL - THE SEA - DAY (CONTINUOUS)

**SUPER: Indian Ocean. East of Malaysia.**

We stop abruptly on an ISLAND. Beautiful sands, clear waters, warm breeze. A row of beautiful hotels and resorts dot the beach line.

We go closer to that one BUILDING.

4 EXT. PEACE HOTEL - DAY

A majestic hotel overlooking the beach. Exquisitely designed, with a private beach front. A place for the rich and famous - perfect bikini bodies, designer sun-glasses, over-priced cocktails. It rises twenty storeys - the highest and grandest in the entire beach.

A WINDOW CLEANING CARRIAGE is being lowered down from the top. Inside, are two window-cleaners.

HAN (23, male) - full of vigour, unapologetic, with no care for the world - is horsing around with the levers.

His fellow hotel cleaner LIM (mid 20's male) is holding onto the carriage tightly - very unamused.

LIM

Please don't. It's not funny, Han.

HAN

This is going to be the highlight of your very boring day.

LIM

I am totally fine going through this very boring day--

BAM! Han pulls the lever! The carriage DROPS two storeys down!

Lim gasps in sheer terror. Han laughs uncontrollably.

LIM  
God. Stop it. It's not funny.

HAN  
Come on. We got to live a little.

LIM  
We can't do that if we're dead.

The carriage is now dangling on the first floor.

LIM  
We missed a floor. Now we've to go up again...

Lim begins cleaning the windows.

LIM  
You know what? One day, this is going to bring you serious trouble, and when you come to me, to save your ass, as you always do, you know what I'm going to say? I'm going to say to you, Han...

But Han is not listening. He is peering through the window, looking for something. Or someone.

5 INT. RESTAURANT AT PEACE HOTEL - DAY (CONTINUOUS)

Expensive wine, caviar, exotic fruits. Filled with DINERS, dressed to the nines.

Han scans the place: *there she is!* MIU (25, female) poised, like an heiress to a business empire. But there's a tinge of sadness in her eyes.

She's at a TABLE with four people. We're in the middle of a conversation between DING (45, male) the owner of the hotel, and ANG (50's male) the hotel manager.

DING  
Ang, tell it to me straight. What exactly is the problem?

ANG  
We can't have a shark.

DING

We absolutely are having a shark.

ANG

It's illegal.

DING

Why?

ANG

Because sharks are a protected species. We can't just put a shark at the lobby.

DING

I didn't say put the shark at the lobby. I said put the shark in an aquarium and then put that aquarium at the lobby.

ANG

It's the same thing. The authorities will be knocking--

DING

Come on, don't just say it can't be done, Ang. Figure out a way. Why do you think I hired a hotel manager for?

ANG

I've sent two letters. Both were rejected.

DING

Send the third one. Tell them it's going to be inside a private property. My property.

ANG

I don't think they care.

DING

And then you tell them - this is going to be the biggest wedding the island has ever seen. Tell them they're invited too.

ANG

Does it have to be a shark? Can it be any other fish?

DING

It has to be a shark. I want to make a statement.

ANG

And what kind of statement would that be?

MIU

(to DING)

I think what Ang is saying is... even if we can do it legally, sharks can't actually live inside an aquarium.

MIU'S MOTHER (50's, female) shoots Miu a look, eager to suck up to Ding.

MIU'S MOTHER

Ding, I think this shark thing is a very good idea.

DING

(to MIU)

Of course it can. We will put sea water in.

MIU

It's about the aquarium. It's a confined space. Some animals need to be... not confined.

DING

Miu, why don't you let me handle this, please?

6 EXT. PEACE HOTEL - DAY (CONTINUOUS)

Han waves at her. Lim looks at Han, puzzled: *you know her?*

Miu sees him. They lock eyes. No one notices this as Ding rattles on about his shark.

7 INT. RESTAURANT AT PEACE HOTEL - DAY (CONTINUOUS)

Han points to the floor repeatedly, grinning like a boy in love. Miu frowns: *they'll see you!*

Noticing Miu is not here anymore:

MIU'S MOTHER

Miu, tell them about your wedding gown.

(proceeds to tell the story herself)

Well, finally, we found a place that could give us exactly what we want. They made quite a few wedding gowns for those, you know, royal weddings. Of course, they're charging us a bomb.

DING

Let's hope the bride here doesn't gain weight. The wedding is still three months away.

Laughter. Miu's Mother laughs extra hard, trying to please Ding. Miu is different - she's used to this.

Poking at Miu's plate with her fork:

MIU'S MOTHER

Look at what she ordered!

All eyes on Miu's plate. Laughter.

Miu spots Han; he's still there. She makes a face: *I got it! Now go!*

Ding gets up to leave.

DING

Well, the gown better fit. I'm not paying for two gowns.

More laughter. Miu fakes a laugh; her eyes tracing the window cleaning carriage, as Han's head slowly disappears.

DING

(to ANG)

Top of the food chain.

ANG

I'm sorry?

DING

You asked what statement would the shark make. Top of the food chain. I need something that expresses me.

(beat)

So, no. It cannot be any other fish.

8 INT. ELEVATOR AT PEACE HOTEL - NIGHT (LATER)

Miu and her mother in the elevator to their suite.

MIU'S MOTHER

People of that stature, they can't have ordinary weddings. The who's who will all be there. And don't publicly disagree with him. We got to play the game well, know when to step back. Unless we're paying for the wedding - and I mean you, because I don't have any money - I don't think we should dictate how it should be run.

TING! The door opens. Twentieth floor. Miu's mother walks out. Miu remains inside.

MIU

Dictate? I don't even get a say on my own wedding gown.

The elevator door closes.

MIU'S MOTHER

Where are you going?

9 INT. LOWER GROUND FLOOR OF PEACE HOTEL - NIGHT (LATER)

A dark CORRIDOR with dim lights. On the left - the STORE ROOMS. Some DOORS are open, revealing hotel amenities such as bedsheets, toiletries etc.

Miu walks down the corridor and reaches a DOOR at the end. Fumbling for the doorknob, she opens the door and sees--

10 EXT. WINDOW CLEANING CARRIAGE STOP - NIGHT (CONTINUOUS)

Han, standing on the window cleaning carriage, smiling like he's asking a girl for a dance.

She jumps into his embrace and kisses him passionately, while Han struggles to pull the lever.

The carriage begins to move upwards.

MIU

God, I missed you.

The two continue kissing as the carriage goes all the way to the roof.

11 EXT. ROOFTOP AT PEACE HOTEL - NIGHT (LATER)

They reach the rooftop. Miu is still kissing Han.

HAN

Slow down. We're here.

She turns around and realises they have reached.

Han leads her to the edge of the rooftop to a breath-taking VIEW. The air is fresh and the sun has almost disappeared.

Below, the CITY begins to light up. The SEA is visible from here. Silence, except for the sound of gentle wind.

She puts her head over the edge dangerously, peering into the horizon.

MIU

I feel so alive here.

HAN

Things look different from up here.

MIU

It's like an escape, isn't it? From our real lives down below.

HAN

Away from the world.

MIU

Away from everyone.

They stare deeply into each other's eyes - there is no need for words.

Suddenly, Han remembers something. He reaches for his pocket and takes out: a PAPER CRANE.

MIU

Is this supposed to be a paper crane?

HAN

What? It looks... decent.

MIU

No, it's not!

She unfolds the paper crane.



MIU  
It looks like a piece of crumpled  
paper. I'm showing you one last  
time.

She folds the paper, bit by bit. Han is not looking - he's  
staring at her; heart full of love.

MIU  
Pay attention! Eyes here.

It slowly takes shape.

MIU  
There! *This* is a paper crane.

HAN  
Now can we make a wish?

MIU  
For that, you'll need another  
ninety-nine.

HAN  
Why?

MIU  
You have to make *one hundred* paper  
cranes. *Then*, make a wish.

HAN  
One hundred?

MIU  
Yes, one hundred. It shows  
sincerity.

HAN  
Do they all have to be pretty?

She laughs, but not Han.

HAN  
If I have one hundred paper cranes  
with me right now, this is my  
wish...

She knows what's coming:

MIU  
Han...

HAN  
That you and I--

MIU  
Han, stop it. You don't  
understand...

HAN  
No, I don't.

MIU  
You know I'm engaged.

HAN  
I know. You remind me all the time.

MIU  
I wish I met you before I met Ding,  
but we're already going down that  
road. And there's no turning back.

HAN  
Cancel the wedding.

MIU  
This wedding is more than just  
about me. It's so much more than  
that.

HAN  
Your mother is using you to marry  
Ding so she can solve your family's  
financial problems.

MIU  
That's one way to put it.

HAN  
Who the hell marries so they could  
pay off their debts?

MIU  
Even if that is true--

HAN  
What happened to marrying because  
of love?

MIU  
Han, you don't know what it's like  
to have an entire business empire  
disappear overnight.

HAN  
Do I know what's it like to be  
poor? Yes, I do. I'm a hotel  
cleaner. I clean your suite.

MIU  
 (trying to convince  
 herself)  
 If marrying Ding will help my  
 family get back on its feet... and  
 Ding is not such a bad person--

A sudden thought:

HAN  
 Let's run away.

MIU  
 Run away?

HAN  
 From the wedding. From here. From  
 all this.

MIU  
 Han, I've never felt for another  
 man what I feel for you. But this  
 thing, this thing we have - it's  
 just an escape. It's not real. Down  
 there, that's where real life is.

She runs down the EMERGENCY FIRE ESCAPE, hiding her tears.

MIU  
 And it's time I go back there.

He watches her disappear; his heart broken into a thousand  
 pieces.

12 INT. THE PENTHOUSE SUITE FLOOR - NIGHT (LATER)

From the emergency fire escape outside, she steps into the  
 corridor of the penthouse suite.

There's a FIGURE standing outside her suite. She walks  
 slowly, nervously.

The figure becomes clearer: *it's Ding.*

DING  
 You don't like the elevator?

She knows that tone.

MIU  
 I wanted to walk a little.

DING

You should use the elevator. It's  
the only one in the entire city  
that goes up twenty floors.

The door opens. Miu's mother pops her head out. She senses  
tension:

MIU'S MOTHER

Come in, Miu. We got to finish the  
guest list.

Miu goes in, relieved.

13 INT. NICOLE'S BEDROOM - NIGHT

NICOLE (45, female) tosses around in her bed. Caucasian,  
tanned from the tropical sun. She's the sort that exudes an  
aura of calm and control but tonight, her mental distress  
betrays her. She pops a pill, like a ritual. Deep breathing.

Next to her, a gentle stirring: MAY (5, female) - deaf and  
mute, so she uses sign language when she speaks.

MAY

(sign language)  
Cannot sleep?

NICOLE

(sign language)  
It's nothing, baby.

Nicole gets up. May signals 'STAY CLOSE' - two pointer  
fingers coming together.

MAY

'Stay close'.

Nicole mirrors her: *it's their thing.*

NICOLE

I will 'stay close'. I'm just right  
outside.

She pulls the blanket up to May's neck.

NICOLE

Go sleep. I'll come back in a  
while.

She notices May staring at something: a small PICTURE on the  
wall - too dark see the details.

She takes it and puts it HIGH ON TOP of the cabinet - where May cannot reach. May gets it. She closes her eyes.

Nicole goes out.

14 EXT. DEEP DIVE RESORT COMMON AREA - NIGHT (LATER)

Nicole turns on the lights. We see the sign: **Deep Dive Resort. Diving School.**

NICOLE

Lee, where are all the--

She sees some boxes. Picks one up.

LEE (40, male), bald and weather-beaten, is drinking beer, sitting on one of the resort's iconic blue and white LOUNGE CHAIRS - ten chairs neatly arranged in one row, facing the sea.

LEE

What?

She's gone. He follows her, concerned.

15 INT. WARDROBE ROOM - NIGHT (CONTINUOUS)

Nicole opens the WARDROBE. On one side are all her clothes, filled to the brim. On the other side, a few pieces of MEN'S CLOTHING: shirts, pants, ties.

Lee enters.

LEE

Can't sleep?

NICOLE

When are you going to help me burn all this?

She begins taking things out and throwing them into the box - angry, bitter, confused.

LEE

You can't sleep, so you're clearing that bastard's wardrobe.

NICOLE

I'm taking your advice. I'm moving on.

LEE

Yes, I did say - remove all traces of your ex-husband so you could move on. I didn't say do it at three in the morning.

NICOLE

Three in the morning is the only time I can do this without having to explain to a five year old that her father didn't just leave his clothes, he left his family as well.

They talk over each other:

LEE

Nicole, I'm going to get two plane tickets...

NICOLE

You know. We never fought over wardrobe space...

LEE

...one for you, and one for May...

NICOLE

...we never fought over anything...

LEE

...and you're going to sell this place...

NICOLE

...maybe once. Or twice...

LEE

...and move on to a new life...

NICOLE

Is this normal for a marriage?

LEE

Nicole, I know you heard me.

She finds a PHOTO ALBUM.

NICOLE

Yes. I heard you.

She flips it. A PHOTO: Nicole and her husband, both ten years younger, on a beach that looks like where she is now.

Next PHOTO: Nicole and her husband, with a little baby, beaming with pride.

LEE

And?

NICOLE

But. I heard you, *but* I can't just say to May: 'Hey, we're going back to America'. She doesn't even know where America is.

Next PHOTO: May's birthday party. Three candles. A happy family.

LEE

You can't let a kid make adult decisions.

NICOLE

She's got friends here.

LEE

Well, there's the Internet. Isn't this what kids use to talk?

NICOLE

This is her home.

LEE

Find a new home. Start a new life.

NICOLE

Trust me, Lee. I want that.

LEE

Then I want to look me in the eye and tell me - "Lee, I will sell this place and I will go back to America". Because that's what's good for you.

NICOLE

You're frustratingly rational.

(beat)

And I need that. It's hard to be rational when you wake up one morning and find yourself all alone on a giant bed.

She throws the entire album into the box. Frustrated.

NICOLE

What the hell happened?

A tear rolls down.

LEE

It's going to take some time to get over this. An average person takes six months to get over a long-term relationship and of course, it differs from person to--

He jumps. May is right behind him.

LEE

May, you scared... how long have you--

Nicole composes herself quickly. Nicole and May gesture in sign language and Lee does not understand.

NICOLE

(to MAY)

You're supposed to be asleep.

(to LEE)

Don't worry she didn't hear a thing.

LEE

Of course I know that.

MAY

What are you doing?

NICOLE

I'm packing.

MAY

Is it a holiday? Where are we going?

NICOLE

To... a place quite far...

MAY

Are you packing for dad too?

LEE

What is she saying?

NICOLE

She's asking if we're going for a holiday and if we're packing for dad.

Lee kneels down, eye to eye.



LEE

No, it's not a holiday. You're going home to America for a long, long time and dad is not coming with you.

NICOLE

Leave her alone.

LEE

If I know sign language, that's exactly what I'll say.

NICOLE

(to LEE)

Thankfully, you don't. You'll make a child cry with your... rationality.

(to MAY)

May, go back to bed. Mummy will come in a while.

May leaves.

Nicole and Lee look at the wardrobe. The other side is completely empty now - it's surreal.

Firmly and decisively:

NICOLE

OK. I'm looking you in the eye and I'm saying this - "Lee, I will sell this place and I will go back to America". Because that's what's good for me.

LEE

Finally. I'm glad I knocked some sense into your head.

NICOLE

That's what you do best.

LEE

You were an irrational mess.

NICOLE

I still have three to go.

LEE

Have what?

NICOLE

An average person takes six months to get over a long-term relationship. I'm at month three.

Lee laughs. Nicole smiles, feeling lighter.

NICOLE

I can't let you pay for the tickets. Don't be silly.

LEE

I'm doing this because otherwise you're not going to ever buy them yourself. Also, for ten years of friendship. I insist.

NICOLE

Can we first class?

LEE

Are you kidding me?

NICOLE

It's an eighteen-hour flight.

LEE

You're getting economy.

NICOLE

Cheapskate Asian.

16 INT. WHISKY BAR AT PEACE HOTEL - NIGHT

Ding is very drunk, rambling incoherently, with Ang filling his glass. Miu enters, having been summoned.

DING

Miu. I've been looking for you. Where were you the whole day?

ANG

Whisky?

MIU

No thanks.

DING

(to ANG)  
Bring her a glass.

MIU  
 (to ANG)  
 No, I'm fine.

DING  
 You must drink with me tonight. I  
 have good news to share.

Ang returns with a glass and fills it.

DING  
 We're going to have a shark.

ANG  
 Well, let me clarify it's not the  
 best way to do it--

DING  
 We proceed with the plan...

ANG  
 ...knowing full well we're breaking  
 the law and when the authorities  
 find out and when they issue us a  
 fine--

DING  
 We're going to pay it. Problem  
 solved.

ANG  
 It's going to be a big fine though.

DING  
 It's worth the money. Cheers to my  
 brilliant plan.

He raises his glass.

MIU  
 I don't feel like drinking.

DING  
 It's aged 24 years. Almost as old  
 as you. Drink.

Ding is annoyed, and very drunk.

ANG  
 I'll drink with you.

DING  
 (to MIU)  
 You don't seem very excited.

MIU  
About the shark?

DING  
About the wedding.

MIU  
What do you mean? Of course I am.  
It's the event of the year.

DING  
Every one's excited. Even those who  
are not invited. Everyone... except  
you. Why is that?

MIU  
It's my... our wedding. It'll be  
strange if I'm not--

DING  
Why didn't you answer me when I  
asked where you were the whole day?

MIU  
I didn't think it was a real  
question.

DING  
You're still avoiding the question.

MIU  
I was in my room--

A whisky glass flies over her head. Ding grabs her  
forcefully.

DING  
You were not in your room. I was in  
your room. And you were definitely  
not there.

Suddenly, Ding is thrown down to the floor.

He looks up: *it's Han.*

He tries to get up, assisted by Ang, but falls - too drunk to  
stand.

HAN  
Don't you dare touch her.

MIU  
Han, get out of here.

Han hesitates.

MIU  
Get out of here! Now!

He knows that tone: *she means it*. He leaves.

Ding, still on the floor, dazed.

17 INT. HAN'S ROOM - NIGHT

It's sparse. Nothing much there except two mattresses and a few items. Lim is reading a piece of paper.

Han enters, holding a stack of COLOURED PAPERS. They're room mates.

LIM  
You bought things.

HAN  
To make paper cranes. I need to make one hundred of them.

LIM  
Good news. Now, you have all the time in the world to do that. Congratulations, you just got fired.

Lim gives Han the paper he's reading. Han groans, expecting this.

HAN  
They fired me for breaking up a fight?

LIM  
No, they fired you for punching the owner of the hotel.

HAN  
I hardly touched him. He was drunk and fell off.

LIM  
Look, you attacked your boss, who happens to be one of the most powerful man on the island. Be thankful all you lost is your job.

Han takes the coloured papers out and sorts them on the floor.

LEE

You seem pretty... not sad.

HAN

No, I'm feeling really sad.

(beat)

Now you'll have no one to give you heart attacks on the window cleaning carriage.

LIM

Very funny.

18 EXT. ROOFTOP OF PEACE HOTEL - NIGHT

Han looks at the bruises on Miu's wrist.

HAN

Come with me, Miu. We will run away.

MIU

Where do we go? The island is not very big.

HAN

We'll go to a different state. A different country. A different continent. A different planet, I don't know. We'll sort that out.

MIU

Han, we can't live life listening to our heart. We got to listen to our head.

HAN

What does your head say?

MIU

My head is saying, asking, important questions. Such as - Am I going to die of starvation? Will I have a bed to sleep on every night? These are not things you rush into just because -- where are you going?

Han goes off. After a while, he returns, holding a box.

HAN

All done.

MIU  
What's done?

Han opens the box. It's filled with colourful PAPER CRANES.

MIU  
They look pretty decent.

HAN  
One hundred paper cranes.  
(beat)  
So here's my wish. That we would  
live each day happy. That we would  
live our lives the way we want it,  
not the way it should be. That  
would spend every minute of our  
lives on the right path, the path  
that we choose. That we would live  
till old age, and not regret the  
chances we didn't take.

She is speechless - a thousand thoughts in her head.

HAN  
Do you remember the word you used  
to describe this place when we came  
here for the first time?

MIU  
I don't remember. It might have  
been 'dangerous', 'crazy',  
'illegal'? Something like that?

HAN  
'Alive'. That's how you described  
this place.

MIU  
That's right. It's a feeling that's  
hard to describe.

HAN  
That's how I want us to feel every  
day of the rest of our lives. To  
feel alive.

Miu contemplates. It hits her.

After an eternity:

MIU  
Let's do it.

Han is overjoyed: *Finally!* He kisses her - a long, passionate kiss.

He points to the box: *it's time.*

HAN

After you.

Miu takes a HANDFUL of paper cranes and throws them into the air. The WIND blows and carries them into the horizon.

MIU

That's us. Going where the wind takes us.

HAN

Let's hope we don't land in a drain. Or a pile of garbage.

Han takes a handful too, and throws them into the air.

Then together, they scatter the remaining paper cranes into the air, watching as the colourful pieces FLOAT AWAY.

There's one last paper crane in the box. Han picks it up, and Miu holds it too.

HAN

We leave tomorrow.

MIU

Tomorrow?

HAN

Nine in the morning. Meet me at the usual place.

She nods - for the first time, she's truly happy.

HAN

And enjoy your bed tonight. Because tomorrow night, there's a chance we could be sleeping under a bridge.

Passion, trepidation, excitement - all at the same time.

MIU

I'm hogging the blanket.

They throw the last paper crane into the air, watching it slowly disappear from their view.



19 EXT. DEEP DIVE RESORT COMMON AREA - DAY

It's the day. All around, things have mostly been packed up. On the table - two AIRPLANE TICKETS.

LEE

Two tickets. To a new life.

NICOLE

Thanks, Lee.

Lee climbs up a ladder and hangs a FOR SALE sign.

LEE

It seems like there's an earthquake forecasted today. I don't know... a couple of hundred kilometres... from here, I guess. Don't think flights are going to be affected though.

The sign is up. She looks at it, surreal.

NICOLE

You know, I feel... I feel relieved. I actually can't wait to go back. I miss bagels.

LEE

You look... happy.

Lee begins stacking the blue and white lounge chairs on top of each other.

May and LINA (7, female), two best friends, run towards them. Lina is a local kid.

LEE

Come help!

Lina ignores Lee - she's got an important task at hand. She tugs at Nicole's sleeves. May stands behind her nervously.

LINA

I have a question.

NICOLE

Sure.

LINA

Can May still visit me when she's in America?

NICOLE

I guess she... well, there's the internet.

LINA

Why can't you go, and she stays?

Lee comes to the rescue:

LEE

Because that's where her real home is.

Lina gestures in sign language to May:

LINA

He says 'that's where your real home is'.

May shakes her head: 'No'. Lina is confused.

20

INT. RESTAURANT AT PEACE HOTEL - DAY

Ding, Miu and Miu's mother are at breakfast, eating in silence. Miu glances at the CLOCK, showing quarter to nine.

DING

How's your hand?

MIU'S MOTHER

She's fine.

DING

I was drunk.

MIU'S MOTHER

It's no big deal. Look, she's forgotten all about it.

Miu nods.

DING

Great. It's all settled then.

MIU'S MOTHER

Marriage is about compromise.

DING

I have to go.

He leaves.

MIU'S MOTHER

He got a jeweller to bring their most expensive collection to your room because he couldn't decide which one you'd like, and he waited the whole afternoon for you to turn up because he wanted to surprise you... anyway, since you weren't there, here are some pictures.

She lays some pictures of exquisite jewellery on the table.

MIU'S MOTHER

They're all so beautiful. I can't decide if this one--

May gets up abruptly.

MIU

I have to go.

MIU'S MOTHER

May, you need to pick--

MIU

This one.

She's gone.

21 INT. LOWER GROUND FLOOR OF PEACE HOTEL - DAY

Miu hurries down the corridor. An EMPLOYEE walks past. She slips into one of the store rooms and waits for him to pass. Barely breathing.

She comes out and continues walking, till she reaches the end. She opens the door--

22 EXT. WINDOW CLEANING CARRIAGE STOP - DAY (CONTINUOUS)

But Han is not there.

She waits nervously.

Then, she spots him on a bicycle, coming towards her. She runs out towards him, but suddenly--

BAM!

Han is knocked off his bicycle.

Three MEN pounce on him, pinning him on the ground. One of them is Ang. Miu tries to pull the men away.

MIU  
What are you doing?

A voice behind her:

DING  
Lock him up somewhere. I'll deal  
with him later.

ANG  
Put him in the storeroom.

The men drag Han through the door into the corridor. Han looks at Miu, confused, afraid.

23 EXT. DEEP DIVE RESORT COMMON AREA - DAY

Luggage and boxes are being loaded into a van. Nicole does one last check. Lina and May quietly watch her - gloomy faces, holding hands.

NICOLE  
We still have a bit of time. Why  
don't you two go play?

Nicole watches them walk away, feeling a little guilty.

NICOLE  
Hey, stay close.

Lina turns around and nods. May continues walking; she couldn't hear her mother.

LEE  
They'll be fine soon. Children are  
like that.

NICOLE  
I don't think so. May is really  
going to miss this place.

24 INT. STORE ROOM AT PEACE HOTEL - DAY

The door slams, followed by the sound of the door locking. Han bangs on the door.

HAN  
Hey! What are you doing? Open the  
door.

He continues banging, but they seem to have left.

He looks around. It's dark, and it's hard to figure out what's around him.

25 EXT. WINDOW CLEANING CARRIAGE STOP - DAY

Ding trying hard to control his emotions:

DING

Do you know why having the shark matters so much to me? Because I've been at the bottom of the food chain, and I've been on the top of the food chain...

MIU

Ding, I'm sorry...

DING

And I prefer the top...

MIU

We're just not meant to be...

DING

Because at the top, there's respect, there's love...

MIU

We're going to be unhappy...

DING

Which is why I'm very, very, very confused now. The hotel cleaner?

26 EXT. BACK OF DEEP DIVE RESORT - DAY

Lina and May are playing their usual game of hide and seek. Lina is facing the window from the outside, counting out loudly while her fingers do: *one, two three...*

May runs off. She hides behind the door.

LINA

... nine, ten. Ready or not, here I come.

Lina walks around the kitchen. May is nowhere to be seen.

Then, she spots May's shadow. She swings the door open: *Boo!*

May laughs and hugs Lina.

LINA

My turn.

27 EXT. THE BEACH - DAY

The beach is filled with PEOPLE. A lively atmosphere. Beachballs, colourful mats, cold beers.

A little BOY puts a LEAF where the water and sand meet. It floats gently on the water, rocking to and fro.

The boy looks at the leaf. It's lying in the sand now:  
*Strange.*

He moves the leaf closer to the sea again. His MOTHER yells impatiently:

MOTHER

Let's go!

The boy is fixated on his leaf.

MOTHER

Let's go! Now!

He looks at the leaf again: *strange*. Once again, it's stuck in the sand. The water has retreated even further. This time, much further.

MOTHER

Now!!

He goes even deeper into the sea and puts the leaf on the water again. He finds himself being pulled by his ears:

MOTHER

What are you doing?!

But the leaf is stuck again. Water continues to retreat deeper and deeper into the sea. No one notices.

28 EXT. THE SEA - DAY

A lonely FISHING BOAT. In it, two fishermen - ALI and AHMAD. Suddenly, the boat moves violently, lifting them into the air.

Ali looks at Ahmad, stunned: *what just happened?*

ALI  
Engine problem?

AHMAD  
I don't think so.

Ahmad looks around.

AHMAD  
Is the boat moving?

A horrifying realisation: they are being carried towards the shore!

29 EXT. THE BEACH - DAY

A SIREN blares loudly. An urgent announcement:

LOUDSPEAKER  
This is a tsunami warning. Please  
move to higher ground in an orderly  
manner...

People at the beach are confused, trying to make sense of what's happening.

A few begin running. Then, all at once, everyone starts to run, as the gravity of the situation dawns upon them.

30 INT. STORE ROOM IN PEACE HOTEL - DAY

LOUDSPEAKER (O.S.)  
This is a tsunami warning...

Han bangs the door hard.

HAN  
Hey! Let me out! Come on!

There is no one there. He bangs the door repeatedly.

Nothing.

31 EXT. WINDOW CLEANING CARRIAGE STOP - DAY

LOUDSPEAKER (O.S.)  
This is a tsunami warning...

Pointing at the emergency fire escape:

DING

Let's go.

He takes her hand. But she breaks away.

DING

What are you doing?

Miu shakes her head.

32 INT. STORE ROOM AT PEACE HOTEL - DAY

Han searches for something he can use. He can barely see what he's holding. He finds a towel. A pillow. A toothbrush. There's nothing there he can use.

He kicks the door repeatedly. Full-on panic mode now.

He runs towards the door with all his might, knocking it down with his shoulder. Bang!

One more time. Bang!

One more time. Bang!! He groans in pain.

33 EXT. WINDOW CLEANING CARRIAGE STOP - DAY

Ding runs up the emergency fire escape, stretching his hand to Miu.

DING

Come on.

MIU

Ding. You go through life chasing money, power and status, thinking that's going to get you love and respect. Truth is - people don't love and respect you... because you're a jackass.

DING

This is not the right time to do this.

MIU

I'm not coming with you, Ding. Not now. Not for the rest of my life.

He turns and climbs up, saving his own life. Then, he stops and turns around again - she's not there anymore.



34 EXT. DEEP DIVE RESORT COMMON AREA - DAY

The siren blares, startling Nicole and Lee.

LOUDSPEAKER (O.S.)

This is a tsunami warning. Please  
move to higher ground in an orderly  
manner...

Nicole looks at Lee, horrified:

NICOLE

May! May! Oh, my god. Lee, where is  
she?

LEE

You go to the back. I'll search the  
front.

They split. She's frantic now:

NICOLE

May!! May!!

35 INT. STORE ROOM AT PEACE HOTEL - DAY

Han runs towards the door one more time with all his might.

The lock breaks. But alas, the door is still stuck. Utter  
frustration.

He kicks it as hard as he can. And again. And again. And  
again.

At last, the door breaks!

36 INT. LOWER GROUND FLOOR OF PEACE HOTEL - DAY

Miu runs down the corridor.

MIU

Han? Han?

She opens the first door. He's not there.

She opens another door. Not there either.

She opens another door. Nothing.

37 EXT. EMERGENCY FIRE ESCAPE - DAY

Han is now at the foot of the emergency fire escape staircase.

He climbs up a few steps, and a horror comes to his face: over at the horizon, a WHITE FOAMY LINE is rushing towards him.

38 INT. LOWER GROUND FLOOR OF PEACE HOTEL - DAY

Miu runs into a store room. She looks out the window: the tsunami has arrived.

She races down the corridor, and out the door.

39 EXT. BACK OF DEEP DIVE RESORT - DAY

May is facing a window, counting with her fingers behind her back, completely oblivious to what's behind her.

LOUDSPEAKER (O.S.)  
Please move to higher ground in an  
orderly manner...

From the REFLECTION of the window, we see the TSUNAMI coming towards her from behind.

She continues counting, unable to hear the furious, roaring WAVES that will soon engulf her.

Three.

Four.

Five.

Six.

Seven.

Eight.

May disappears.

40 INT. LOWER GROUND FLOOR OF PEACE HOTEL - DAY

Han is frozen in fear, as he watches the tsunami head towards him.

Then, he spots something below:

HAN

Miu!

Miu looks up and sees Han. A big smile of relief on her happy face - Han's last image of her.

CLOSE - HAN'S FACE:

Sheer horror, uttering: *Oh my God!*

41 EXT. THE BEACH - DAY

The sea is calm; waves gently beating against the sand. A stark contrast from the tsunami horror. The place is clean, but hints of the tsunami are inescapable.

Five red and white SEARCH AND RESCUE BOATS are coming towards the land.

**SUPER: 6 months later**

A FIGURE is standing at the beach, observing the boats as they land. It's Han - haggard, worn-out and many shades darker. He runs towards the RESCUE WORKERS jumping off the boats.

HAN

Stop! Stop! Please.

He tries to stop them from coming to shore.

HAN

Hey, hey. Come on. There are still a lot of areas to cover.

They look at him sympathetically but continue walking. It's a daily ritual - they're used to this.

RESCUE WORKER

We've covered everywhere. Many times. You know that.

HAN

You can't possibly have covered everywhere.

RESCUE WORKER

It's not our call. Sorry, friend.

HAN

Just a few more dives! Ten! Five! One?

They break away from him. He gives up, watching in frustration, as they slowly pass out of sight.

He begins walking, passing--

42 EXT. PEACE HOTEL - DAY

The hotel has been restored; not a hint of the tsunami. It's business as usual.

A CAR stops. Ding steps out.

Han walks past what we now realise has been next to the Peace Hotel all along--

43 EXT. DEEP DIVE RESORT COMMON AREA - DAY

Stark contrast to the hotel next door. Most of the things are left un-repaired - wall cracks, broken furniture. The place is deserted, devoid of any life. The iconic white and blue lounge chairs are gone.

44 EXT. A ROAD - DAY

Han marches on, unfurling a big piece of PAPER.

He reaches the--

45 INT. TSUNAMI RELIEF CENTRE - DAY

There's a long QUEUE. Blank faces, soulless gazes - these are the survivors of the tsunami trying to see if their loved ones have been found.

A FIGURE stands near the queue, glancing at the wall, unable to bring herself to join the queue.

We make out a long LIST of people who have died, together with pictures of their faces - photos taken by rescue workers.

An ANGUISHED FATHER breaks down silently, pointing at a name, as people try to console him.

Han unfurls his BANNER. It reads: **Don't Stop Underwater Search.**

A SECURITY GUARD moves in and gently takes the banner away. He seems to know Han well.

HAN  
Come on. Come on.

The security guard shakes his head apologetically, almost as if this is a daily ritual.

HAN  
I'm not causing any trouble. You know me. I just want to...

The security guard pushes Han to the side. Han begins yelling, trying to get people to rally along.

HAN  
Don't stop the underwater search!

The crowd looks at him, unsure how to react. The figure near the line turns to see the commotion. It's Nicole - all of life has been sucked out of her.

HAN  
Don't stop the underwater search!

He snatches his banner back and tries to unfurl it again:

HAN  
Don't stop the underwater search!

A few join in half-heartedly. But the chants quickly die down.

HAN  
We cannot let them stop.

The security guard is now escorting him out.

HAN  
How can they be so heartless? How can we just leave them out there like this?

Han is outside now. A sea of people, but he's never felt more lonely.

46 INT. AN ABANDONED HUT - DAY

A make-shift temple, filled with jades, amulets, tarot cards and other religious paraphernalia. At the side, rows after rows of BIG CANDLES that will take days to finish burning, with PICTURES of people leaning on them.

FANG (50, female), a psychic draped in black robe, gestures for Han to sit down.

FANG

Patience.

HAN

I have very little of that left.  
Have you found her?

FANG

What will be found will be found.

HAN

Then, why haven't you found her?

FANG

I have been whispering her name  
every night.

HAN

Maybe you should try yelling.

FANG

Let me tell you something... what's  
your name again?

HAN

Han. You ask that every time I come  
here.

FANG

Han. People who drown, their souls  
get trapped underwater--

HAN

--and they can't go to the  
afterlife until their bodies are  
found what's your point?

FANG

My point is...

Fang points to a CANDLE that has nearly finished burning.  
Leaning on it is a small PICTURE OF MIU.

FANG

Your candle. Almost finished.

HAN

I can't keep (buying them)--

FANG

She is trapped beneath the sea and  
she can't find her way up. The  
candle will guide her.

HAN  
That's what you (keep saying)--

FANG  
I keep saying that because...  
that's the thing that needs to be  
said.

HAN  
It's been six months. All we've  
done for six months is burning  
candles. When will you find her?

FANG  
It's like a lighthouse. Without it,  
she won't know where to go.

He opens his wallet - hardly any money left - and throws some  
notes down in frustration.

HAN  
Listen, I've spent everything I  
have on these bloody candles.

FANG  
And I have helped many people. At  
first, they don't believe me. But  
in the end, they always do.

Fang takes a new candle out and lights it.

FANG  
There. A lighthouse.

Han gets up to leave.

FANG  
Soon.

HAN  
What?

FANG  
You asked me when will I find her.  
Soon.

47 EXT. BEACH IN FRONT OF DEEP DIVE RESORT - DAY

A beautiful day - calm waters, warm sand, gentle breeze.  
Nicole stares lifelessly at the horizon.

A RUSTLING SOUND interrupts her. She turns to see who that is. It's a MAN, looking for something near the trees. Tons of debris are still left there.

She tries to ignore him, but the rustling sound distracts her.

He is now walking decisively towards her. Their eyes meet.

HAN

Do you know if the rescuers have already searched this place?

NICOLE

Yes, they have.

HAN

Did they find... anything?

NICOLE

No. Nothing.

HAN

How many times have they searched this place?

NICOLE

Six. Seven times.

HAN

Only six? Well, they might have missed something.

NICOLE

No, I'm sure they didn't.

HAN

How do you know?

NICOLE

Because I've searched this place a thousand times.

Han sits next to her.

NICOLE

Every inch. There's nothing here. I can promise you that.

HAN

Who are you searching for?



NICOLE

My daughter. Seven years old. This tall. Black hair. You?

HAN

A girl. The most beautiful girl I've ever met.

She looks at him, as if they have known each other for a long time:

NICOLE

I'm Nicole.

HAN

Han.

NICOLE

Where have you covered?

HAN

Pretty much anywhere I can go. Or dig. Or access.

NICOLE

They told me to sign the death certificate.

HAN

Have you?

NICOLE

No.

HAN

No?

NICOLE

I just can't. I don't know. I guess it just feels so... final.

They look out into the sea - it's extraordinarily calm today.

HAN

They say that fishermen are still finding many things in their nets.

NICOLE

I'm not surprised. When the tsunami receded, it pulled half the city into the sea.

HAN  
But they have stopped the  
underwater search.

NICOLE  
Can't blame them. It's expensive.

Pointing at Peace Hotel:

NICOLE  
Plus, half the boats here belong to  
one man. There's no profit in  
underwater searches.

HAN  
They got to keep searching.

NICOLE  
Anyway, the sea is constantly  
moving. There are currents at the  
bottom of the sea. They move in  
different patterns and they're hard  
to predict. After six months,  
things would have moved too far  
into the ocean.

HAN  
You know a lot about the sea.

NICOLE  
I have to. I'm a diver instructor.  
*Was* a dive instructor.

She points at Deep Dive Resort behind them.

HAN  
I was trying to make them restart  
the--

Then, a stirring realisation:

HAN  
You know? We should search in the  
sea.

She laughs: *what an absurd idea.*

HAN  
You're a dive instructor.

NICOLE  
The Indian Ocean. Do you know how  
big it is?

HAN  
I know. But if you keep searching,  
one day you'll find her.

She shakes her head.

HAN  
You teach me how to dive. Then, me  
and you - we'll search together. In  
the sea.

NICOLE  
No.

HAN  
Why?

NICOLE  
It's too late.

HAN  
You've all the resources you need.

NICOLE  
I'm going back to America next  
week. To start again. And leave  
this life behind. So... no.

She gets up.

NICOLE  
Good luck.

Han does not reply. She senses disappointment in him:

NICOLE  
Twenty seven million square miles.

HAN  
What?

NICOLE  
That's how big the Indian Ocean is.

She leaves.

48 EXT. DEEP DIVE RESORT COMMON AREA - DAY (LATER)

Nicole enters.

LEE  
Nicole, have you decided?

NICOLE  
What's he offering again?

LEE  
Twenty percent below market rate.  
But I say - take it. This resort is  
way too damaged. You'll never find  
another buyer who will offer this  
price. Sell this place, take the  
money, and go back to...

Nicole is staring at something--

QUICK CUT TO:

THE BEACH: Han, pleading with the two fishermen, Ali and  
Ahmad - pointing at their boat.

LEE (O.S.)  
Oh, that guy. He's been begging the  
fishermen to lend him a boat.  
Everyone and anyone with a boat.

They try to shake him off, but he's persistent.

LEE (O.S.)  
He wants to search in the sea.  
Crazy guy. He asked me if he could  
have some dive equipment.

They push him away: *the out of here!*

NICOLE  
(O.S)  
What did you say?

LEE  
(O.S)  
I said no.

BACK TO:

NICOLE  
Why not? We don't need them  
anymore.

LEE  
We can sell them.

She turns to Han again, watching him walk away - broken,  
dejected.

49 INT. NICOLE'S BEDROOM - NIGHT

Dark and quiet. Suddenly, Nicole jumps out from her sleep, palpitating. She sits up, composing herself. It's another bad dream.

She touches the other side of the bed - the side May used to sleep on, and caresses the tiny PILLOW May's head used to rest on.

She turns the lights on and pops two pills, still breathing heavily.

Her ears prick: a faint HAMMERING sound is coming from outside - soft but determined. *What is that?*

50 EXT. THE BEACH - NIGHT (LATER)

It's near dawn. There's a man at the beach, busy hammering something.

Nicole comes out and walks towards him curiously; his figure getting clearer. He turns around: *it's Han.*

Han recognises her, gives a quick smile and continues working on what looks like a small RAFT.

NICOLE  
What are you doing?

HAN  
Making a boat.

NICOLE  
You mean... a raft. Are you  
planning to take that into the sea?

He mumbles: *uh-uh*, and continues knocking with deep focus. There's something in him - a child-like optimism.

NICOLE  
So, you're serious about this? Do  
you know have... I don't know - a  
plan? A map? Something besides this  
thing?

HAN  
The boat is the priority. No boat,  
no search.

NICOLE  
It's a *raft*.

Han shrugs: *same thing.*

NICOLE  
You know, the Indian Ocean is  
(really big)--

HAN  
Twenty-seven million square miles.  
Yes, I know.

NICOLE  
That's twenty-seven with six zeros.

Han nods, indifferent.

NICOLE  
Do you have dive equipment?

Pointing at a snorkel:

HAN  
I'll start with shallow waters  
first.

He continues hammering, each nail seems to bring him closer to his goal. Nicole watches him: *there's something about him.*

NICOLE  
How long have you been working on  
this?

HAN  
The whole night.  
(beat)  
You know the Buddhist saying -  
Those who are alive, they live here  
and now. Those who are dead, they  
live in our hearts.  
(beat)  
But for Miu... I don't know where  
she lives.

More hammering.

HAN  
I need to give her a proper burial.  
Otherwise, she'll always be there  
underwater. Perpetually drowning  
but never going to the other world.

NICOLE  
Did you say you've been working on  
this the whole night?

HAN

Yes. Couldn't sleep. Every night,  
when I close my eyes, I see her...  
drowning. It's hard to go to bed. I  
don't even dare close my eyes. It's  
hard to explain...

NICOLE

I'll teach you...

HAN

...it's always the same image,  
repeating and repeat--  
(beat)  
Sorry, what?

Han stops hammering.

NICOLE

I'll teach you how to dive.  
(beat)  
If you want. And then, we can  
continue our search in the sea.

Digesting this:

HAN

We? Aren't you going back to...

NICOLE

America.

HAN

And?

NICOLE

America will always be there.

HAN

I can't swim.

NICOLE

I'll teach you. I'll teach you  
everything you need to know.

She puts the snorkel on Han.

NICOLE

First lesson. You know why we don't  
use a snorkel for diving?

She takes a handful of sand and puts it into the tube. Sand  
goes into the tube and into Han's mouth.

NICOLE  
 This, my friend, is why.  
 (beat)  
 You're so going to need me.

Han begins to laugh at the absurdity of all this. Nicole begins to laugh too. They're now rolling on the sand.

HAN  
 What made you change your mind?

NICOLE  
 The part when you said you couldn't  
 sleep every night.  
 (beat)  
 Me too.

51 EXT. POOL AT DEEP DIVE RESORT - DAY

Han and Nicole, wearing diving suits, are in the swimming pool.

Han's feeling uncomfortable; still trying to get used to wearing a diving suit, fumbling clumsily with all these strange equipment.

Nicole is halfway demonstrating how to use a REGULATOR (the mouthpiece used to breathe in oxygen).

Lee looks at them from above, studying Han; he's a little wary of this man.

NICOLE  
 Imagine, you're underwater, and  
 there is water in your mouth... if  
 you breathe in... what's going to  
 happen?

HAN  
 I'll swallow the water.

NICOLE  
 Yes, it's like breathing in water.  
 You'll choke. So, this is what you  
 do.

She puts her regulator in her mouth and presses the PURGE BUTTON (the button that pushes air in, so that air can push water of out the mouth). Psssstttt!

NICOLE  
 See? It blows air into your mouth,  
 pushing the water out.



That way, you can breathe normally again. I'll demonstrate this underwater.

She gives the 'DESCEND' signal. He puts on his regulator and descends--

52 EXT. UNDERWATER IN THE POOL - DAY (CONTINUOUS)

She demonstrates the method again: she takes a gulp of water in her mouth and indicates 'water in mouth'.

She puts the regulator in her mouth, presses the purge button. Psssttttt. The air pushes the water out.

She gestures: *breathe*. Han nods and gives an OK sign.

They go up to the surface again--

53 EXT. POOL AT DEEP DIVE RESORT - DAY (CONTINUOUS)

NICOLE

Your turn.

He puts the regulator in his mouth. Confidently.

They both descend.

54 EXT. UNDERWATER IN THE POOL - DAY (CONTINUOUS)

She signals for him to take a gulp of water. He does that.

She signals for him to demonstrate. He does that. Psssstttt!

But suddenly, he chokes: *water in his throat!*

She tries to calm him down. But he is choking, writhing in agony. Quickly, she lifts him up to the surface--

55 EXT. POOL AT DEEP DIVE RESORT - DAY (CONTINUOUS)

He takes a deep breath, coughing violently at the same time. A full blown panic attack.

NICOLE

Take it easy. It's ok. Breathe normally.

He continues to struggle and pushes her away, gasping violently for air.

NICOLE  
 Hey. Hey. Calm down. Just breathe.  
 Breathe. Breathe.

Lee jumps into the water and holds Han.

NICOLE  
 You're not underwater anymore.  
 Relax. You're not underwater  
 anymore.

Han realises he's on the surface. Takes a few deep breaths,  
 Nicole's soothing voice gently calming him down.

NICOLE  
 Are you ok?

HAN  
 I thought I was drowning.  
 (coughing, panting)  
 So this how it feels like. To  
 drown.

Nicole is stunned: *those words.*

NICOLE  
 Let's take a break.

She climbs out of the pool and walks away.

56 EXT. POOL AT DEEP DIVE RESORT - DAY

The next day. Dive lesson again. Lee watches them from above.  
 In the pool - Han and Nicole. Regulators in their mouths.

NICOLE  
 One more time. Ready? Remember,  
 just press the purge button. When  
 you do, shut your throat so that  
 water doesn't go in, and when  
 there's--

HAN  
 --a vacuum in my mouth... breathe  
 normally.

NICOLE  
 Go.

57 EXT. UNDERWATER IN THE POOL - DAY (CONTINUOUS)

Nicole signals that Han swallows some water. He does that.

Nicole gives the 'PURGE' signal. He presses it, pushing water out of his mouth.

She signals: BREATHE. Han breathes normally.

A small smile on their faces and a big two-handed 'OK' signal from Nicole: *he's got it!*

Nicole gives the 'ASCEND' signal--

58 EXT. POOL AT DEEP DIVE RESORT - DAY (CONTINUOUS)

--and they go up.

At the surface. She allows for no rest:

NICOLE  
One more time.

They go underwater again.

MONTAGE:

- SPLASH. Up they surface.

NICOLE  
One more time.

- SPLASH. Up they surface.

NICOLE  
One more time.

- SPLASH. Up they surface.

END MONTAGE.

A big smile on Han's face: *I got it!*

NICOLE  
Good job. You passed.

HAN  
Thank you. Teacher.

NICOLE  
Go take a break.

Han gets out of the pool. Nicole and Lee watch him go; she beaming with pride at his progress.

NICOLE

Fearless.

LEE

Stupidity is sometimes confused  
with fearless.

NICOLE

He's lost everything. There's  
nothing else to lose.

(beat)

Nothing to fear anymore.

LEE

Nicole, let's take a step back and  
think about this for a while. The  
sea... it moves... it moves really  
fast...

NICOLE

Lee--

LEE

...an object that is here right  
now... will be there... in a blink  
of an eye.

NICOLE

Lee, why are you telling me all  
this?

LEE

Because I'm surprised, a master  
dive instructor like you...

NICOLE

...I've thought this through...

LEE

... the instructor to  
instructors...

NICOLE

... I know it's a silly idea...

LEE

... would listen to a guy who can't  
tell the difference between a  
snorkel and a regulator...

NICOLE

...but we've got nothing to lose...

LEE  
 ...and expect him to learn how to  
 dive...

NICOLE  
 ...and I think it's worth a shot...

LEE  
 ...and be very good at it....

NICOLE  
 ... and even if we fail...

LEE  
 ... so that two divers can just  
 jump into the ocean--

NICOLE  
 Three.

LEE  
 Three?

NICOLE  
 Three divers. Me. Him. You.

LEE  
 You're crazy.

NICOLE  
 Maybe I am crazy!

They take a moment to reflect. She gets out of the pool.

NICOLE  
 I guess that's why they say: Love  
 makes you do crazy things.

She walks away, not before stopping abruptly:

NICOLE  
 Could you help me take this down?

It's the FOR SALE sign.

NICOLE  
 We're not selling this place.

59 EXT. BEACH IN FRONT OF DEEP DIVE RESORT - DAY (LATER)

Nicole and Han stare into the horizon. A quiet optimism in  
 the air.

HAN

So what are you going to do when you find her?

NICOLE

A proper burial.

(beat)

And I will sing 'Amazing Grace' for her.

HAN

You're not religious.

NICOLE

Death makes us religious. You know that song?

HAN

No.

(beat)

Thanks for teaching me how to dive.

NICOLE

I'm doing this for myself. I gave up on life. I hated what life did to me.

(beat)

And then, you... you changed my mind.

Nicole takes a piece of paper - it's a DIVING CERTIFICATE.

NICOLE

Congratulations. You're certified to dive.

Barely taking a look:

HAN

What time are we starting tomorrow?

NICOLE

Patience. First dive, nine o'clock.

HAN

Can't wait.

(beat)

Teach me the song.

NICOLE

The--

HAN

Teach me 'Amazing Grace'.

She laughs.

NICOLE  
Well, it goes like this.

She sings. Beautiful voice, full of conviction:

NICOLE  
Amazing grace. How sweet the sound.

Han follows:

HAN  
A...ma...zing...grace...how..  
sweet...the...sound...

She stops.

HAN  
Go on!

NICOLE  
That saved a wretch like me...

HAN  
That saved a... a what?

NICOLE  
A wretch.

HAN  
What's a wretch?

NICOLE  
A wretch... it means... it's like  
a... worthless person.

HAN  
Worthless?

NICOLE  
Well, not really... I don't know  
how to explain it actually.

HAN  
We're not worthless.

NICOLE  
(unsure)  
No. Yes. Well... it's like this.  
We're all worthless. Wretches. But  
then God, who is full of love,  
saves us.

HAN  
With his grace.

NICOLE  
(unsure)  
And give her peace so she could  
live in heaven and have God's grace  
and love and peace and all that I  
don't know.

(beat)  
I guess I want to sing it because  
where I come from, that's what we  
sing in funerals and I want to do  
that. Sing a beautiful song for  
her.

(beat)  
*And maybe she can even hear it.*

Han doesn't get it, but OK.

HAN  
(sings)  
Amazing Grace...

TOGETHER  
How sweet the sound... that  
saved... a...

HAN  
...wretch...

TOGETHER  
Like me...

NICOLE  
Luckily, I'm your diving teacher,  
not your singing teacher.

They laugh.

HAN  
Where's that thing they asked you  
to sign? The death certificate...

NICOLE  
The death certificate I don't now  
it's here somewhere why do you--

Nicole takes it out. Han takes it and TEARS IT INTO HALF.

HAN  
You will not sign this until you  
find her.



And give her a proper burial. And  
sing 'Amazing Grace' for her.

She nods. Tears well up.

She takes the torn paper from him, and tears it again into  
even smaller pieces. He takes some from her and tears them  
even smaller. And they continue tearing - with enthusiasm,  
like little kids.

BOTH  
Amazing grace...

60 EXTREMELY HIGH AERIAL - THE SEA - DAY

We are flying through at 1,000 metres, looking down at the  
SEA: blue, sparkling, vast. The sun glitters at the surface  
of the water...

61 VERY HIGH AERIAL - THE SEA - DAY

500 metres above: the gentle waves become clearer, like  
little pyramids poking out of the surface...

HAN  
(V.O)  
This body is not me... I am life  
without boundaries...

62 HIGH AERIAL - THE SEA - DAY

300 metres above: we see a DIVE BOAT, bobbing up and down  
quietly...

HAN  
(V.O)  
I have never been born, and I have  
never died...

63 EXT. SURFACE OF THE SEA - DAY

We stop and hover right above the surface of the water.

HAN  
(V.O)  
We meet today... we will meet again  
tomorrow.

Splash! A HEAD comes out to the surface. It's Han.

Splash! Another HEAD - Nicole.

Splash! And another HEAD - Lee, holding an underwater camera.

HAN

(V.O)

We meet each other in all forms of  
life...

They quickly climb up to--

64 EXT. DIVE BOAT - DAY (CONTINUOUS)

Han takes his gear off and hurries to the COMMAND CENTRE at the back of the boat: charts, marker pens, drawings, pins, an assortment of things all over the place.

The two follow closely.

Han stares at the PHOTO WALL - filled with underwater pictures, systematically arranged and colour-coded, with writings on them. He jabs at a PHOTO of a BLUE TABLE.

HAN

This one. Maybe.

He draws some arrows on the MAP. It has 29 RED PINS pierced on it - indicating areas they have already covered.

He grabs the CAMERA from Lee and begins clicking furiously, trying to find something.

HAN

Come on, come on. Where is it?

NICOLE

Where is what?

He found it - a picture of a BLUE TABLE. He compares that with the one on the wall.

HAN

See? Same table. Three days ago.  
This is from dive 20. It has moved  
from here. To here. It's the same  
table.

LEE

Not necessarily.

HAN

What do you mean? It's a blue  
table. This is a blue table.

LEE

Colour changes underwater. It can be a red table, an orange table, a brown but it'll look blue when it's twenty metres down. Because light changes--

HAN

Of course it's a blue table. Look at this.

LEE

You're not listening.

HAN

You're colour blind.

LEE

I've twenty years experience diving. Tell him Nicole. Tell him things look blue in the sea no matter what colour they are.

NICOLE

How do you know it's the same table?

HAN

It has four legs...

LEE

All tables have four legs.

NICOLE

Let him talk.

Han is silent.

LEE

You're not sure.

NICOLE

Han, the current is really strong here. You have to be absolutely sure you're right, for us to take the risk.

HAN

The table was here three days ago. Now, it's here. It's moved. From here... to here. Which means, current moves in *this* direction.

He draws a circular line on the map, showing the direction of the current.

HAN

If you connect the dots, you can predict... *this* is where we need to dive.

Han points at an area on the map.

LEE

This is stupid. The current doesn't move in a predictable way. There are rocks, there are small hills, there are reefs, there are many things that can change the course of underwater current but you wouldn't know that because what a hotel cleaner know about oceanology -- Nicole, why aren't you saying anything?

HAN

Don't talk down to me.

LEE

Listen here. Nicole and I have dived longer than you've been alive. Shut the fuck up. Follow the plan.

HAN

No.

LEE

No?

HAN

No.

NICOLE

Han, we're sticking to the plan.  
End of discussion.

Han walks away. He accepts Nicole's decision.

NICOLE

He's just emotional...

LEE

Great. We need an emotional kid dictating dive plans...

NICOLE

Just be nice. We're going to be diving together for a long time, so try to get along.

LEE

We are not going to be diving for a long time.

Also on the wall: the DIVE LOG, a list indicating the number of many dives they have made. Lee strikes off--

ANGLE ON - DIVE #30.

He pierces one more RED PIN on the spot they have just covered.

PULL BACK: to reveal just how small an area they have covered, relative to the size of the sea - merely 30 tiny red pins on a very large map.

Nicole walks to Han at the other side of the boat.

NICOLE

We did well today. Don't you think so, Han? We've covered a large area.

He's holding a BOX. It's filled with PAPER CRANES of all colours and sizes. She takes one out - a WHITE PAPER CRANE.

NICOLE

When we fold one hundred paper cranes and make a wish, our wish will be fulfilled.

She makes a wish and lets it go; it lands on the surface of the sea; gently rocking.

NICOLE

Sometimes when I wake up in the morning, I forget she's no longer sleeping next to me.

(beat)

Once, she saw me teach a student this dive signal--

Nicole makes the 'STAY CLOSE' signal (a common hand signal for divers). Han imitates her.

HAN

'Stay close'.

NICOLE

And she made it our secret sign.  
'Stay close'.

HAN

Before this box is empty, we will  
find them.

NICOLE

I hope so.

HAN

Before this box is empty... we will  
bring them home.

They hug each other tightly.

65 EXT. THE BEACH - NIGHT (LATER)

The three divers have arrived at the beach. A strange sight catches their eyes - there seems to be a ceremony in front of Peace Hotel.

Lee leaves them. Han and Nicole walk towards--

66 EXT. FRONT OF PEACE HOTEL - NIGHT (CONTINUOUS)

A TSUNAMI MEMORIAL. Gaudy, overdone, with spotlights on it. REPORTERS are surrounding Ding.

DING

But I feel that we should remember  
all those who have left us. With a  
memorial.

(choking)

And for me, it's my way of  
remembering my late wife.

An angry voice punctuates:

HAN (O.S.)

This is disgusting.

Ding tries to find the source of the voice. Han steps up, revealing himself.

HAN

If you really care, you wouldn't  
have stopped the underwater search.

Ding recognises him.

DING

I didn't stop the underwater search. The authorities stopped the underwater search.

HAN

They didn't have enough boats. You have five boats and you refused to let the authorities use them.

DING

They're not real boats. They're tourist boats.

HAN

They're tourist boats because you chose to rent them to tourists.

A bombshell. Reporters scramble to ask Ding questions. Ding begins to stutter. Nicole pulls Han.

NICOLE

Come on, we're late. Let's go.

HAN

(to DING)

A boat is a boat. Big, small - we needed every single one we could get. How much money did you make, Ding?

She pulls him away.

67 EXT. ROAD LEADING TO TSUNAMI RELIEF CENTRE - NIGHT (LATER)

A large, anxious CROWD hurries towards the same direction. Nicole and Han join them. They know the routine.

HAN

I wasn't finished.

NICOLE

You've done enough.

HAN

People need to know the truth.

NICOLE

Do they know you slept with his fiancée?

HAN

That-- that's not fair.

NICOLE  
Not for him, yes.

HAN  
She didn't love him. You can't  
force love.

NICOLE  
That's what ex my husband said too.

Silence.

HAN  
How did we end up talking about  
this?  
(beat)  
Do you want to come with me to the  
phone booth?

NICOLE  
Nope.

HAN  
You should try it.

NICOLE  
Nope.

HAN  
Why not?

NICOLE  
You deal with your grief your way,  
and I'll deal with mine my way.

A little further down the road, we see LIGHTS from LAMP POLES  
shining down onto the ground. There's an OPEN SPACE next to  
the Tsunami Relief Centre.

As we get closer, we see a CROWD, looking downwards.

NICOLE  
You can't sleep with someone's wife  
and expect him to want to help you.  
(beat)  
See you tomorrow, Han.

They part.

68 EXT. TSUNAMI RELIEF CENTRE OPEN SPACE - NIGHT (CONTINUOUS)

Thousands of OBJECTS are scattered all over on the floor:  
shoes, furniture, toys, soggy photo albums etc.



These are things found all over the place after the tsunami, and they are placed here.

The items are laid in different sections, numbered: A1, A2, A3 and so on; each with a tiny sign board with information on them.

Rumbling ENGINE SOUNDS. A slight commotion runs through the crowd. The JEEPS have arrived, bringing more things that have been found.

VOLUNTEERS begin unloading things and laying them on the floor. People wait anxiously, and as soon as the objects are unloaded, they begin scrambling. Many items are stuck in nets, presumably fished out from the sea.

Nicole scans the area: *there must be tens of thousands of items here.*

69 EXT. PHONE BOOTH ON THE HILL - NIGHT (LATER)

A small, unassuming PHONE BOOTH, painted white, with fresh flowers growing around it. A tiny LANE leads to it from down below.

There's an OLD WOMAN (70, tiny, frail) inside, talking very quietly. Han is standing outside, waiting for his turn.

The old woman sees Han, and gestures to him: *one minute*. Han gestures to her: *take your time*. She bows her head in gratitude.

It's a beautiful, clear night; stars twinkling from above.

The old woman comes out. Polite smiles. They seem to know each other.

HAN

You didn't have to hurry.

OLD WOMAN

It's ok. I've talked for a long time.

They stare at each other for a second longer. Then, she hurries off.

Han goes in and picks up the phone, but does not dial. He takes a few moments, almost as if practising a speech:

HAN

Hey... how are you? I hope you're warm....it's my thirtieth dive today... didn't see you.

(beat)

We've been working hard... trying to find you.

Fumbling for words:

HAN

If you see May, tell her that her mummy is coming to find her. Tell her to be patient.

(beat)

You be patient too.

He puts the receiver back.

Suddenly, he picks it up again and unloads it all:

HAN

Listen, Miu. You *have* to come to the paper crane.

(beat)

Find the paper crane. I'm there.

He slams the phone and walks out. The words above slowly come into view: **Grief Phone.**

70

EXT. TSUNAMI RELIEF CENTRE OPEN SPACE - NIGHT (LATER)

Nicole continues looking for things. Nothing but a ton of meaningless objects.

Then suddenly, an OBJECT sticking out beneath a pile catches her eyes.

She tries to pull it out, but it's stuck. She shakes it, freeing it from other objects.

Finally, it comes out. She wipes the mud away with her hands.

It's a LOUNGE CHAIR, covered with mud, scratches, with a broken leg. But she knows what this is - it's her blue and white lounge chair from the resort!

She looks around and spots a VOLUNTEER.

NICOLE

Excuse me. Hi. Can you tell me where this was found?

VOLUNTEER  
Which section?

Nicole points:

NICOLE  
This one. Section EL-10-21.

VOLUNTEER  
Let me check. Section EL-10-21...

Her heart is beating fast.

VOLUNTEER  
It's not on land. It's in the sea.

71 EXT. DEEP DIVE RESORT COMMON AREA - DAY

Nicole, Han and Lee are huddled together, listening closely to a radio communication.

RADIO VOICE  
There is absolutely no way we could do that. You're asking too much--

The line gets cut off. Groan: *Again?*

LEE  
Can you repeat that?

Crackling sound again. Muffled voice.

LEE  
Can you... can you repeat that?  
Hello?

Lee tinkers around with the knobs. Still nothing.

HAN  
This is so frustrating. Are you sure we can't use our own boat?

LEE  
Weather forecast shows strong winds. The waves will be too choppy. Unless you want to be flung ten feet up every five seconds...

HAN  
You don't have to be--

The voice appears again:

RADIO VOICE  
Hello? Hello? Can you hear me?

A collective: *YES!* The voice gets clearer now.

RADIO VOICE  
Listen, search and rescue has been  
called off, as you know.

NICOLE  
Yes, but--

RADIO VOICE  
Officially, we cannot send any  
boats out.

NICOLE  
But unofficially...

RADIO VOICE  
I could make a small exception.  
However, we searched Section EL-10-  
21 just two months ago. It's just  
sand at the bottom. There's nothing  
there.

NICOLE  
We found a lounge chair last night.  
A lounge chair from my dive resort.  
We think the debris could have  
returned to Section EL-10-21. So we  
have to move fast before the debris  
moves too far out.

RADIO VOICE  
Listen. You cannot 'think'. You  
must be sure. You're asking for  
five boats--

NICOLE  
To cover a large area as fast as  
possible--

RADIO VOICE  
There is no way we could spare five  
boats--

NICOLE  
Give us four.

RADIO VOICE  
We can spare one.

NICOLE

One? We can't cover the whole area with one boat. We need five.

RADIO VOICE

Can't be done.

NICOLE

How many divers can you spare?

RADIO VOICE

Four.

HAN

(to NICOLE and LEE)

Did he say four or forty?

RADIO VOICE

I said four. Like, one two three four.

HAN

(to NICOLE and LEE)

This guy is crazy.

RADIO VOICE

I hear you.

NICOLE

We'll take it. One boat, four divers.

RADIO VOICE

The boat is only available for three hours. See you tomorrow.

LEE

Three--

Line goes off.

LEE

One boat, four divers, three hours.

HAN

Seven divers. Including us.

LEE

Seven divers searching EL-10-21. Do you even know what that means?

NICOLE

It means we got to get it right on the first dive.

HAN

And if we get it wrong?

LEE

The debris would have moved on, too far ahead for us to chase. Plus, we got to return the boat by lunch time. Fantastic.

72 EXT. SEARCH AND RESCUE BOAT - DAY

The next day. A flurry of coordination and voice radios fill the air. There is a sense of renewed energy.

FOUR PROFESSIONAL DIVERS are already sitting at the edge of the boat, all geared up, ready to go.

Han is carrying his box - there are ten paper cranes left.

HAN

(whispering)

Find the paper crane, May. Come to the paper crane.

A HAND appears and dips into the box. It's Nicole. She takes a BLACK PAPER CRANE and throws it into the sea. Han smiles. It floats gently on the surface.

NICOLE

Dive ninety. Let's go.

Splash! Splash! Splash! Seven heads are now floating on the surface.

Nicole flips a confident 'DESCEND' signal.

The divers begin their descend--

73 EXT. UNDER THE SEA - DAY (CONTINUOUS)

As the sunlight decreases, the water turns dark rapidly. A WHITE BEAM from a torch cuts through the foggy, bluish green water.

Then, another. And another. And another. Until there are seven light beams.

The descent is long - all the way down 40 metres.

The water turns murky and dark; we are unable to see the divers anymore, and can only figure out where they are from their torchlights.

Then suddenly... POOF!!!

A giant cloud of sand engulfs them. They have reached the BOTTOM.

Lights shine around, eyes darting around, hoping to find something.

But there is nothing there! Zero. Zilch. Nothing except puffs of sand caused by their landing on their fins.

Nicole shines her torch around in despair. This is not what she expected.

Han is desperate. He fins around, trying to find any semblance of an object. Anything! Anything at all!

But the bottom is completely empty.

Nicole shakes her head, defeated. She takes out her pad and writes something, and then shines a torch on it: **Nothing.**

Han refuses to accept this. He fins away from her, leaving six other beams of light behind.

Nicole follows Han's light, and chases after him.

Han stops, kneels down, looks around at the nothingness around him, completely devastated.

Nicole kneels next to him and scribbles on the pad. She shines her torch on it: **Let's go. Try again.**

Han takes the pad and writes: **Wait.** He shines his torch aimlessly, still hoping to find something.

Nicole writes: **Let's go.**

He hits the sandy ground repeatedly. Bitter. Angry. A huge cloud of sand engulfs them completely.

74 INT. AN ABANDONED HUT - NIGHT

Han barges in, startling Fang.

HAN

You said you've been calling her.  
Then, where is she?

FANG

What will be found will be found.

HAN  
You said 'soon'. When is 'soon'?

FANG  
It's not easy - communicating with  
the dead. She's very far away. Deep  
in the ocean. Be patient.

Fang points at Han's CANDLE. It has nearly finished burning:  
*time to buy a new candle.*

HAN  
Are you kidding me?

FANG  
Light house, remember?

He's not in the mood to argue. He opens his wallet. There is  
not much left there.

A voice from behind:

VOICE (O.S.)  
Here.

Han turns around - it's Miu's mother. She takes out her PURSE  
- old, torn - a big contrast to the expensive dress she's  
wearing.

MIU'S MOTHER  
Twenty candles.

She gives the money to Fang. Fang lights a new candle.

She goes out. Han follows her, perplexed.

MIU'S MOTHER  
I just want to say thank you for  
doing this.

HAN  
It's... not going as well as  
planned.

MIU'S MOTHER  
You're keeping hope alive. That's  
all that matters.

Silence.

MIU'S MOTHER  
I thought making Miu marry him will  
solve all our financial problems.  
But now, I've lost her.



All the money in the world doesn't  
matter anymore.

(beat)

If only she met you first. She  
never felt for another man what she  
felt for you.

She turns to leave.

HAN

Wait. How did you know...

MIU'S MOTHER

I'm her mother. Of course I know.

She walks away; her expensive dress fluttering in the wind.

75 EXT. DIVE BOAT - DAY

The next day. Dusk. The three divers get up the boat after a  
dive. Nicole and Lee begin taking off their gear. But not  
Han.

HAN

Dive 99.

LEE

No, that was Dive 98.

HAN

I mean we're doing Dive 99.

LEE

No, we're not.

HAN

What? We can't stop now.

LEE

We never do more than five a day.  
Our bodies aren't built for such--

HAN

Lee, we've been hunting for trails  
of debris for the past few days and  
we finally found -- didn't you see  
all those bits and pieces -- we  
can't wait till nine tomorrow.  
That's thirteen hours. The current  
will sweep away everything by then  
and we'll have to start all over  
again.

LEE

I'm the diver master. I decide the number of dives.

Goes to the command centre, pointing at the photos.

HAN

Listen, we're seeing more and more debris.

LEE

We saw a *couple* of pieces of--

HAN

We're getting near.

NICOLE

Lee, we do one more...

LEE

We can't just jump into the water again-- Nicole, why am I explaining decompression to you--

HAN

You look fine. I look fine. She looks fine. We can't let this chance slip away.

LEE

It's getting dark.

HAN

That's why we have a torch.

Han tries to turn on his torch. Click! Click! Click! It doesn't work.

LEE

No, we're not doing any more dives.

HAN

Lee, they're here. Right below our boat.

LEE

No, they're not.

He shakes it a little. Tries again. Click! Click! Click! Still not working.

NICOLE

What's wrong?

He starts hitting his palm on the torch.

NICOLE  
You're going to spoil it.

He hits it a few more times. Still not working.

HAN  
(pointing down)  
They're here. Get it?!

He throws it on the floor: *screw this!* It rolls to Nicole's feet.

NICOLE  
(calmly, to LEE)  
Where's the spare one?

LEE  
There is no spare one.

Nicole picks the torch up and tries to fix it.

HAN  
Give me yours.

LEE  
What?

HAN  
Yours. Give me yours.

LEE  
Then what do I use?

HAN  
You can stay on the boat.

LEE  
Don't be crazy.

HAN  
You can stay. I'll go.

LEE  
You don't know how to navigate.

HAN  
Since you can't wait to get this over with, I'm saving you the trouble. I'm sorry this is such an inconvenience to you.

LEE  
(to NICOLE, ignoring HAN)  
Are you hearing this?

HAN  
(to LEE)  
Give me your torch.

NICOLE  
Take it easy, Han. We might be able  
to fix your--

HAN  
(to LEE)  
Give me your torch!!

LEE  
(to Nicole)  
I'm putting my foot down. There's  
nothing we can do at this hour--

HAN  
(screaming now)  
Give me your fucking torch!

Han is about to pounce at Lee.

NICOLE  
Calm down. I'm trying to fix it.  
It's probably wet.

HAN  
I'm asking one last time.

LEE  
(ignoring Han)  
Han, whatever's there now will be  
there tomorrow--

Click! A smile on Nicole's face.

Han springs up.

BAM! A big PUNCH lands on Lee's face. BAM! BAM! BAM! BAM!

Nicole grabs Han and pulls him away. Han tries to go again,  
but is restrained by her. In her grip:

HAN  
Do you know how it feels like... to  
go to bed tonight... knowing  
someone you love... is down there?

Nicole lets him go. Everyone tries to be calm. No one is in the mood for fights.

NICOLE

The good news is... the torch is working now.

She shines the torch around.

LEE

(very rationally)

This madness has to stop, Han. I'm sorry about Miu. I really am. But it's time to let go. You can't go on forever like this.

(to NICOLE)

Do you want to tell him, Nicole, or should I?

HAN

Tell me what?

She fumbles for words, nervous:

NICOLE

Han. We have to eventually... decide... if we are going to do this... forever.

HAN

Not forever. Until we find them.

NICOLE

Just so we have some kind of... you know... timeline?

HAN

You're putting a timeline?

NICOLE

It's not like that.

HAN

You're putting a timeline on finding your daughter?

NICOLE

We agreed on one hundred dives.

HAN

We agreed on what?

NICOLE

We said by the time we finish all  
one hundred paper cranes...

HAN

That we would find them. Yes. But I  
didn't mean it literally. Surely  
you'd know that.

LEE

It's not about stopping at one  
hundred dives. It's about stopping.  
One day. That day is here.

Han is now utterly appalled. Pacing around:

HAN

Your daughter... is shivering...  
hungry... lonely... and she's stuck  
down there... we're so close.

NICOLE

Stop. Please stop.

HAN

If you stop now, she will remain  
there forever. Can you live with  
that for the rest of your life?

Lee senses an imminent breakdown. He covers Nicole's ears.

LEE

He's messing with you. You don't  
have to hear this.

Han goes to the water and dips his hand in:

HAN

May is calling for her mother.  
Can't you hear her? She's so near  
now. Can't you hear her?

NICOLE

I...

HAN

And you're here talking timelines.

Nicole breaks free from Lee and comes face to face with Han.

NICOLE

The truth is... I don't really want  
to find her. I don't want to look  
at her body... rotting...

covered with mud. I don't want to remember my little baby like that.  
 (beat)  
 I know we're near. That's why I'm stopping.

HAN  
 What are you talking about?

NICOLE  
 You know why I never use the phone booth? Because... I have so much to tell May... and I cannot bear... that... on the other side... there is no one there.

She goes to the box of paper cranes. There are two paper cranes left.

NICOLE  
 2 more. Please, I beg you, Han.  
 Let's stop at 100.

Very restrained:

HAN  
 Wretch. You're such a wretch. Both of you!

Han punches the wall in a rage - the maps, the charts, the photos. BAM! BAM! BAM! Lee and Nicole watches silently.

Han stops. The whole place is destroyed.

NICOLE  
 You asked if I hear her. Yes, I do.  
 (beat)  
 Every single night.

76 EXT. PHONE BOOTH ON THE HILL - NIGHT (LATER)

Mustering courage, he picks up the phone.

HAN  
 Miu. You have to come to us. Why wouldn't you come to us? Go towards the paper crane. Please. You got to help me out here. I'm doing everything I can.  
 (beat)  
 I have two more dives.

He hangs up.

77 EXT. DIVE BOAT - DAY

The next day. The wall is broken, but we see parts of the Dive Log that has not been destroyed - **Dive #98** has been marked.

Han takes the box. Two more paper cranes in there. He throws one into the water. It lands gently on the calm surface.

HAN  
Come on, let's go. We're at the right place.

NICOLE  
Han, wrong place.

HAN  
Trust me. I saw what I saw.

NICOLE  
I mean, you've got your clips at the wrong place.

She fixes it.

NICOLE  
I need you to be focused.

HAN  
I am focused. Let's do this.

Splash! Splash! Splash! Three are in the water now.

NICOLE  
(very seriously)  
Maximum depth 15 meters. Ascend at 50 bars.

They descend--

78 EXT. UNDER THE SEA - DAY (CONTINUOUS)

The bottom of the sea. Debris everywhere. This is the first time we're seeing real debris. It's like an entire city just sank here. Cars, rotting branches, clothes, bicycles, roofs et.

Han fins aimlessly around ahead: *there is no time to waste.*

Lots of BUBBLES - he's breathing too much, too fast. Lee tries to stop Han, but Nicole stops him: *let him be.*



They hover above the ground - Han lifting things up with his hands without a real sense of purpose.

Han looks at his:

ANGLE ON - OXYGEN GAUGE - 100 BARS.

Half tank left. He continues finning, trying to cover as wide an area as possible. No sign of Miu.

Suddenly, he takes out his regulator and SCREAMS. We hear his faint voice underwater: '*Miu!*'.

He puts his regulator back into his mouth and does a regulator purge. He's pretty good with this now.

He takes it out again, and screams '*Miu! Miu! Miu!*', then does a regulator purge again.

Lee and Nicole look on. She signals to him to let Han be.

The faint voice continues: *Miu! Miu! Miu!*

Suddenly, Han's ears prick up: *What was that?*

He turns around.

HAN'S POV - IT'S MIU!

She's holding her neck, drowning; hands stretched out trying to reach Han.

BACK TO SCENE

They observe Han from afar, trying to make sense of this unusual behaviour.

Han is now finning frantically towards something, yanks the regulator out of his own mouth and puts it in the other direction.

They continue observing at him: *What is he doing?*

HAN'S POV - MIU

She's drifting further and further from him, face grimacing in sheer agony, writhing, drowning.

BACK TO SCENE

They sense something is wrong. The regulator is not in Han's mouth; it's flinging around: *he hasn't breathed for a long time.*

They rush towards him.

Lee holds him from behind. Nicole tries to put Han's regulator back into his mouth again.

Han pushes Nicole away, desperately trying to push the regulator into Miu's mouth.

HAN'S POV - MIU

She's now behind Nicole. But, she's smiling. A big, wide, smile full of bliss and happiness and peace.

She gives a small nod, almost as if saying: *don't worry about me.*

BACK TO SCENE

Han finds himself being yanked upwards. It's Lee, pulling him up towards.

He opens his eyes, and sees Nicole desperately trying to stick the regulator back in his mouth, making the 'BREATHE' signal.

He's breathing normally now, eyes darting around trying to find Miu: *she's gone.*

He drifts in and out between reality and another world - dreamy, misty. It's hard to say which is which.

The three divers ascend upwards.

79 EXT. SURFACE OF THE SEA - DAY (CONTINUOUS)

Splash! Han struggles to break free.

HAN

She needs air! She needs air!

Lee and Nicole struggle to contain Han, while struggling to breathe themselves.

HAN

I found her! I found her!

Lee inflates Han's buoyancy control device. Han floats properly now on the surface.

HAN  
She's there. She's drowning.

NICOLE  
No, she's not.

HAN  
She needs oxygen--

Nicole gives Han a tight slap. That stunned him.

NICOLE  
That was all in your mind.

HAN  
Let me go back!

NICOLE  
It's over, Han. Stop it!

HAN  
I saw Miu! She was right in front  
of me!

NICOLE  
It's over, Han.

80 EXT. DIVE BOAT - DAY (LATER)

Things have calmed down. Nicole gives Han the last paper crane. He puts it in his pocket.

NICOLE  
We're going home.

Silence.

HAN  
You didn't teach me the third line.

NICOLE  
What?

HAN  
You didn't teach me the third line  
of Amazing Grace.  
(sings)  
I was once lost, but now I'm found.  
(beat)  
If a lost soul could be found,  
there's no reason why a body can't.

Han jumps off the boat. Splash! Nicole and Lee watch as Han swims towards the shore.

81 INT. AN ABANDONED HUT - DAY (LATER)

Han enters, dripping wet. His eyes dart around: *this cannot be.*

The whole place is empty. Fang is gone. All the candles are left there just like that; none of them lit.

He screams with all his might, trashing the door, the candles, everything.

82 EXT. BEACH - DAY (LATER)

The dive boat has landed. Lee is busy unloading all the things - a look of relief on his face it is all over.

Lina appears.

LINA  
Have you found May yet?

NICOLE  
No, we have not, Lina. We have not found May.

LINA  
I miss her.

NICOLE  
So do I.

83 EXT. PHONE BOOTH ON THE HILL - NIGHT (LATER)

Han picks up the phone. Searching for words. He puts it down again, summoning his courage.

HAN  
They have stopped the search. And there's nothing I can do.  
(beat)  
I'm not leaving you there... but there's nothing I can do. I'm just one person.

He feels something in his pocket. He takes it out. It's the last paper crane, wet and crumpled.

HAN  
It's over, Miu.

Something catches his eyes. It's the Old Woman, standing outside. He puts the receiver down and steps out.

OLD WOMAN  
Oh, you didn't have to hurry. Take your time.

HAN  
No... I'm... I'm done.

The old woman steps into the booth, and is about to close the door when Han asks:

HAN  
Why do you keep coming here? It's been a year. Don't you think it's best if you just let him... live... in your memory?

The old woman searches for an answer.

HAN  
Every night, you come and talk to him... as if he's alive. But he's not. There is no one on the other side of the phone.

He means well, in a compassionate way. She smiles, still searching for the answer.

HAN  
You're old. It's not easy for you to climb up here. This is all pointless. Just let him rest.

The old woman has found the answer in her heart:

OLD WOMAN  
I don't ever want to erase the memories of him from my life. Because... I don't know if I will ever find a more beautiful one.

The old woman bows and closes the door. Han tries to digest this.

Then, he looks down: he's still holding the paper crane.

A realisation comes to him: *what the hell am I doing?*

He runs down the hill as fast as he can.

84 EXT. THE BEACH - NIGHT (LATER)

In the dark, he searches for something along the beach.

There it is - his RAFT.

He unties it and pushes it. Inch by inch. Until he reaches the water.

There is a lamp on the raft. He lights it, hops in, and begins rowing into the darkness.

85 EXT. THE SEA - NIGHT (LATER)

It's pitch black, except for the small dim lamp. Han puts his snorkel on, takes off his clothes, and turns his torch on.

Splash!

He takes a big gulp of air and dives down. We track the LIGHT FROM THE TORCH, getting dimmer as he goes deeper and deeper.

Then, the light gets brighter again as he comes up.

MONTAGE:

He goes in again. Each time the same routine: big gulp of air, descend, then ascend.

And again.

And again.

And again.

Not realising his raft is slowly sinking.

END MONTAGE:

Splash!

He's on the surface again, the lamp revealing his exhausted face. He clings on to the raft, panting. Nothing down below.

By now, the raft is already underwater.

He lets out a cry from the bottom of his soul - a cry of utter defeat.

86 HIGH AERIAL - THE SEA - NIGHT

In the moonlight, we see the silhouette of the boat, of Han, bobbing up and down.

87 INT. NICOLE'S BEDROOM - NIGHT (LATER)

The room is almost empty. Everything has been packed up. On the table - a red and white coloured FLIGHT TICKET. Nicole picks it up.

She suddenly remembers something. She extends her hand to the top of the wardrobe: *it's there*. The PICTURE of herself, her husband and May. Happier days.

Tears roll down her cheeks.

Outside the window, she catches a tiny light in the middle of the sea. She opens the window and looks out: *what's that?*

88 EXT. THE SEA - NIGHT (LATER)

Han swims to the shore. Two silhouettes come into view. It's Ali and Ahmad preparing to go to sea.

AHMAD

Who's that?

Realising it's Han:

ALI

Oh, it's you.

AHMAD

That crazy boy.

ALI

Crazy boy's going for a swim in the freezing water. Strong boy.

Han is not talking. He's in hypothermia.

AHMAD

He doesn't look good.

Ahmad quickly throws a blanket. Han is in his own world, rambling, shivering.

ALI

What are you doing in the water?

AHMAD

You're still looking in the sea,  
huh?

Han's too cold to reply. They begin speaking amongst themselves.

ALI

Apparently, they are still finding survivors here and there.

AHMAD

Wasn't there a small girl they found?

ALI

What small girl?

AHMAD

I don't know. A small girl.

ALI

Alive?

AHMAD

Very much alive. I don't know the details.

HAN

What did you say?

AHMAD

What?

HAN

You said 'girl'.

ALI

Well, I'm just repeating what I heard.

HAN

Tell me what you heard.

The sun slowly rises.

89 INT. NICOLE'S BEDROOM - DAY

Morning light shines into the room. Bang! Bang! Bang!

Nicole stirs, her eyes swollen and red - perhaps from lack of sleep, perhaps from crying.



Bang! Bang! Bang! She opens the door. It's Han.

NICOLE  
They found a little girl.

She is confused.

HAN  
She's been living in a village. On  
the other side of the island.

NICOLE  
Oh Han, it cannot be--

HAN  
Come.

NICOLE  
Take me there now.

She rushes out, still in her pyjamas. They jump on Han's bicycle.

MONTAGE: they pass--

1. PEACE HOTEL. Miu's mother at the window, staring aimlessly outside.
2. THE ROAD LEADING TO TSUNAMI RELIEF CENTRE. A road they have walked so many times.
3. THE GIANT CAR PARK. Hundreds of people scouring for objects on the floor. Nicole gives it a quick glance, but keeps looking ahead, as if leaving a bad memory behind.
4. THE TSUNAMI RELIEF CENTRE. The usual queue. Survivors looking for new information.
5. THE HILL. The phone booth. Han smiles.

END MONTAGE.

90 EXT. VILLAGE ON THE OTHER SIDE - DAY

The village is sparse. Nicole hops off. She is in a trance, holding Han's hands tightly.

Here and there, VILLAGERS stop and stare at this duo, this strange Western woman.

They pop their heads into each tiny door, startling the inhabitants.

Han reaches out to a VILLAGER 1, speaking in local language:

HAN  
Do you know this girl... they  
found...

He shakes his head and walks off. Han tries to catch VILLAGER 2.

HAN  
There's a girl here... they found  
her...

Nobody knows.

VILLAGER 3, who has been listening, points:

VILLAGER  
There is this girl who just turned  
up one day.

Pointing at the DILAPIDATED HOUSE.

They walk there, cautious.

Han knocks the door, with Nicole behind, peering over his shoulder, unsure what to expect.

A FRAIL WOMAN - late 70's, kind face - appears. Her eyes immediately fixate on Nicole, as if she knows her. No words are needed - one mother facing another mother.

HAN  
(in local language)  
Is there a girl...

FRAIL WOMAN  
(in local language)  
She's playing.

The frail woman disappears.

They wait. It feels like an eternity. A curious CROWD has slowly built up, standing behind them.

Then, a little GIRL - barefooted, messy hair, dirty face, torn dress - comes out. Her eyes immediately stop at Nicole.

Nicole stares at this little girl, in a trance: *this cannot be real.*

Her heart is about to explode; her legs turning weak: *It's May! It's May! It's May!*

She lunges towards her, embracing her so hard, so tightly, almost as if she wants to push May inside her: *It's May!*

May is a little startled. She too is unable to process this.

Nicole cries hysterically; hugging May so tightly, her tiny frame almost crushing in her arms.

NICOLE  
(weeping)  
My baby. My baby.

She screams in disbelief. A wave of overwhelming emotions.

She breaks the hug and looks at May. She's gone a couple of shades darker but she's fine.

Frail woman explains to Han:

FRAIL WOMAN  
(local language)  
She was found clinging on a tree trunk. She couldn't explain who she is. No body knows who she is.

Nicole caresses her face, tracing her jaws, her neck, her hair. Checking if she's real.

She holds May's hands firmly, weeping: *It's really you.*

NICOLE  
(sign language)  
I'm so sorry. I'm so sorry. I left you alone. I couldn't find you. I'm so sorry.

May kisses her mother gently.

MAY  
(sign language)  
Now. We stay close.

Nicole replies in sign language:

NICOLE  
(sign language)  
Yes, baby, yes. Stay close. I am here with you now. Stay close.

News spread through the crowd now: *this is lost white girl's mother.*

MAY  
I missed you, Mummy.

NICOLE

I missed you so much too.

The crowd claps and cheers.

Nicole and May are locked tight in embrace. The world around them fades away. They're alone. Just two of them.

91 EXT. DEEP DIVE RESORT FRONT - DAY

At the beach, May and Lina splashing water on each other. Totally inseparable.

Han and Nicole are sitting on brand new white and blue lounge chairs, watching the children play.

NICOLE

I always thought when I find May, it'll be the greatest sorrow in my life. Ironically, it was the biggest joy.

HAN

I'm very happy for you, Nicole.

NICOLE

Thank you, Han. You never let me give up.

HAN

Thank you. You made it possible for me to hope.

NICOLE

Wait here.

She leaves.

Han looks at May: *such a beautiful angel.*

Nicole returns, carrying a huge box. Han looks at the box and Nicole: *What's this?*

She opens the box. It is filled to the brim with hundreds of paper cranes.

HAN

You folded all this?

NICOLE

Of course not. May and Lina helped. Enough paper cranes for us to do many, many, many dives.

HAN

What do you mean?

NICOLE

When I first started this search,  
all I wanted is to find May, but  
now, I hope I can find others too.

HAN

You're a good person, Nicole.

NICOLE

I was able to hold May in my arms.  
And all I want now... is for you to  
be able to do the same.

(beat)

So, I'm going to keep searching.  
With you.

HAN

What about America?

NICOLE

The plane tickets here somewhere.

She puts her hand in, scramble a little and pulls out a RED  
AND WHITE PAPER CRANE - made from the plane ticket.

NICOLE

You like the colour?

They laugh.

NICOLE

May is here. That's all I need.

Han considers this for a while.

HAN

Are you sure about this?

NICOLE

We spent many hours folding all  
this. So you better not waste our  
effort.

Han laughs.

NICOLE

And whenever the box is empty,  
we'll just keep making more. Until  
we find Miu. Or until the entire  
sea is filled with paper cranes.

Nicole puts her hand out. Han grabs it: *it's on!*

92 EXT. BEACH IN FRONT OF DEEP DIVE RESORT - DAY

Han, Nicole and Lee walk towards the boat, carrying their dive gears. For another dive trip.

LEE

Did you hear about Peace Hotel?  
Apparently he ran into some  
financial difficulties.

QUICK CUT TO:

93 EXT. PEACE HOTEL - DAY

A PAIR OF HANDS lock the main door.

PULL BACK TO REVEAL - chains around the door. The hotel has been sealed shut. Ding stares, shaking his head.

QUICK CUT BACK  
TO:

94 EXT. BEACH IN FRONT OF DEEP DIVE RESORT - DAY

Han is struck by a strange sight: a crowd of people at the beach.

He spots Ali and Ahmad pushing their boat into the sea. They are joined by other fishermen, also pushing their boats.

They wave at Han and unfurl a sign: **Don't Stop Underwater Search.**

HAN

What's happening?

LEE

The fishermen are letting people  
use their boats to search.

From afar, they yell at him:

ALI

We're going with you.

AHMAD

We search together.

Then, Han spots five Search and Rescue boats heading towards the sea.

NICOLE (O.S.)  
They've restarted underwater search. May's story has given people hope.

LEE (O.S.)  
The whole island has turned into a search party.

Han is trying to digest all this.

LEE  
And that includes me. If you would accept me on board.

HAN  
Of course I would, Lee.

LEE  
You have to. You suck in navigation.

95 EXT. DIVE BOAT - DAY (LATER)

A large number of BOATS congregating at the sea. There is a palpable sense of excitement and hope.

HAN  
(V.O)  
This body is not me...I am life without boundaries...

Big red and white search and rescue boats, complete with professional divers. A flurry of activities.

HAN  
(V.O)  
I have never been born, and I have never died...

Small wooden boats from the fishermen, filled with amateur divers and volunteers. Smiles of optimism on their faces.

On Nicole's dive boat, Lina and May are playing together. Nicole, Lee and Han are already in their dive gear.

Nicole picks up a paper crane. Han holds her hand. They throw it into the sea.

NICOLE  
Dive number one.

Splash! Splash! Splash! Three heads floating above the water.

LEE  
Beautiful day.

NICOLE  
Good visibility.

HAN  
Is it me or did the sea become so  
much bigger since our last dive?

LEE  
So we search inch by inch.

NICOLE  
Ready to descend?

They all give the 'OK' SIGNAL.

HAN  
(V.O)  
We meet today...we will meet again  
tomorrow...

As Han goes into the water, we see a small TATOO OF A PAPER  
CRANE on his neck behind his ears.

HAN  
We meet each other in all forms of  
life...

Slowly, their heads disappear, leaving nothing but BUBBLES on  
the surface of the sea.

FADE TO BLACK.