

LEILANI

Written by

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FADE IN:

EXT. PALI CLIFFS OF MOLOKAI - SUNRISE

The enormous volcanic cliffs begin to slowly glow an amazing orange-red color from the early morning pink sky, making them look almost translucent, appearing hollow, unveiling briefly an inside abode of the gods.

Moving closer reveals lush green jungles between the forbidding cliffs with waterfalls at the end of every little valley, topped on the horizon with peaks clouded in eternal mist.

Moving closer brings into view a lone tiny figure on the top of the highest cliff. A dim, slowly rhythmic figure can be discerned slowly dancing within feet of the edge of a 200-foot vertical drop to the surging sea below.

Moving closer, a young girl dances the hula in the first rays of the early morning sun. LEILANI, 15, stands dangerously near the edge overlooking the vast ocean stretching off to the ends of the world. She dances alluringly and sings softly.

LEILANI

(choreographed dance
sung in Hawaiian,
with English
subtitles)

Rise, O sun in the east

With a procession going to Kumukahi

Dancing are the beautiful ones with
Hi`iaka

And Kapo-Laka in the verdant grove

Moving ahead are the dancers toward
me

And to the sacred presence of the
divine

Let the sacred ways return to the
chiefs

Let us all give everlasting praise

Tra-la-la-la

(MORE)

2.

LEILANI (cont'd)

In the name of Hi`iaka-in-the-bosom-
of Pele

She finishes kneeling, bowing to the sun and bathed in
golden sunshine exploding all around her.

FADE TO BLACK

FADE IN:

EXT. TRAIN STATION - DAY - 1944

A steam train is waiting to depart a Midwestern train
station. Patriotic flags and banners hang from every wall.
Many soldiers are in the crowd saying goodbye to loved ones.
An older couple stand alone on the platform looking worried.
The MOTHER, 50, wrings her hands and the FATHER, 55, checks
his pocket watch as the train waiting at the platform hisses
steam.

CONDUCTOR (O.S.)

(loud and slow)

All aboard!

The sound of a commotion makes the couple turn as a young
boy HANK, 18, pushes through the crowd, rudely rushing up to
the couple. He hugs his mother who is now crying while the
father frowns.

HANK

Don't worry Mom, I'll be back in no
time. They can't keep me locked up
forever.

MOTHER

(sobbing)

Oh Henry, I'm so sorry. You're a good
boy and I love you. Please be careful
and come home safe.

Hank leans in and whispers in her ear.

HANK

I fixed your little radio in the
kitchen. I don't know how you stand
that dreamy music, but at least you
can drown out Dad's complaining.

He hugs his mother one more time and hesitatingly turns to
shake hands with his father. But his father grabs him by the
upper arms holding him at arm's length.

FATHER

(sternly)

You're lucky the Judge was so lenient. Drinking underage! At prep school! We're Presbyterians, for God's sake!

HANK

Maybe you should try. You might be a lot cooler.

FATHER

And that smart mouth is not going to make any friends in the Marines. With this war going on, you have a chance to clean up your act. Don't blow it!

(pauses)

Take care of yourself. And write your mother every week.

(pats him on the shoulders)

HANK

(happy)

Cheer up Dad, the Marines won't know what hit them. You might as well cash in those bonds now 'cause the war is gonna be over as soon as I get there.

His mother can't help it and pulls Hank down to her level and kisses him goodbye.

MOTHER

If you find a dream, follow it, don't let go. Not like...

She turns away crying and Father comforts her. The train begins moving and Hank runs to catch the last car. His parents turn to each other and hug. They walk slowly from the station, sadly supporting each other as they disappear into the crowd.

EXT. MAUI MARINE CAMP - DAY

A single soldier is seen in the middle of a huge empty parade ground raking the dirt. SERGEANT, 38, grizzled career Marine, walks for a long time crossing the huge parade ground and finally stops, facing Hank several feet away. He puts his hands on his hips and watches angrily as Hank deliberately rakes as slow as he possibly can.

SERGEANT

(loudly)

Private Monroe! What the fuck do you think you're doing?

Hank slowly stops raking and looks up at the Sergeant, straightens up a little, slaps his rake up against his left side like a rifle at parade rest, salutes slowly and then responds.

HANK

(sarcastically fake southern accent)

Why Sergeant, whatever do you mean? I thought I was supposed to rake this here whole parade ground and now you want me to fuck someone or something?

SERGEANT

Don't get cute with me you little snot-nosed clown. You've just earned yourself the job of permanent latrine orderly.

HANK

But Sergeant, I thought...

SERGEANT

Don't 'but Sergeant' me, you little prick. Check that rake back in and hustle your rear-end as fast as you can over to the captain's office. He wants a piece of that tender white ass for dinner.

Hank drops the rake and begins running as fast as he can toward the barracks.

SERGEANT (cont'd)

(yelling)

I said take the rake back to....

Ignoring the Sergeant Hank doesn't stop running and makes his getaway. The Sergeant shakes his head in resignation.

SERGEANT (cont'd)

(normal voice)

Shit! Just another statistic.

INT. CAPTAIN'S OFFICE - DAY

The CAPTAIN, 28, sits at his desk staring at a stack of papers lying in front of him. His uniform is pressed stiff, his desk is orderly, and his haircut could land aircraft. There's a knock at the door. He looks both angry and sad.

CAPTAIN

Come in!

Hank opens the door, and walks in casually, and stands relaxed in front of the desk.

HANK

The Sergeant said you wanted to see me. I want to let you know I was doing a very important job when he interrupted me and --

CAPTAIN

(interrupting)

--I didn't call you in here to blow smoke up your ass. And stand to attention!

Hank Straightens up, gives a sloppy salute and looks bored.

HANK

Yes sir.

Captain stands up and starts to get red in the face.

CAPTAIN

You dumb ass son of a bitch. Don't you understand where you are?

HANK

I believe it's Hawaii. Sir.

CAPTAIN

Shut up!

The Captain is starting to sweat. Hank stares off in the distance.

CAPTAIN (cont'd)

You see this stack of papers?

Hank takes a peek down and then back to outer space.

CAPTAIN (cont'd)

You haven't been able to do anything right since joining!

(MORE)

6.

CAPTAIN (cont'd)

All the men in your squad have asked that you be transferred to another unit. But nobody else will have you!

HANK

I tried changing my deodorant.

SERGEANT

Shut the fuck up you smart-ass turd! Let me assure you right now, there's only two ways I'm going to let you out of my company.

HANK

And that would be...?

CAPTAIN

Shut up and listen up!

The CAPTAIN comes around the desk and confronts HANK close up, face to face.

CAPTAIN (cont'd)

One way is twenty years in Leavenworth. The other is in a coffin. Personally I prefer the former because a little white boy like yourself won't do very well in a hardened prison. If it's the later, I'm required to pin a medal on your box. And I really don't want to do that.

HANK visibly gulps but still looks off in the distance seemingly unaffected by the Captain's shouting.

CAPTAIN (cont'd)

Now look, tomorrow we're going out on maneuvers with landing craft and you're going to learn how to stay alive long enough to get your ass on dry land so some Jap can use you for target practice saving our more valuable men for killing his ass later.

HANK

Sir?

CAPTAIN

That's right, you're cannon fodder. It's an ugly job, but somebody has to do it. Dismissed!

Captain salutes Hank and walks to the door holding it open for him. Hank approaches the door looking at the captain.

HANK

Can I appeal?

CAPTAIN

Get the fuck out of here, worm!

The captain tries to kick Hank's rear as he jumps through the door, avoiding the Captain's foot.

EXT. LANDING CRAFT - OFF THE COAST OF KAHOOLAWA ISLAND - DAY

The sea is stormy and waves are breaking over the side of the landing craft, drenching the huddled Marines waiting for the steersman to take them into shore. Naval ships are bombarding the beach prior to landing. Hank stands in a corner by himself while the men around him are helping each other get ready for their landing. Sergeant is moving among the men checking on their equipment. He gets to Hank and finds him not ready and his rifle lying in the bottom of the boat covered by sloshing seawater.

SERGEANT

At least you have your life vest on.
Here, tie it together or you'll lose
the only thing around here that cares
about saving your life.

Sergeant helps Hank, who with trembling fingers is having trouble tying the last of the straps holding his vest on.

SERGEANT (cont'd)

Now get your butt up there on the
bulwark and tell me when we're about
a thousand yards from shore. You can
at least do that, I hope. Now pick up
your rifle and get up there!

HANK appears nervous as he picks up his wet rifle and slings it over his shoulder, turns and climbs up the ladder to the top.

SERGEANT (cont'd)

Buckle your helmet!

Hank peeks over the edge of the boat and sees hundreds of boats just like the one he is on, steering in huge circles miles from shore trying to form up into lines of boats all heading towards the Hawaiian beach at once.

The sky is dark with angry clouds and waves are seen breaking over the top of many of the boats. Hank sees several of his own team throwing up in the crowded hold. He finally climbs on up and sits on the side of the boat, resting his rifle on his lap. The Sergeant looks up at Hank and yells to be heard over the noise of the boat and storm.

SERGEANT (cont'd)

What do you see? Are we headed in yet?

Hank yells back.

HANK

I think we're lost. I can barely make out the island and we're going in circles.

Sergeant mutters to himself.

SERGEANT

Fucking Navy. Couldn't find land from a lake.

He yells back at Hank.

SERGEANT (cont'd)

Do you see any break in the weather?

Just then a giant wave comes over the bow pouring water into the boat knocking everybody off their feet. Sergeant is knocked off his feet for a second but regains his footing and rushes forward to deal with his men. Nobody notices that the wave sweeps Hank into the water dumping his rifle back into the boat. Sergeant turns around and sees Hank is missing and his rifle is back on the deck under water. He rushes to the ladder and gaining the top looks out at the churning sea, but sees nothing.

IN THE WATER - CONTINUOUS

Hank hits the water hard, knocking his helmet off and forcing him deep under the water. He claws himself to the surface and as he pops his head out, he sees the boat barely appearing above a large wave and moving rapidly away.

HANK

HELP! HELP! Hey! Hey you guys!

Hank waves his hands above his head but as soon as he does, he sinks under the water.

Pushing himself once again to the surface, choking and spitting up seawater, he sees nothing but big waves in all directions and black clouds overhead.

HANK (cont'd)

Oh shit. This could get serious.

INT. CAPTAIN'S OFFICE - EVENING

Captain is sitting at the desk looking at an open report. There's a knock at the door.

CAPTAIN

Come in!

Sergeant marches in and stops at attention in front of the desk. He salutes smartly. Captain returns salute.

SERGEANT

Sir. Reporting as ordered, sir.

CAPTAIN

At ease Sergeant.

Sergeant spreads his left leg, locks his hands together and looks straight ahead.

SERGEANT

Yes, Sir!

The captain studies Sergeant closely.

CAPTAIN

Do you really expect me to believe this report?

SERGEANT

Yes Sir! I mean no Sir! I don't expect you to believe anything, Sir. It's the truth. You can ask anybody in my squad.

Captain keeps studying his face, not seeing anything, he turns his attention to the report on his desk. Leafing through it he whistles a little salute.

CAPTAIN

I see here that your men are of such a single mind, they actually say the same thing, word for word.

(MORE)

10.

CAPTAIN (cont'd)

(reading out loud)

When we mustered at the boat, Hank was not with us. We have no idea where he might be.

(looking up)

Is that your conclusion as well? You have no idea where Private Monroe is?

SERGEANT

Yes, Sir!

CAPTAIN

And he left all his belongings behind.

SERGEANT

Maybe he wanted to make a clean start, Sir.

Captain gets up and walks around the desk where he studies the Sergeant up and down. Then he approaches the Sergeant's ear as Sergeant continues staring nervously straight ahead.

CAPTAIN

Do you think my mother raised an idiot? Where is Private Monroe?

SERGEANT

No, Sir. I don't know how your mother raises children.

Captain stares at the Sergeant then finally breaks off and returns to his chair behind the desk.

CAPTAIN

I'm going to file your report of Private Monroe going absent without leave.

Captain pauses and looks directly at the Sergeant.

CAPTAIN (cont'd)

We're going to be shipping out soon and I don't need this to hold up our deployment. I'll turn this over to the Shore Patrol for investigation but let me make something patently clear.

(MORE)

CAPTAIN (cont'd)
I know you know something and if I
ever have you here under similar
circumstances, I am going to serve
your ass up to the old man and you'll
be spending your military retirement
making license plates! Do you
understand me?

Sergeant is seen sweating from the pressure.

SERGEANT
Yes Sir!

CAPTAIN
Dismissed!

Sergeant comes to attention, turns smartly and marches out
of the office.

CAPTAIN (cont'd)
Shit. Now the paperwork.

Captain looks down at the file open with Hank's smiling
induction picture pinned to the top.

EXT. OPEN SEA - NIGHT

Hank floats in the middle of an empty ocean still surrounded
by tall waves. He keeps getting rolled over by waves and
forced under the surface. Each time, he fights his way back
to the surface gasping for air. Earlier, he ditched all of
his gear weighing him down, except for his skivvies and his
life vest, which he clings to desperately. He's getting
tired.

HANK
(garbled and choking)
Oh God! Oh God! Oh Fuck!
HELP! H-E-L-P! Help me, ple-e-e-ease!

Another wave breaks over his head.

HANK (cont'd)
(despairingly, almost
delirious)
Mom! Dad!

Hank has trouble keeping his mouth above water so he takes
his life vest off and crams it between his legs, hoping it
will hold his head higher in the water.

FADE TO BLACK:

FADE IN:

BELOW WATER - LATER

Hank is slowly treading water, using one arm to hold the life vest between his legs. A large dark shape suddenly moves below, brushing against his feet.

ABOVE WATER

HANK

Startled awake, Hank looks down and begins thrashing the water.

A-a-a-g-h! What the...
(yelling)
Get away! Get away!

He thrashes the water with his hands violently, twisting around looking below.

BELOW WATER

Hank is thrashing about in the water and the life vest comes loose from between his legs and starts to shoot to the surface at an angle away from him.

ABOVE WATER

Hank realizes too late that he just lost his life vest. Looking frantically around, it pops to the surface just a few feet away. As Hank reaches out for it, a shark shoots straight up out of the water taking the life vest in its mouth and falling back on top of Hank. Hank resurfaces treading water as he looks around frantically for the shark. Nothing but dark waves and blackness surround him. He screams vainly.

HANK

A-a-a-g-g-h-h! This can't be it!
Damn! Damn! Damn!

Hank continues to struggle but his energy is quickly waning and his head drops lower and lower in the water until he is gasping between dunking's, trying desperately to catch his next breath.

BELOW WATER

Hank sinks below the surface moving his limbs slower, still trying to yell, but he starts choking. His body convulses a couple of times and goes limp, slowly drifting down. Suddenly the surface breaks up and a dark object appears overhead. A paddle splashes down vertically pushing ahead of it a twisted hand-braided rope with an open noose attached to the end. It just gets to Hank's outstretched hand above his head when it tightens violently and jerks Hank back toward the surface.

LEILANI'S OUTRIGGER

Leilani pulls hard on the rope bringing Hank slowly back to the surface. She wrestles with his arms until she can pull his upper body into the outrigger, rolling the rest of him in along with a lot of water. She leaves him coughing and spitting himself back to life while she bails the extra water out with a large coconut shell. The outrigger tosses up and down in the waves threatening to take on more water, but she grabs a couple of ropes attached to the sail with one hand and holds the paddle with the other. She climbs over Hank's nearly naked body to the rear of the outrigger and holding the paddle overboard as a rudder, she snaps the sail around to catch the wind. The outrigger takes off rapidly skipping from wave to wave, completely at home in such conditions. Hank slowly regains strength, raises himself up off the wet floor of the outrigger and looks around. Amazed, he sees a skinny well-tanned teenage Hawaiian girl masterfully handling the outrigger. The wind easily propels it rapidly through the waves. It is still very dark, but the sky is beginning to glow in the east.

LEILANI

(In Hawaiian,
subtitled)

You shouldn't go swimming so far from shore.

HANK

What? I don't understand.

LEILANI

(in Hawaiian,
subtitled)

Ah, could have guessed. Only speaks animal.

HANK
(pointing at his ear)
I'm sorry, I don't... Thank you
though. Thank you very much! You
saved my life.

Hank starts to stand up.

LEILANI
"Haole!"
(in Hawaiian,
subtitled)
Sit down stupid!

The outrigger rocks unsteady. Leilani makes a violent motion for Hank to sit back down, which he does immediately. He looks at her questioningly as she casually pilots the ancient canoe.

Hank pats his chest with one hand.

HANK
Hank!

He gestures to Leilani to respond. She stares straight ahead ignoring him.

HANK (cont'd)
I'm sorry. Did you hear me? I'm Hank!
And you are?

He points to her and then his ears. Then he shrugs.

HANK (cont'd)
(loudly)
WHAT...IS...YOUR...NAME?

Leilani looks at him for a second, nods her head yes, and looks back at the sail.

HANK (cont'd)
What does that mean?

He taps his chest again. Then points at her.

LEILANI
Ha-ankh?

HANK
Yes! Hank! You?

Leilani hesitatingly taps her chest.

LEILANI

Leilani.

HANK

Leilani? Nice to meet you, Leilani.

He holds out his hand but Leilani ignores it and concentrates on her sailing in the dark. Hank hesitates, studies her for a moment, and finally turns away, defeated for now. He looks forward in the direction the outrigger is headed but sees nothing.

HANK (cont'd)

Oh well, its not like there are any icebergs out here.

Hank surrenders slowly to his extreme exhaustion and actually falls asleep from the gentle rocking of the outrigger as it plows through the waves.

FADE TO BLACK

FADE IN:

LEILANI'S OUTRIGGER - BEFORE DAWN

Hank suddenly wakes up. Leilani softly sings to herself, seemingly unconcerned with Hank. He sees a pink glow on the horizon behind them.

Hank perks up when he hears roaring in the distance. He looks around and determines the sound is straight ahead of them.

The dark cliffs of Molokai begin to appear out of the early enveloping silvery mists. The roaring becomes louder and Hank makes out white spray shooting skyward from huge breaking waves against the rocky cliffs. He looks back at Leilani and she seems preoccupied with her singing and looking at some early birds flying by.

Pointing at the breaking surf ahead, Hank yells.

HANK

Hey! Leilani! Don't you see the rocks?

Leilani just waves him off. He looks back at the approaching rocks and points vigorously at them.

HANK (cont'd)

You're going to hit those rocks!

Leilani drops one line and the sheet drops onto Hank, blinding him momentarily. He fights to push the heavy bark-cloth fabric off his head. Leilani uses her paddle to carefully time her outrigger with the waves, picks one, and surfs the last hundred yards straight into a hidden opening in the rocks barely wide enough to clear the pontoon and mast.

INT. GROTTO - EARLY MORNING

By the time the outrigger is gliding to a gentle stop on a sandy beach inside the rock grotto, Hank struggles out from under the bark-cloth and looks around silently, amazed at what just happened.

Leilani jumps out of the outrigger. Grabbing a line, she pulls the outrigger up a little farther onto the beach where she ties the line to a well-used hole in a protruding rock. She grabs the sheet line and pulls the sail back up so it can dry. She picks her twisted fishing line and carved paddle out of the outrigger and heads for a set of stone steps leading to a hole in the rocks above, showing the glow of early light beyond. She disappears out the hole before Hank can fully get out of the outrigger.

HANK

Okay, I get it. (yelling) You want me to follow you!

He looks down at himself and notices he only has dog tags and underwear on.

HANK (cont'd)

(quietly to himself)
Great. No pants just when you need them. My mother warned me.

Hank hurries up the steps after her.

EXT. HIDDEN VALLEY - LATER SAME DAY

Leilani leads Hank outside the grotto and ascends by many switch backs and narrow ledges on sheer rock, arriving finally to a small valley above the sea cliffs, with trees, lush plant growth, and abundant wild life surrounded by mountain peaks and a small river running down to the waterfall below. They walk silently along a narrow twisting trail through dense foliage finally arriving at a small clearing containing ponds, gardens, fruit trees, and a traditional palm frond hut over looking it all.

She enters the hut while Hank lingers outside looking around and marveling at all he sees. Leilani reemerges shortly, waving in his face a pair of tattered jeans with a rope belt.

LEILANI

(in Hawaiian,
subtitled)

Here, put these on before those fall
off and I die laughing.

HANK

Thank you! Just what I needed.

Hank takes the jeans and Leilani abruptly turns around and goes back into the hut. He waits, looks around, cautiously puts on the jeans over his skivvies, frowns, takes off the jeans and then peels off timidly the skivvies which he tosses aside like toxic waste and quickly pulls the jeans back on decidedly more comfortable.

He cautiously looks around, walks slowly to the hut and carefully peeks inside. He sees she is lying on a pile of leaves and palm fronds in one corner, covered with a colorful feather blanket, already fast asleep.

He looks in the opposite corner of the little shelter and sees an identical pile of green leaves over palm fronds and a neatly laid out feather blanket.

HANK (cont'd)

I guess, when in Rome...

Hank disappears into the hut.

INT. LEILANI'S HUT - NEXT MORNING

Leilani wakes up to the sound of Hank thrashing around in his bed mumbling loudly. She gets out of her bed, lights a candle nut lamp and quickly puts on her grass skirt and headdress, and quietly leaves. Soon after, Hank wakes up, with a start, in a sitting position, bathed in sweat and yells.

HANK

Leave me alone!

Hank sits for a moment remembering where he is. He looks around the dark interior of the hut looking for Leilani, but sees nothing but the lamp and a lot of things he can't identify.

He gets up, scratches himself, wanders out the door, out of view, but making the sound of water splattering on the ground. He reappears, pulling up his new pants and retying them with the rope. He walks around the hut looking at some of the objects. He picks up a war club with one hand and pats his other hand, testing its feel. He winces on the second harder hit.

He picks up some giant colored feathers, looking at them closely, not recognizing the bird. He finds a war mask, holds it up to his face, and makes a grunting noise like a gorilla. He accidentally sucks some hairs, detached from the mask, up his nose, which makes him sneeze violently. He looks at the mask and it appears to be smirking and mocking him. He searches some more and finally finds a small set of shelves with various seemingly fruits he can't identify except for the bananas, some coconut shell bowls, a knife and a dried gourd full of water.

HANK (cont'd)

Aha, breakfast of champions.

He drinks heartily and peels off a banana, which he stuffs greedily into his mouth. He walks around chewing another banana and tries setting on her bed, bouncing as if to test its softness. He sees one of her articles of clothing. He picks it up, looking at it closely, and then when he tries to smell it, he hears a sudden cry from outside.

LEILANI (O.C.)

Aaieeee!

(in Hawaiian,
subtitled)

What kind of disgusting animal pissed
on my home?

She storms into the hut and stops as soon as she sees Hank setting on her bed with a mouth full of banana and holding up her loin cloth.

Seeing her, he immediately drops the cloth and jumps up.

HANK

I'm sorry. I...

He realizes she doesn't understand English so he starts using exaggerated hand signals and single words in a slow and loud voice.

HANK (cont'd)

FOOD!

He points to his mouth.

HANK (cont'd)
WATER! DRINK!

He makes waving motions with his hand and then pours something into his mouth with a thumb. She cocks her head like not quite understanding.

HANK (cont'd)
M-M-M-M-M-M! GOOD!

He makes circular motions to his stomach area.

LEILANI
(in Hawaiian,
subtitled)
Idiot! You stink of week old fish! Go
clean up in the river. Get out!

She makes washing motions with her hands, grabs a bundle of tied leaves, hands them to him as she pulls him to the door and then pushes him outside into the early morning light. She points to the trail to the river.

LEILANI (cont'd)
(in Hawaiian,
subtitled)
And don't piss or poop in the river!
Something has to drink it downstream.

She turns and goes to her corner, removing her grass skirt, and puts on her regular working sarong. She starts preparing some food and sings softly to herself as she works.

EXT. HIDDEN VALLEY - DAY

Hank looks back at the hut then looks at the leaves she just gave him.

HANK
I get it. This is soap. I remember
my Boy Scout leader telling us about
the Indians using leaves for soap.

He looks back at the hut holding up the bundle but hears no response.

HANK
I'll bet that's what this is.

He waits a little longer and turns, walks toward the trail, listens carefully, finally hears what sounds like water flowing; he tentatively begins walking into the trail headed in the direction of water flowing.

RIVER TRAIL

Hank walks slowly along the trail looking at strange plants and things scurrying into the bush. He stops, sniffs, looks off trail and spots a strange structure a few yards away. He walks over to it and sees a wooden frame built over a pit in the ground. Flies were buzzing around and he starts to smell something strong.

HANK

Whew! That answers that.

He walks swiftly back to the main trail and follows it to the river. He takes his clothes off, looks around a little embarrassed, quickly walks out into the shallow river and sits down abruptly, splashing water all over himself, but the water only covers him to his waist.

HANK (cont'd)

B-r-r-r-r!

He hugs himself as he gets used to the temperature. Then he starts rubbing the leaf bundle all over his body, making splashing sounds and kicking his feet like a kid. Eventually he works up a few tiny bubbles, but keeps at it anyway, whistling as he works.

RIVER TRAIL - LATER

Hank walks out of the river, naked, to where he left his pants. Then he stops, looks around, thinks about it for a moment, then starts shaking himself dog-like trying to dry off. Suddenly Leilani appears out of the jungle carrying two bowls and a colorful cloth draped over her shoulder. She ignores Hank as he tries to cover himself up with his pants and turn away.

HANK

Hey! Can't you wait 'til I get some pants on?

She sets down the bowls on a convenient flat-topped rock and throws the cloth at him. He catches it but he has to drop his pants to do so.

LEILANI
(in Hawaiian,
subtitled)
Silly boy. I'd hide too if I had that
thing dangling out.

She holds her finger up as if it were coming out of her crotch and she wiggles it up and down, all around, mocking him.

Hank turns red but starts drying himself with the cloth, thinking it's a towel.

HANK
Thanks, I needed one.

LEILANI
(in Hawaiian,
subtitled)
Stop! That's not for soaking up
water you idiot. Didn't your mother
teach you anything?

Leilani grabs the cloth away and shows him how he is supposed to wear it. She wraps it around his waste, then between his legs, giving it a little tug to tighten it up. He winces.

HANK
Whoa there! They have to breathe
too.

She ignores him and continues wrapping it around him until she tucks the last part into his waist, holding it tight. She stands back to admire her work.

LEILANI
(in Hawaiian,
subtitled)
Too much white. I'll have to ask the
gods for more sun.

Then she notices his face is red and contorted. She looks down and then notices he has an erection under the sarong.

LEILANI (cont'd)
(in Hawaiian,
subtitled,
disgustingly)
Men!

She turns away abruptly shaking her head and goes to the rock where she put the bowls earlier. She sits down and motions for Hank to join her.

He walks over slowly, stiff legged and sits down carefully on the other side of the rock. She pushes one of the bowls to him.

LEILANI (cont'd)
(in Hawaiian,
subtitled)
Eat. This is poke'. I caught the mahi
yesterday.

He takes the bowl and pulls out the two chopsticks and just looks at them. She is hungrily eating her meal as he watches, trying to understand how to use chopsticks.

First, he gets them tangled in his hands and they start falling out when he moves them. He watches her eat, studying her technique, and tries again. This time he manages awkwardly to get a morsel of food to his mouth when the chopsticks explode, slapping him in the face and throwing the food across the rock.

Leilani looks over at him, a look of pity on her face, gets up, goes to a nearby tree where she breaks a leaf off, tears it into the shape of a long scoop, and hands it to him.

LEILANI (cont'd)
(in Hawaiian,
subtitled)
Here little baby. When you grow up
you can eat like real people.

He gestures 'thanks' as he takes it and begins gingerly to dig around in his bowl, checking on the various contents. He scoops a piece of fish up and looks at it.

HANK
What's this?

LEILANI
(in Hawaiian,
subtitled)
Trigger fish.

HANK
What? Homo homo newky newky?

She pronounces it to him slowly so he'll hopefully get it.

LEILANI
(slowly with emphasis)
Humu-humu-nuku-nuku-apu-a.

HANK
What's Humu humu nuku nuku apu a?

LEILANI
(in Hawaiian,
subtitled)
Fish.

HANK
Iya?

LEILANI
'ae

HANK
A-e? I-o-u?

Leilani shakes her head in exasperation and continues eating. Hank tries a mouthful and surprisingly finds it quite tasty.

INT. LEILANI'S HUT - NIGHT

Hank is lying on his bed watching Leilani do her evening chores. She ignores him except once on a while she'll look up and see him watching her. She smiles and goes back to work. She is working on her net, repairing some rips.

HANK
You know I saw a documentary movie
about the Hawaiians one time. They
said Hawaiians are very friendly.

Leilani looks up, smiles and looks down again.

Hank climbs off his bed and slowly walks over to Leilani.

HANK (cont'd)
You know I appreciate all the things
you've done for me. I want to make it
up to you. When we were at the river
today, I... well you know. You saw I
like you, and...

He sat down beside her on her bed and reached out to touch her leg. She reacts swiftly, grabbing something from her bedding, bringing a fancy carved bone knife to his lap and pointing to his crotch. She glares at him and snarls.

LEILANI
(in Hawaiian,
subtitled)
You touch me and you'll never have
fun again.

Hank holds his hands up and tries to calm her.

HANK
Whoa there girl. I get it. I must
have been watching the wrong
documentary.

Hank slowly extricates himself from Leilani's bed and goes
back to flop down on his.

She smiles at him, puts the knife back, and continues
working.

EXT. HIDDEN VALLEY - DAY

MONTAGE - LEILANI TEACHES HANK NATIVE HAWAIIAN LIFE

--Garden near hut--Leilani shows Hank how to climb a coconut
tree and knock down coconuts. Hank knocks one down, hitting
himself on the head. She shows him how to cut open the
coconut with a machete and drink from it.

--Jungle trail near hut--Leilani shows Hank how to dig a
hole using a refurbished paddle and then demonstrates how to
use it by pretending to poop and pee like a man into the
hole.

--Later same day--Hank is squatting over the hole he just
dug with contorted facial expressions as he suffers the
runs.

--Ocean near sea cliffs--Leilani shows Hank how to launch
the outrigger and sail it through high winds and waves,
bringing it back by riding the last wave into the grotto.
Leilani uses a large hand-carved bone hook baited with a
small fish attached to a long twisted line made of tiny
vines and while sailing gets a strike and lands a Mahi Mahi.
As she jerks the big fish out of the water, she falls
backward onto Hank who helps her get untangled and wrestle
the flopping fish into submission.

--Outside Leilani's hut--Leilani shows Hank how to clean the
Mahi Mahi they caught and cook it in leaves and hot rocks.

She hands the knife to Hank to cut the fish and looks at him carefully while he accepts it and holds it, weighing it in his hand, and then proceeds to butcher the poor fish into odd pieces, almost cutting his thumb but leaving only a scratch. Leilani kisses it and then puts weird smelling lotion on it from a coconut shell.

--River lagoon--Leilani and Hank swim together in her lagoon and fish pond where Leilani shows Hank how to free dive for shell fish and spear small reef fish. He spears a sea anemone and holds it up proudly while Leilani looks exasperated.

--Top of sea cliffs, sundown--Hank is staring off to sea looking for something. Leilani interrupts and attempts to teach him the hula dance. He acts embarrassed and clumsy. She gives up and instead performs for him a beautiful, sensuous sundown dance. He gets involved by picking up a large rock and pounding the ground, keeping rhythm, and applauds when she finishes in her usual prone position. She jumps up and gives him a dirty look. He stops and shrugs in submission.

END MONTAGE

EXT. KU'ULU'S TRAIL - DAY

Leilani leads Hank, who now sports a short beard and longer hair, along a new jungle trail, stopping now and then as she points out a plant or a tree and names it in Hawaiian.

LEILANI
(subtitle "Papaya")
Pawpaw

Hank looks up at the tree and marvels at the fruit hanging off it. Leilani moves on and Hank runs to catch up. When he does, she points at another plant.

LEILANI (cont'd)
(subtitle "Beach
Poppy")
Puacala.

HANK
Pua..pua kali?

Leilani gives him a ugly smirk and moves on muttering to herself and shaking her head. She stops in front of a banana tree with a big bunch of green bananas hanging low.

LEILANI
(subtitle "Banana")
Lohelohe i honua.

HANK
(slowly)
Low he low he hon oo wa?

Leilani smiles, turns, and continues walking along the trail.

LEILANI
(quietly, in
Hawaiian, subtitled)
I don't understand what the gods see
in this stupid boy. I should have
left him with the fish.

HANK
What did you say? Which plant is it
this time?

Leilani keeps walking looking down and shaking her head. Hank looks around, sees Leilani disappearing ahead. He hurries to catch up.

DISSOLVE TO:

EXT. KU'ULU'S HUT - LATER

An old Hawaiian sits in front of his hut softly chanting to himself as he carves on a wooden walking stick. Leilani runs out of the jungle kneeling in front of the old man, hugging and kissing him. They exchange greetings.

KU'ULU
(in Hawaiian,
subtitled)
Welcome my beautiful daughter. How
did you know I wanted to see you?

LEILANI
(in Hawaiian,
subtitled)
A little yellow bird told me. He said
you needed some extra love so I
brought all I could find.

Leilani embraces Ku'ulu once again as he puts away his work, then she slips a chocolate bar into his hand.

KU'ULU
(in Hawaiian,
subtitled)

Thank you my little bird of paradise.

Hank appears out of the jungle and walks up to the pair, noticing the chocolate bar immediately. The old man shows no surprise and just smiles as if he knew Hank was coming.

HANK
Whoa! What have we here?

KU'ULU
(strong Hawaiian
accent)
Aloha! Welcome friend of beautiful
daughter, Leilani. Please, sit down,
drink, talk, become friends.

Ku'ulu carefully puts the chocolate bar in a bag hanging near him.

HANK
You speak English! Now we're finally
getting somewhere!

KU'ULU
I am called Ku'ulu but you can call
me Father.

HANK
Pleased to meet ya. I'm Hank Monroe.
I got swept overboard from my boat
and Leilani saved me. But I'm a
Marine and I need to get back to my
base. I need to get out of here. Can
you help me?

KU'ULU
Of course, of course. All in due
time. But I think Leilani needs you
to help her help the gods. They
picked you and I'm sure they will
tell her when you should leave.

HANK
Are you kidding me? I can't help the
gods, whoever that is. I'm just a
Marine trying to survive the war.

KU'ULU
And it appears you're doing very
well.

HANK

You know this is kidnapping.

KU'ULU

I'm sorry, did someone ask for a ransom? Is there a lock to your prison?

Ku'ulu gestures at the surrounding green valley.

HANK

You know what I mean. Can you tell Leilani to take me outside where she got that chocolate bar?

Hank gestures at the bag hanging behind Ku'ulu. Leilani notices this and smiles.

HANK (cont'd)

Translate for me, please!

Ku'ulu turns to Leilani still kneeling next to him.

KU'ULU

(in Hawaiian,
subtitled)

Did you hear that?

LEILANI

(in Hawaiian,
subtitled)

He complains like a lonely old parrot.

KU'ULU

(in Hawaiian,
subtitled)

Maybe he needs special food. What are you feeding him? He looks homesick.

LEILANI

(in Hawaiian,
subtitled)

He eats like a goat. The gods just told me to get him. They haven't told me what he good for. I sometimes think Lono is playing me for the fool.

KU'ULU
(in Hawaiian,
subtitled)

Be patient my lovely daughter. The
gods sometimes take their sweet time
but they eventually right all wrongs.

Leilani looks a little sad. Hank sees her and looks back at
Ku'ulu.

HANK
What did she say?

Ku'ulu smiles.

KU'ULU
She says you are important and must
stay here where it is safe until the
gods tell her to show you the way
out. She made no promises about the
chocolate.

EXT. LEILANI'S HUT - EVENING

Hank is sitting in front of Leilani's hut nervously
whittling on a piece of wood while constantly watching the
trail to the cliffs. Leilani comes into view carrying a
heavy bag over her shoulders. She is smiling and softly
humming as she walks up to Hank and drops her pack in front
of him. She reaches in and pulls out some bologna wrapped in
butcher paper, handing it to Hank. She reaches back in and
pulls out a six-pack of beer. She hands it to Hank and he
happily accepts. She then pulls out a *Baby Ruth*.

HANK
Where did you get this stuff?

Leilani just smiles at him expectantly. She motions to
drink.

LEILANI
Inu!

HANK
I know what that means.

Hank smiles back at her as he looks at the bottle of beer.

HANK (cont'd)
Let's see, I should be able to figure
this out.

(MORE)

HANK (cont'd)

Marines are supposed to know how to
open a beer bottle in the jungle.

Hank starts looking around for anything that might help. He finally picks up a rock and starts to hit the bottle.

LEILANI

(in Hawaiian,
subtitled)

Stop!

She rummages in her bag and pulls out a Boy Scout bottle opener. She hands it to Hank, who drops the rock and takes it excitedly.

HANK

You understand this doesn't change
anything. I still need to get out of
here.

She just smiles as he opens the bottle and takes a long swig. She pulls out of her bag a comb, mirror, razor, and a bar of Lifebuoy soap and puts them next to him on the ground. She smiles and then pulls out a right-angle Boy Scout flashlight. Hank looks amazed at all the things she is giving him, especially the flashlight which he holds up proudly.

HANK (cont'd)

A flashlight! Just what I need to
find the poop hole in the dark. You
know, you're going to make some lucky
guy a great wife.

She continues smiling at him as he drinks the beer and holds the mirror up to look at his beard.

(Hank is clean shaven
the rest of the film)

INT. LEILANI'S HUT - BEFORE SUNRISE

Leilani is moving around the dark hut gathering some things in her bag. She looks over at Hank, apparently asleep, but he pops one eye open, which she does not see. She takes the candle-nut lamp and walks swiftly out. Hank opens his other eye but waits for a few seconds. He jumps out of bed, wraps on his sarong, and follows her.

EXT. JUNGLE TRAIL - SAME TIME

Hank just barely sees a light disappear in the jungle. He quickly follows, walking carefully and keeping the light in sight. He recognizes the trail which runs to the top of the cliffs where Leilani normally does her hula dances. When he emerges onto the open area at the top of the cliffs, she is not there. He looks around frantically and sees the tiny lamp light disappearing down a path he has not taken before. He runs to catch up to her light as he runs into the jungle. He spies the dim light disappearing ahead and he follows. She goes down a cleft in the cliff on stone steps cut in the rock. He follows carefully. Finally, he reaches the bottom and again just barely sees the light moving deeper into the jungle at the bottom of the cliff. He follows along a circuitous path through dense foliage. He notices the light moving around violently and then it stops. He tiptoes up slowly, keeping foliage between the light and himself. He finds a place where the light is in full view, sitting on a large flat rock.

INT./EXT. ANCIENT SHRINE - SAME TIME

Hank sees some motion in a dark corner, which he can barely make out. Leilani pulls off her sarong, standing naked in the dim light and lays it aside. She takes out a small skimpy grass skirt from her bag and carefully pulls it on. She puts on a head band of feathers and braided flowers. She comes back into the light, picks up the lamp, and moves it to a side wall. The light reveals a stone shrine with petroglyphs carved into the rock and decorated with several carved wooden masks, shields, and clubs. Strange monster-looking sculptures sit in niches along the rock wall.

Leilani hums to herself as she begins her dance. Hank watches transfixed with her beauty and grace. She starts making noises with her humming, clicks, and pops and her body convulses in sync. Hank realizes this is not the usual hula dance he had seen many times before. This one seemed extremely erotic, visceral, and violent. Leilani dances intensely and concentrated, seemingly oblivious to this world. Sometimes she shouts words that startle Hank but nothing slows her down. Soon she is dripping with sweat and she becomes even more animated. She seems in a trance as her motions became more fluid, free-form, and extreme.

Hank steps aside to get a better look when he steps on a stick, making a sharp cracking sound. Leilani opens her eyes for just a second, closes them, and keeps on dancing, making louder and louder musical sounds finally falling down prostrate before the shrine, totally exhausted and spent.

Early morning sky light starts seeping through the trees and lights up the forest around them. Hank feels uneasy for spying on her. He carefully turns and quietly creeps back to the stone steps and the trail back to the hut.

INT. LEILANI'S HUT - DAYS LATER EARLY MORNING

Hank is in his bed pretending to be asleep when Leilani gets up and dresses in her sarong, skipping her usual morning hula. She lights the candle-nut lamp and walks over to Hanks corner and shakes him. He pretends to wake up, sitting up, stretching his arms and yawning.

LEILANI
(in Hawaiian,
subtitled)
Get up. You're not fooling me. Put on
your pants.

She makes motions showing him she wants him to put on his pants and not the sarong.

HANK
What's this? We dressing up for a
ball?

She makes motions of packing her bag and then goes to the door and points out toward the west.

LEILANI
(in Hawaiian,
subtitled)
I will take you to Kalaupapa today.
Maybe then you'll understand why you
can't leave.

HANK
(sarcastically)
Wherever you take me I'm sure will be
exciting and exotic. I can hardly
wait.

Leilani goes about her usual morning duties, fixing a fruit bowl for their breakfast and packing her bag with a few things. Hank puts on the old pants and folded the sarong over his shoulder like a roman toga. Leilani laughs.

EXT. TRAIL TO COLONY - LATER SAME DAY

They walk the normal trail to the cliff tops and down the stone steps they normally use to descend the cliffs.

But once they reach the bottom, Leilani takes a different trail Hank has not seen before.

They walk along the shore for awhile and then take another trail inland and over some cliffs jutting out into the ocean. Leilani leads Hank on a rugged trail that winds its way ever westward, over cliffs, through small patches of jungle, always within the sound of giant waves crashing on the shore nearby.

As Hank follows Leilani over another cliff in their path, he stops at the top to enjoy the view. In the distance ahead appears a flat piece of land sticking out in the ocean far enough to contain roads, grassy parks, houses, barns, a church and a small airfield at the ocean end.

Leilani points at the peninsula.

LEILANI

Kalaupapa.

HANK

Is that Hawaiian for chocolate?

DISSOLVE TO:

EXT. THE COLONY - LATER

Hank runs the final thousand yards toward the little village. Leilani runs after him shouting for him to stop, but he keeps running until he arrives at the center of the colony near an open grassy park area. He sees a man walking along a roadway. Hank approaches the man and extends his hand excitedly in greeting.

HANK

Boy am I glad to see you. My name is Henry Monroe and I was lost at sea. Can you direct me to the authorities so I can notify my Marine unit?

Hank looks down at the man's hands and stops abruptly. The man has no fingers. He looks back up and then sees a giant patch of ugly skin just below the man's chin. The man just stands looking at Hank with some trepidation, not sure what to say. Leilani rushes up. Others begin to surround him and they have various limbs and hands missing as well as giant lesions on some necks and exposed arms. He looks around questioningly until he sees a hand-carved wooden sign hanging over an entrance to the village park, *Kalaupapa Leper Colony*. Lilani cautiously approaches the group just as Hank is backing away in horror. He turns and screams at her.

HANK (cont'd)
THEY'RE LEPERS! You brought me to a
leper colony!

He stares at her in disbelief. She says nothing as the
people surrounding him now start greeting Leilani like
family, hugging and kissing cheeks.

LEILANI
(in Hawaiian,
subtitled)
It's okay. It's okay. He's with me.
I'm sorry. I'm sorry.

She grabs onto Hank and tries to pull him away from the
group when the PRIEST, 60, dressed in full Catholic garb,
approaches briskly walking.

PRIEST
(Dutch accent)
Hello!! What's all the commotion?
Who are you?

The Priest steps past the group and confronts Hank.

PRIEST (cont'd)
I'm Father Gerhart. Who are you?

Hank looks him over carefully, sees nothing horrifying, and
relaxes a little.

HANK
Can you help me? I'm Hank Monroe and
I was lost at sea and Leilani here
rescued me.

PRIEST
You realize this is a restricted
colony and you are not supposed to be
here. Leilani shouldn't have brought
you here.

The Priest looks at Leilani who looks down to avoid his
scrutiny.

HANK
Why?! Does this mean I have the
disease now?!

One of the men in the group approaches the Priest and
whispers something in his ear.

PRIEST

No no, not unless you already have it. (listens to whisperer) Excuse my manners Mr. Monroe. Aloha! Welcome to Molokai!

The Priest extends his hand in friendship which Hank looks at suspiciously, then shakes reluctantly.

PRIEST (cont'd)

Why don't we go to the church and we can talk in relative privacy. I'll explain our colony. But put your mind to rest, you won't catch the disease by just being here.

The Priest puts his arm around Leilani and walks alongside her toward the church. Hank reluctantly follows. On the way, Hank overhears the Priest talking to Leilani but can't quite make out what they are saying.

INT. CHURCH - MOMENTS LATER

The Priest enters the church followed by Hank and Leilani. The Priest takes a seat in one of the pews near the back. He bids Hank to sit down beside him while Leilani sits in the next pew looking back.

PRIEST

I don't know how much Leilani has told you about herself or the colony. I suspect it's not much.

HANK

That's an understatement. All I know is she speaks Hawaiian and she lives in the jungle like Tarzan.

The Priest laughs and Leilani looks down, embarrassed.

PRIEST

I know you must be worried about being in a leper colony but I assure you, the stories you have heard are just hysteria from ignorance. Yes, you can catch it from someone infected, but it usually requires repeated close contact over a long period of time.

(MORE)

PRIEST (cont'd)

After Father Damien, our founding father here, died of the disease in 1879, we learned how modern hygiene can make it very hard to spread. We haven't had a new case in over twenty years.

He crosses himself and kisses the crucifix hanging around his neck.

PRIEST (cont'd)

I know it must be strange to you having to live in the jungle without any trappings of civilization. But with Leilani, I'm sure you're in very good hands and she can teach you a lot.

Hank looks frustrated.

HANK

You might be right, father, but I have to get back to my unit. There's a war going on and I don't know what they've told my parents, but I need to get back to my old life.

PRIEST

Didn't Leilani rescue you when you were already dead?

HANK

Ah yeah, but I'm alive now and I want to go home.

PRIEST

Then technically, your old life died in the ocean and now you're reborn with the help of Leilani. Like Leilani, you come to us as an orphan, a clean slate.

HANK

I'm not a slate. How can I get out of here? There must be a bus or something.

PRIEST

You can take the weekly pack mule out but you'll be arrested and returned immediately. The colony is the end of the road for all residents. Once here, you're expected to die here.

HANK

Is there anyway I can get out without anybody knowing where I've been.

The Priest thinks about it for a moment.

PRIEST

I guess you could talk to Max, the smuggler. He just happens to be here at the moment. He was the blond man outside with the rest of the villagers when you made all that commotion. He comes and goes, usually late at night, in his fishing boat, but I don't think you can afford him.

Hank becomes dejected as he realizes there may be no way out without help. He looks at Leilani, and realizes she is quietly crying. He looks back at the Priest.

HANK

So how did Leilani end up living in the jungle? Is she sick too?

PRIEST

I don't think so, but time will tell. She came to us at the age of two when authorities found her wandering around naked in the alleys of Kaunakakai. Her mother died of alcohol poisoning, leaving her abandoned. I think the authorities just wanted to sweep her under the rug, so they made up some story about her being exposed to leprosy and dumped her here.

HANK

So why isn't she living here?

PRIEST

She was immediately adopted by one of our oldest women, Kai'unala, who speaks the old Hawaiian and keeps a bed for Leilani in her cottage when she's here. She taught her the ancient ways.

(MORE)

PRIEST (cont'd)

Leilani was stubborn and refused to attend our school and instead spent all her time roaming the ancient paths along the cliffs and spending most of her time tending to ancient shrines, keeping them clean and well supplied with offerings. Kai'unala also taught her the ancient hula, which is supposedly how she communicates with the ancient ones. They even say she converses with them through the hula and predicts the future.

HANK

You allow this kind of thing? Aren't you a Catholic priest?

PRIEST

Of course, we discourage this sort of thing. But I've found it's not all that important who you pray to, just what you pray for.

KAI'UNALA, 82, large woman, wearing a colorful sarong, rushes into the church yelling in Hawaiian. She waddles up to Leilani, hugs her and kisses her and hugs her again. Then she notices the young marine.

KAI'UNALA

(in Hawaiian,
subtitled)

Is this your warrior?

Leilani nods her head yes. Kai'unala steps up close to Hank and stares at him from close up. She indicates he turn his hands over so she can see the palms. She studies them for a second and straightens up.

KAI'UNALA (cont'd)

(in Hawaiian,
subtitled)

He's not a warrior. He still has the sickness.

HANK

(to the Priest)

What did she say?

PRIEST

I'm not that good in Hawaiian. Ask Leilani.

Hank looks surprised at Leilani with a sudden understanding.

HANK

You speak English?! But how, why?!

Leilani is crying softly, refusing to look up at either one of them. Kai'unala comforts her.

LEILANI

(heavy accent)

Learn Hawaiian faster.

(Looks up at Hank)

Mother say your soul sick. You need help. Ans I need your help.

FADE TO:

INT. LEILANI'S HUT - FOLLOWING WEEK, AFTERNOON

Hank is sprawled on his bed in the corner of the hut looking up at nothing. Leilani enters all muddy holding her shovel and obviously angry.

LEILANI

Why you no help? Taro pond, rain flooded. Need dig.

She holds up the shovel shaking it at him. Some mud flies off in his direction.

HANK

Hey! I have to sleep here. I don't like mud in my prison.

LEILANI

I need help catch fish. You eat like pig.

She sort of spits in his direction.

HANK

You saved me! Now you have to pet me, name me, feed me and take my shit out. I think it's a rule for saviors.

LEILANI

(snarly)

Then I cut you like pig, teach you tricks like dog then cook you for Lu'au.

HANK

(snidely)

Then I guess you don't need me to help you cannibals find more food.

LEILANI

I save you. You need help. Respect gods. They tell me where I find you.

HANK

You didn't tell me you lived in a Leper colony. You didn't even tell me you could speak English. When were you going to tell me I'm effectively a prisoner and condemned to die here?! You saved me to just watch me die, slowly and ugly?

LEILANI

My friends not ugly! Your country ugly. You want die for ugly country? You leave now they kill you. The gods told me.

HANK

Don't bother yourself. I'll figure something out. I'll get the smuggler to help me. The Priest told me all about him.

LEILANI

Pooney! He kill you too. You deserve it.

Leilani makes a harumpf sound, stamps her feet, turns and goes to her corner and begins putting on her long hula skirt, getting prepared for her sunset prayers. Hank looks on with no visible emotion. When she is ready, she pauses, looks at Hank, then resolutely walks out. Hank runs to the doorway, stops and yells at her.

HANK

Mahalo nui for saving me! I'm sorry you didn't catch a Mahi instead!

INT. LEILANI'S HUT - LATE NIGHT

It's dark and Hank snores softly. Leilani comes suddenly awake, sitting straight up in her bed gasping for air almost yelling something. She looks around, gets up, lights the candle-nut lamp and shakes Hank.

LEILANI

Get up. Something happening.

Hank flings his arm out just barely missing Leilani and wakes with a gasp.

HANK

Wha? Wha's happening?

Leilani pulls on her pants in the dim light.

LEILANI

Gods speak in dream. I must go to cliff. Come with me.

She picks up her knife and spear, and heads for the door.

HANK

Okay. Okay. Let me get my pants on.

Hank gets up and Leilani disappears outside.

LEILANI (O.C.)

Hurry!

HANK

(ironically)

Oh god, not her *god's* again. Those demons in her head are going to kill me yet.

EXT. THE CLIFFS - MOMENTS LATER

Hank takes the trail following her to the cliffs. He runs slightly crouched like Leilani taught him, making very little noise and always balanced for anything that might happen. He uses his little flashlight so he won't trip over anything in the dark. The jungle opens up and he moves out onto the top of the rock cliffs. He sees Leilani lying on the rocks looking over the edge. She motions for him to get down. He crouches and creeps up behind her, lying down next to her. In the dim cloudy moonlight, they observe a submarine about a thousand yards off shore. There is also an inflatable boat in the water heading for the river lagoon between the cliffs. Hank stares hard and barely makes out a rising sun painted on the side of the conning tower.

HANK

Holy shit! It's Japs! What the fuck are they doing here!

LEILANI

Gods warn me. This why you here.

Hank looks at her quizzically, shakes his head, and looks back. The boat heading in is almost to shore. Leilani points to the lagoon and motions to go. Hank nods his head. they creep back from the edge and run back to the jungle trail.

EXT. RIVER LAGOON - MOMENTS LATER

Hank and Leilani slowly creep through the jungle until they see light through the foliage. Moving closer toward the lights, they spread some leaves and see an opening just above the beach at the river lagoon. There are Tiki torches lighting up the whole area and several Japanese soldiers are busy setting up a tent while others haul in large crates of supplies. The submarine can barely be seen offshore, a small black silhouette against a starry sky.

They watch silently as the Japanese go about their business setting up a camp and hauling in enough supplies to indicate they were going to be there for a while. Then some soldiers approach the jungle wall and start walking the perimeter, poking their bayonets into the brush. Hank and Leilani slowly move back into the jungle. They huddle together.

HANK

Jesus Christ! We've been invaded!
Hol-y cow! And in Hawaii! Again! We
need to alert the military.

LEILANI

No!

Hank does a double take.

HANK

Did you happen to notice those guys
got guns. You know, bang bang!

LEILANI

No. The gods will protect us.

HANK

Okay, but while the gods are up to
their usual pranks, I'm going to call
in the Marines. Can you help me
follow the trail to the colony in the
dark?

Leilani looks at him as if he's speaking gibberish.

HANK (cont'd)

Of course you can. Come on. We can make it there by sunrise and then these guys are going to be toast.

Leilani hesitates.

LEILANI

I show you trail, but not like. Gods demand sacrifice.

HANK

Oh great. Now we have to deal with goats?

INT./EXT. THE COLONY - SAME NIGHT

MAX, 40, the smuggler, walks stealthily across the main road in the colony carrying a crow bar and a large flashlight (turned off). He approaches a large building labeled *Administration Building*. He walks up the steps to the covered porch and walks along it to a door labeled *Radio Room*. He looks around and then uses the crow bar to force open the door. He enters a small room with a shortwave two-way radio on a desk at one end. He sets down, turns the equipment on, and waits impatiently for the radio to warm up. He keeps looking around nervously. He hears the sound of static come up, turns back to the radio and adjusts the large glowing frequency knob, referring to a piece of paper he takes out of his breast pocket. Finally, he tunes a signal of four short beeps, followed by ten seconds of silence. He times it carefully with his wrist watch and when he hears it again, he pulls out the telegraph key and begins transmitting in Morse code. As he taps out the message, subtitles follow along.

(subtitles, Max tapping out code)

"BLOND BOY HERE"

(Radio static, Morse code tones)

"WHERE GIRL"

(Max tapping)

"NOT HERE"

(Radio static, Morse code tones)

"SMASH RADIO FIND GIRL USE LIGHT"

(Max taps out in final response)

di-di-di-dah-di-dah

"G'DAY"

Max gets up, covers his face with one arm while with the other holding the crow bar, smashes the radio causing fiery sparks and glass shrapnel from exploding tubes. He picks up the flashlight and walks to the door, looks around outside, then hastily departs.

KAI'UNALA'S COTTAGE - MOMENTS LATER

Kai'unala wakes up abruptly when the door of her cottage is kicked in. Max walks into her bedroom holding the flashlight and a revolver as she sits up in bed and wraps herself with a sarong.

MAX
(menacingly)
Where's the girl?

He lays down the flashlight and pulls a map out of his breast pocket, flapping it open in front of Kai'unala's face.

MAX (cont'd)
Show me where her hidden valley is on
this map!

She just stares blankly straight-ahead ignoring Max and softly begins to hum a dark song and mumble Hawaiian words.

MAX (cont'd)
Stop it old lady. Don't you see I've
got a gun!

He pokes the revolver in her face but she doesn't blink. She continues her singing and chanting a little louder. She begins swaying her body and waving her arms in slow sad movements. Max backs up not wanting her to touch him.

MAX (cont'd)
I'm not kidding! Stop this, old
woman!

He hits her on the side of the face with his revolver. She falls over on the bed. She slowly pushes herself back up bleeding and singing even louder. She resumes her death hula. Max steps back a couple of paces pointing the revolver at Kai'unala as she rises off the bed and continues her hula dance standing. He shoots once, pauses, and then two more times as he yells at her.

MAX (cont'd)
All you had to do is tell me!

Max grabs up his flashlight and runs out of the cottage.

CHURCH STEEPLE - MOMENTS LATER

Max comes out of a hatch door in the floor of the church's bell tower steeple and walks up to the railing. He looks in the direction of the cliffs and the sea next to them but sees nothing out of the ordinary. He points his flashlight in the same general direction and begins tapping out Morse code.

(Morse code subtitles)

"A-A-A...X-RADIO...GIRL-NOT-HERE...I-FIND"

Max pulls the flashlight back and stares at the horizon. Soon there are tiny flashes of light appearing directly on the horizon flashing dit-dit-dit...dah-dit-dah.

(Morse code subtitles)

"G'DAY"

INT. SUBMARINE - SAME NIGHT

MATSOO HAIKAWA, 38, Captain in the Imperial Japanese Navy is sitting at his tiny desk in his cramped cabin when his NUMBER TWO, 24, Executive Officer, knocks quietly at the open door.

(in Japanese with subtitles, throughout this scene)

MATSOO

Yes?

NUMBER TWO

Message from '*Blond Boy*', Sir.

The captain reads the message, hands it back to Number Two and nods his head in approval.

NUMBER TWO (cont'd)

What will we do if we can't find the entrance to the lava tubes under the cliffs?

Matsoo reaches into a drawer and takes out his Sake bottle. While he talks to Number Two, he pours two small decorative cups with Sake.

MATSOO

Oh we will find them. A giant hole in the ground can't be that easy to hide. Blond Boy told us a hermit girl, who lives there, knows where they are, and we will find her, and she will tell us.

Matsoo hands Number Two one of the cups and picks up the other one. They salute, toasting the Emperor's picture in the corner of the cabin.

MATSOO AND NUMBER TWO

(simultaneously)

Bonzai!

They each throw down the Saki in one gulp. Number Two hands his cup back to Matsoo.

MATSOO

We cannot fail in this most important mission for the Emperor himself.

NUMBER TWO

Yes Sir. We will not fail the Emperor.

Matsoo pours another round, hands a cup back to Number Two.

MATSOO

We braved North Atlantic waters with more warships than sharks but we made it through to France and picked up our cargo from our German friends.

At the word '*friends*' they both spit sideways, then salute the picture again.

MATSOO AND NUMBER TWO

(simultaneously)

Bonzai!

They down their drinks in one gulp again, with Number Two showing just a little hesitation.

MATSOO

Now we must hide over a ton of Uranium Oxide until we have successfully defended our homeland and we can come back and retrieve it.

He pauses contemplating his empty cup.

MATSOO (cont'd)

And even if the Americans win, I'm sure somebody will pay handsomely to know where we hid the Uranium.

Matsoo takes Number Two's cup and refills it along with his.

NUMBER TWO

What's Uranium Oxide, sir, if you don't mind me asking.

Matsoo hands him his cup, picks his up and salutes, more or less in the direction of the Emperor's picture.

MATSOO

Bonzai!

NUMBER TWO

(hesitantly)

Bonzai.

They drink again but it takes Number Two a couple of forced swallows to get the last of it down.

MATSOO

No problem asking.

Matsoo indicates for him to come closer.

MATSOO (cont'd)

(whispering loudly)

I have no fucking idea!

Matsoo laughs heartily and slaps his knee.

MATSOO (cont'd)

But if the Emperor wants me to shit colors, I say, what flavor!

Matsoo pours another round of Sake,

MATSOO (cont'd)

Bonzai!

He throws his drink down. Looks at Number Two and notices he's weaving a little bit as the ship rolls gently.

NUMBER TWO

B-b-bonzai.

He forces himself to drink the whole cup. Some dribbles down the sides of his mouth.

MATSOO

So I ask myself, where is the best hiding place in the world where the Americans would never guess?

NUMBER TWO

Hawaii Sir?

Matsoo starts laughing again and talks over the laugh.

MATSOO

Right under their very noses and they'll never figure it out.

He signals Number Two to come closer.

MATSOO (cont'd)

My professor of Anthropology gave a lecture on the sea cliffs of Molokai. Legends say there is a giant cavern right at the center of the volcano where all the ancient kings of Hawaii are buried along with their treasures. All you have to do is locate the hidden entrance, some kind of ancient lava tube, and the treasure is yours.

He makes a shushing sound indicating to keep it a secret. Number Two becomes excited.

NUMBER TWO

Treasure?!

Matsoo repeats the shushing and grabs Number Two's cup out of his hands and pours another round, finishing off the bottle as he pretends to squeeze the last few drops out as if squeezing a lemon.

MATSOO

Don't tell anybody, especially the crew.

(MORE)

MATSOO (cont'd)

When we find the entrance, you'll go along and make sure the Uranium is stored safely and if there is any treasure, well, you know what to do.

NUMBER TWO

What's that?

MATSOO

(exasperated)

Hide it! In the boxes carrying the Uranium. Bring it back to the ship, moron!

Number Two straightens up to attention.

NUMBER TWO

Yes Sir! I'm a moron sir!

Number Two's eyes roll up and he immediately falls backward against the opposite bulkhead and collapses in the gangway. Matsoo stands up slowly, steps to the door and looks down at Number Two.

MATSOO

And there's the reason we're losing the war.

INT./EXT. THE COLONY - BEFORE DAWN

Hank, holding his flashlight, and Leilani, run as fast as they can to the colony, going immediately to the radio room, which they find has been smashed. They run next to the small parish house next to the church and bang on the door.

HANK

Father Gebhart! Wake up! We're being invaded.

A light goes on in the upstairs window. They hear thumping from inside and the priest, dressed in his long white night gown, swings open the door and holds up a kerosene lantern.

PRIEST

What in heaven is all the racket about?

HANK

The Japanese are invading! We need to notify the Marines, the Navy, the Army, Air Corp, every body!

PRIEST

Whoa, slow down. Now what about the Japanese?

HANK

There's a submarine unloading supplies at the river lagoon. Leilani and I saw them.

Leilani shakes her head in agreement.

HANK (cont'd)

And someone has just smashed up your radio.

PRIEST

Our radio has been smashed?

HANK

Yes. Are there any other radios here?

PRIEST

I don't think so. Let me think a second. Well, of course, there is that radio at the airport. But I don't think it will do you any good.

HANK

Why is that?

PRIEST

You can't talk over it. It's a navigational radio of some kind. I think it's called ADF.

HANK

Automatic Direction Finding. It's a homing signal for airplanes to find airports.

Hank pauses, thinking.

HANK (cont'd)

That might just work.

PRIEST

Oh, I think it's battery powered. They didn't want it turning off when our power goes down at night.

Hank turns to Leilani.

HANK

Do you think we could take your outrigger out today and drop off the radio in a floating basket somewhere near the submarine?

She gladly shakes her head yes.

HANK (cont'd)

If we move this radio, maybe someone will notice, like our pilots training nearby. If they do, maybe they'll send someone to investigate and Whammo! We got 'em.

PRIEST

Kind of sounds like a long shot to me. Are you sure you want to get involved? We can always replace the radio and I'm sure the Japanese don't want to be here either, so why not just lay low until it resolves itself.

The Priest smiles as if he has solved their problem and they can all go back to bed. Leilani gets angry.

LEILANI

(in Hawaiian with subtitles, bitterly)

You heathen priest, without balls to satisfy a woman!

PRIEST

Oh, I heard a bad word there.

HANK

Just show me where the radio is and I'll take care of everything else. Come on. Get dressed. We don't have much time.

PRIEST

Oh very well. It's almost morning anyway. Give me a minute.

The Priest disappears back into his parish.

CUT TO:

BETWEEN NEARBY BUILDINGS - OVERLAP TIME

The parish is in the background with Hank and Leilani standing on the steps talking to the Priest. Max is standing next to a building corner out of sight, listening.

PRIEST

(repeated)

Oh very well. It's almost morning anyway. Give me a minute.

The Priest turns and walks back inside. Max moves back into the shadows and disappears.

INT./EXT. THE COLONY - MOMENTS LATER

The Priest reappears in his usual robes lacking a few belts and vestments.

PRIEST

Follow me. We'll have to walk all the way out to the end of the peninsula where the little grass strip is.

Hank and Leilani follow the priest carrying his storm lantern but, in a few moments, Leilani stops suddenly.

LEILANI

I must go see Mother. Something wrong. I catch up later.

Leilani splits off and heads for a cluster of cottages on the other side of the colony. The Priest and Hank continue toward the airport. When they arrive, the priest walks up to a small building painted red and white looking like a barber pole outhouse. He opens the door and holds his lantern up so Hank can see inside.

PRIEST

It's that box in the corner. I think it's connected to the antenna on top so you'll have to fashion something in its place.

Hank enters the small building and uses his flashlight to look at the back of the radio.

HANK

I bet this battery next to it is it's power so I'll need to take both. Got a wire clothes hanger?

Hank disconnects wires from the radio.

PRIEST

A wire hanger? Back at the parish maybe. Why?

HANK

It'll make a temporary antenna. It's just the right size to jam into the antenna connector on the back of the radio.

Max walks up behind them pointing his gun and appearing nervous.

MAX

Where's the girl?

Hank freezes. The Priest turns around and starts to walk slowly towards Max.

PRIEST

Now Max. You don't want to do this. I'm a priest and I can help you. Put down the gun and let's talk.

MAX

Talk?! There's no talking. There're powers at play here way above your puny station at this outpost of diseased freaks and animals.

The Priest holds his hands up and keeps advancing. Max starts to back up slowly. Hank holds his hands up and follows close behind the Priest.

MAX (cont'd)

Now tell me where the girl is or I'll shoot!

The Priest keeps talking calmly while Hank starts to edge around the Priest tensing his muscles for what might happen next.

PRIEST

Come on Max. You know this is wrong. You'll have to pay the ultimate price with your immortal soul if you keep this up.

Max sees Hank moving around the Priest and points his gun at him.

Hank freezes but the Priest makes a lunge for Max, causing Max to swing his gun back rapidly firing it without aiming. The Priest drops to both knees wounded in the shoulder. Hank jumps on Max in the confusion and they both go down rolling around on the ground as Hank tries to wrestle the gun from Max's hand.

MAX

Let go or I'll kill you!!

HANK

I don't think so.

Hank forces Max to point the gun away from Hank and towards Max's feet. The gun goes off, striking Max in the left foot. Max screams and lets go of the gun. Hank grabs the gun and stands up. He sees the Priest is bleeding and goes to help him. As Hank goes to work stopping the blood from the Priest's wound, Max takes advantage of the moment and hobbles away in the darkness. Hank is helping the Priest to his feet just as several men from the colony appear. They take over helping the Priest as Hank goes back in the outhouse and pulls the radio out with it's battery and follows the crowd helping the Priest back to the infirmary. Suddenly they hear a blood curdling scream from one of the far cottages. Leilani comes out of one of them running and yelling.

LEILANI

(in Hawaiian wih
subtitles)

MOMMA! MOMMA! MOMMA!

Hank drops his load and goes running towards Leilani. Leilani drops to her knees on the grass sobbing uncontrollably, pulling her hair and crying loudly. Hank stops just as he gets to her, not sure what to do, then he drops down next to her and begins crying and wailing like Leilani. They grab hold of each other and hug each other tightly as both continue crying in each others arms.

INT. COLONY INFIRMARY - DAWN

The Priest is lying in a hospital bed with the NURSE, 65, red-headed and Scottish, large and formidable, examines the Priest. A few villagers are standing in the doorway and Hank is holding on tight to Leilani who has her head buried in his shoulder still sobbing quietly.

NURSE

It's about time I had something more important to do than hand out aspirin and prescribe whiskey.

Nurse straightens up and turns to talk to the people gathered outside.

He'll be fine. He'll be up and about in a few days. I can rip that bullet out in no time and he'll be as good as new.

She laughs as if removing bullets is her preferred past time.

NURSE (cont'd)

I'll need a couple of you strong men to help hold the good Father down while I poke around in there.

She turns to the Priest.

NURSE (cont'd)

I'm sorry but all we have is a couple bottles of communion wine and this here twenty-year-old bottle of Scotch I been savin' for a rainy day. I guess it's raining today.

She sniffs a little in sadness for the Scotch, turns her head away, takes a big swig, stifles a cough in reaction, and hands it to the Priest with a pout on her face. She starts getting her instruments ready and the Priest takes a big slug from the Scotch bottle, looks hard at the Nurse, and takes another big gulp.

Hank steps up to the Priest's bed and lays a hand on his good shoulder.

HANK

I guess it's time to go to war. Take care of yourself and don't worry, we'll be back.

The Priest makes the sign of the cross and blesses them.

PRIEST

In the name of the Father, the Son and the Holy Spirit, bless you my children and may God keep you safe.

The Priest puts his hands together in prayer. Hank grabs onto them with one hand wrapping around the Priest's.

HANK
Pray for us father. It doesn't matter
who you pray to.

FADE TO BLACK

INT./EXT. GROTTO - LATER THAT DAY

Hank and Leilani enter the grotto each holding an end of her spear on their shoulders lugging a heavy basket hanging from the middle. A disconnected and unfolded hanger wire sticks out the top of the basket with the hanger hook at the top.

HANK
Lets drop it over here.

They take the load down near the shore next to the beached outrigger and drop it in the sand. Hank goes to work untying the basket from the spear while Leilani boards her outrigger and begins prepping it for launching.

HANK (cont'd)
I hope your outrigger can hold all
three of us.

LEILANI
(in Hawaiian,
subtitled)
No problem.

HANK
Ah ole pilikia?

Leilani laughs.

LEILANI
Sure.

Leilani gets a determined look on her face as she untangles lines and lets down the sail in preparation for launching the outrigger through the surf. Hank lifts the basket and puts it in the center of the outrigger. Leilani gets out of the outrigger and starts to push it off the beach. Hank walks up behind her and takes hold of the outrigger before she can.

HANK
I'll push you out. Get in.

He looks into her eyes unblinking. She smiles coyly and gets into the front of the outrigger. Hank pushes off and wades out following the outrigger. Leilani grabs a paddle and starts paddling. Hank walks the outrigger out through the big hole in the grotto and into the small opening between the cliffs.

- CONTINUOUS

Hank waits for a wave to pass and just when it hits the lowest level, he pushes the outrigger hard and fast, jumping into the rear just as it gets too deep. Then the returning wave from the first one bouncing off the cliffs behind them lifts up the rear of the outrigger, surfing it out to sea as Leilani paddles fast and hard. Hank hoists the sail and catches the wind. He drops his paddle into the water beside him and he holds the outrigger against the wind. He sails it out of the grotto almost as well as Leilani. She smiles as the wind catches her hair and the outrigger accelerates across the open sea.

EXT. OPEN SEA - LATER

The outrigger skims along the waves paralleling about a thousand yards from the cliffs.

HANK

Do you think this is about how far
out the submarine was last night?

Leilani shakes her head yes. She points ahead indicating to go farther.

- LATER

The river lagoon comes into view and they carefully take down the mast and sail, lowering their profile against the horizon and begin paddling slowly toward the spot Leilani indicated earlier. Hank puts his finger up to his mouth indicating silence.

HANK

(whispering)
These submarines have very good ears.

He points to his ears.

They quietly paddle the low profile outrigger into position, Leilani holds it steady with her expert paddling and Hank prepares the radio in the basket.

HANK (cont'd)

I think I got it turned on. Yep, the tubes are glowing.

He puts the lid back on the basket completing the water-tight container holding the ADF radio. He carefully lifts the heavy basket into the water, releasing it. It bobs dangerously low but rights itself with the antenna sticking straight up.

HANK (cont'd)

Okay. I think we can slowly paddle a safe distance away before setting sail for home.

Leilani nods her head in agreement. Just as she starts paddling in earnest, large air bubbles begin bursting all around them. Leilani tries to back paddle but the entire outrigger shoots up out of the water almost tipping over. They hang on tightly as the outrigger slides off the deck of the submarine and back into the water. A hatch suddenly opens and several Japanese sailors rush out on deck with machine guns pointed at the outrigger.

Leilani picks up her spear and stands, ready to throw. Hank throws up his hands in surrender and starts waving them down to calm the situation.

HANK (cont'd)

Whoa girl. I think those guns outrank a wooden spear.

Leilani looks at Hank and Hank shakes his head no. She reluctantly drops the spear. A grappling hook is thrown over the outrigger and it's dragged to the side of the submarine. Matsoo appears at the top of the conning tower.

MATSOO

(in broken English)

Well, well, well. What have we here? It looks like we caught a little jungle bird and its funny monkey.

HANK

I have to warn you. The Marines are on their way to bomb your ass right now. You better let us go and hightail it while you can.

MATSOO

Ha ha ha ha. You funny monkey. I don't think you would deliberately take your beautiful bird of paradise to where bombs fall. You silly boy!

MATSOO (cont'd)

(in Japanese with subtitles)

Bring them on board quickly. We must dive immediately.

Matsuo disappears in the coning tower and the sailors motion for the two to get on board. Leilani starts to fight when one sailor grabs her by the arm. A sailor shoots his machine gun in the water right next to Hank and the outrigger. Leilani stops fighting and gets on board. When a soldier tries to grab her shoulder to guide her, she shrugs it off violently. Hank gets on board and catches up to Leilani where he puts his arm around her shoulders and they enter the submarine together.

INT. SUBMARINE - MOMENTS LATER

The klaxon alarm sounds and the submarine sinks back onto the bottom as soon as they get below. They are put in a small ward room and a sailor stands next to them with a pistol ready. Leilani is angry and upset. Hank tries to comfort her. Matsuo enters and sits down at a little table opposite the pair.

MATSOO

(in broken English)

So, What do I owe the honor for your visit?

HANK

We're the local customs agents. You tell us. What are you doing in Hawaii?

MATSOO

We come for the sun and Aloha! Why else would anyone be here?

HANK

I'm a Marine and if I don't call in before lunch, they'll send the Navy. Then you'll be sorry. We don't want to be a burden so just let us off here and we'll swim to shore.

MATSOO

Ha-ha-ha-ha. You funny monkey!

(angrily)

You're out of uniform. I can legally shoot both of you as spies. Don't fuck with me. Where's the entrance to the lava tubes?

Matsoo bangs the table.

LEILANI

(in Hawaiian with subtitles)

Filthy pig!

Leilani almost spits at Matsoo but looks at the guard and holds back. Matsoo glares menacingly at the two.

HANK

There are no lava tubes here. This isn't the right kind of rock for lava tubes.

Matsoo manages a smile.

MATSOO

So, now you geologist. Perhaps I can get your interest in the fact that there is treasure in the lava tubes.

Matsoo leans forward on the table.

MATSOO (cont'd)

If you talk your pretty bird into showing us entrance, I'll cut you both in for half.

He smugly leans back.

LEILANI

(in Hawaiian with subtitles, angrily)

Foul issue from a scaly butt!

She spits on him. He lashes out and slaps her viciously, knocking her off her bench. Hank lunges for Matsoo and gives him a solid slug to the mouth, splitting his lip. Matsoo goes limp for a second and Hank grabs him by the throat with both hands and starts choking. At first, the guard gets very nervous, looks at his gun, realizes it's not allowed to shoot in a submarine. Matsoo wakes up and attempts to fight off Hank but Hank squeezes harder making Matsoo's eyes pop wide open and make gagging sounds.

Matsuo makes gestures to the guard to hit Hank on the head. Finally the guard hits Hank on the head with the butt of his pistol. Hank collapses.

FADE TO BLACK

EXT. SUBMARINE - NIGHT

Sailors load a rubber raft with boxes and bring Hank and Leilani out of the submarine, hands tied, with Leilani supporting a groggy Hank as best she can. The sailors push them along into the boat where Number Two is already sitting.

NUMBER TWO

Kenitchiwa!

(in broken English)

Oh sorry, hello!

Number Two is dressed impeccably in a Japanese formal Navel uniform and often takes out a starched handkerchief to wipe things before he sits on or touches them with his gloves. He carries a short riding crop which he uses to salute with and point at things.

He smiles and bows with respect. He offers his seat to Leilani who carefully sits down with Hank who is still groggy. Number two tries to help Leilani but she pushes him off with an ugly glare. Number Two looks away keeping his composure.

EXT. RIVER LAGOON - NIGHT

Leilani and Hank are holding onto each other as they walk up from the beach area to the Jap encampment. Slightly behind are two sailors flanking them with rifles and Number Two follows further behind. After him are sailors packing heavy boxes between them and dropping them together beside the entrance to the jungle trail. A JAPANESE ENSIGN, 21, steps in front of Number Two, snaps to attention and salutes.

JAPANESE ENSIGN

(in Japanese with
subtitles)

Sir! It will take us the entire night to bring the rest of our cargo ashore. The boxes are very heavy and We only have one boat big enough to carry them. It's like they're full of rocks.

NUMBER TWO
(in Japanese with
subtitles)
Very well, Ensign. Where's our '*Blond
Boy?*'

The Ensign points in the direction of the lit up encampment just inside the jungle wall and leaves quickly.

Hank and Leilani enter the circle of Tiki torches surrounding the encampment. Several sailors with rifles stand around relaxed, some smoking and talking to others. Behind a couple of sailors, Leilani suddenly recognizes Ku'ulu sitting upright against a large rock. Leilani screams, drops Hank and runs to Ku'ulu pushing aside two sailors. She drops on her knees and attempts to hug him but he is so battered and bloody she hesitates.

LEILANI
(in Hawaiian with
subtitles)
Father! Father! What have they done
to you?

Ku'ulu opens one eye painfully and looks at Leilani.

KU'ULU
(in Hawaiian with
subtitles, feebly)
It's okay my beautiful flower. They
got nothing from me.

Ku'ulu manages a smile. Leilani hugs him gently anyway. Hank stumbles up and collapses on his knees. Sailors with rifles pointing at them circle around. Max appears from one of the tents with one foot bandaged and supporting himself with a wooden paddle, which he uses like a crutch. He limps slowly toward the group, pushes through the sailors and stops, glaring down at Hank.

MAX
(snarly)
Looks like the gods like me more than
you. I guess you been praying to the
wrong gods.

HANK
I guess you've been praying to the
god of traitors!

Hank starts to get up but Max hits him on the side with the paddle knocking him over in the sand.

LEILANI

STOP! PIG!

Sailors grab Leilani and hold her kneeling next to Ku'ulu while Max continues to hit Hank as he struggles to get up and defend himself.

MAX

And this is for shooting me in the foot.

Max swings the paddle like a bat and hits Hank with the flat of the blade on his back. Hank falters and tries to crawl away.

MAX (cont'd)

This one is for stealing my gun.

Max swings the paddle again hitting Hank on the butt. Hank grunts in pain.

MAX (cont'd)

And this one is for making me shoot a priest.

Max hits him from the side causing Hank to fly over on his back, limp. Max drops the paddle and makes the sign of the cross. He turns and advances threateningly to Leilani and Ku'ulu.

MAX (cont'd)

Now you little bitch, You're going to tell me where the entrance is to the lava tubes.

Leilani spits at Max as he grabs her by the hair and drags her away from Ku'ulu kicking and squirming.

LEILANI

Let go me! You pig shit!

MAX

(sneeringly)

Now that's not nice. Didn't your mother teach you anything. Oh that's right, you have no mother.

Max back hand slaps her, drops her, and goes back to Ku'ulu kneeling beside him. Max hits Ku'ulu hard with his fist, snapping the old man's head sideways. Ku'ulu spits out a tooth and some blood.

KU'ULU
(in Hawaiian with
subtitles)

Is that all you can do, butthead?

Max hits him again and Ku'ulu passes out. Leilani screams and lunges toward Max but the sailors jump between them, pointing their rifles at her, and she stops. Max pulls out a knife and grabs Ku'ulu by the head and holds the knife next to Ku'ulu's throat.

MAX
Now what was that you were saying
about the entrance to the lava tubes?

LEILANI
(in Hawaiian with
subtitles)
You shark shit! I'll feed your
worthless skin to the crabs!

Leilani spits at him again and this time it hits him in the face. Max in a rage, grabs Ku'ulu's head and slices his left ear off. Max picks it up and throws it at Leilani hitting her and bouncing off in the sand. She screams uncontrollably.

MAX
How you like that bitch?! Next time
it's the head!

LEILANI
(hysterically)
Stop! I show you! I show you! Stop!

Leilani scrambles across the sand on her hands and knees and puts herself between Max and Ku'ulu, hugging him and glaring back at Max. She tears a rag from her sarong and uses it to stop the blood spurting out the side of the old man's head. With tears in her eyes and thin lips she capitulates.

LEILANI (cont'd)
(bitterly)
I show you!

- JUNGLE TRAIL - LATER

Leilani is leading Number Two, Max and a group of Japanese sailors, some carrying torches, through the dark jungle. Hank is helped by a Japanese sailor as they follow Leilani in a confusing circuitous journey through the trails leading to the shrine.

When they arrive, the jungle clears next to the base of a shear cliff going straight up for over five hundred feet.

- THE SHRINE - CONTINUOUS

Leilani goes into a bower of vines where the shrine is hidden. Inside, she shows them the carved petroglyph honoring Lono where she dances the ancient hula. Then she shows them the hidden opening behind the shrine covered with thick vines.

The Japanese soldiers chop down the vines, exposing a large opening into the cliff with polished glass and melted rock for its sides.

Max starts to walk into the tube a little distance peering into the darkness.

MAX
Bring more torches.

The soldiers set their rifles down for a moment as they start to bind up vines and leaves into torches. Number Two approaches Max.

NUMBER TWO
(in broken English)
Is this where we hide the cargo?

MAX
I could give a fat rat's ass! Put your boxes of rocks anywhere you want. I'm going for the treasure.

Leilani goes to Hank and hugs him, taking him away from his Japanese guard. She pushes Hank forward into the tube, turns and pulls an ancient war club out of a crevice behind the shrine. She walks calmly behind Max before anyone can react and swings the club, connecting to Max's head, dropping him to the ground. Number Two stands frozen while Leilani grabs Hank by the hand.

LEILANI
Be strong. Must run. Hold onto hand.
Stay close.

Hank perks up and with Leilani holding his hand they run into the darkness of the tube leaving the Japanese stunned.

INT. LAVA TUBES - MOMENTS LATER

They run in total darkness with Leilani pulling on Hank as she ran at top speed and seemingly totally blind. Shots ring out behind them and sparks fly off the walls around them as the bullets strike volcanic glass and natural carborundum. Leilani pulls Hank around a corner and the sparks stop. Leilani keeps running and Hank can't see a thing. Hank gets nervous in the pitch black of the tubes.

HANK

Do you know where you're going?

LEILANI

Yes. For a while.

HANK

Then what? They're going to follow us.

LEILANI

Then have problem.

Hank felt her jump quite high so he tried to follow and almost tripped on a protruding rock. Regaining his balance, he continues running with her closely as they work their way deeper and deeper into the labyrinth of lava tubes crisscrossing the ancient volcano that is Molokai.

LEILANI (cont'd)

Stop here.

Leilani stops running and turns to Hank in the dark.

LEILANI (cont'd)

This where lamp goes out.

HANK

What do you mean?

LEILANI

When I come before, lamp go out and I can't breathe. Not go any farther. Floor covered with animal bones.

HANK

It must be a gas pocket. This old volcano probably still leaks toxic gases like Carbon Monoxide or Hydrogen Sulfide. Are we at a low spot in the tube?

LEILANI

Maybe. Not sure. Tube go down a little.

HANK

Okay then. If this tube dips and comes back up then heavy toxic gases can settle in the low part. If we run fast to the rising part, we'll have good air again.

LEILANI

You want us walk through this?

HANK

Actually, run as fast as you can. We don't know how long it is but it can't be too long as the gas would leak out. If we hold our breath until we get to the other side, we'll be fine.

LEILANI

What if no other side?

HANK

Then we run right back.

LEILANI

You fool! Gods guard their home. Mortals cannot pass.

HANK

But maybe, those with faith, can overcome the barrier to the gods. And besides those guys got guns!

Hank pulls out his trusted little Boy Scout flashlight that he keeps in his pants. Leilani pauses thinking.

LEILANI

You were chosen by gods to be here. I follow you.

Hank flips on the flashlight and it illuminates an empty tube going slightly downward and disappearing into darkness. Littering the floor farther than the flashlight reveals, are hundreds of animal skeletons and loose bones.

HANK

Okay then. Breathe out.

Hank makes the sound of exhausting his lungs. Leilani follows suit.

HANK (cont'd)
Now, take a deep breath.

They both take in a deep breath of air.

HANK (cont'd)
(gaggingly)
Lets go!

Leilani leads off as they run as fast as they can holding their breath and each other's hands. They smash and crunch the bones as they run making a racket in the close quarters of the tube. Soon the sound stops and just the tube walls are visible in the dim light of the flashlight. The tube slopes down for a few seconds, flattens out and begins to gradually ascend. They run as fast as they can and hold their breath until their faces turn red and eyes begin to widen in distress. Hank lets his lungs explode and he gasps a lungful. Leilani stops and waits fearfully.

Hank takes another breath and relaxes. Leilani lets out a gasp of air and immediately sucks in loudly.

HANK (cont'd)
It's okay. Did you smell the gas down there?

LEILANI
Bad eggs!

HANK
And highly explosive.

Leilani looks cross-eyed at Hank.

HANK (cont'd)
So, where do we go from here?

LEILANI
Duh?!!

Leilani points in the direction away from the gas. They hurry along the tube and Leilani looks thoughtful.

LEILANI (cont'd)
So I might explode gas when I use torch before?

They keep walking while Hank answers.

HANK

Apparently not. You're here. You'd probably have to stir it up with some oxygen before it can explode.

LEILANI

You mean like what we just did?

HANK

Maybe.

They walk quickly along in silence using the flashlight to find their way. Without warning, there is a giant whooshing sound almost like an explosion except it is being funneled along the echoing tube. They are both blown over in the blast of hot air followed by some yellow flames licking at their backs as it shoots overhead. Hank covers Leilani with his body but it is soon over, with just the smell of rotten eggs lingering behind.

HANK (cont'd)

Eeeyuuu!! That stinks!

They cautiously get up and Hank points the feeble flashlight in the direction of the explosion. They only see dark smoke slowly boiling toward them.

HANK (cont'd)

Time to go!

They run again into the dark tube with the feeble flashlight almost out of battery.

INT. PELE'S CHAMBER - CONTINUOUS

Suddenly the walls of the tube disappear and they run into a large black chamber. Hank points his dim flashlight around but sees nothing. He yells hello and listens to the many echoes coming back. Leilani lets go Hank's hand and walks into the darkness. Moments later, sparks fly from Leilani striking flint on a rock. She strikes two more times, lighting up her face in the flash of the sparks each time. Then a torch suddenly lights up. Leilani pulls the torch out of its holder and holds it high over her head. The chamber lights up revealing several tubes connecting to the huge chamber, some down at floor level but many high up on the walls with jumbled rocks piled up against one side. Hank moves to the center of the chamber and turns around slowly taking it all in.

HANK

This must be the very center of the old volcano. This magma chamber flowed lava out in all directions slowly building up the island.

Leilani hands him the torch and finds another one and lights it with the same pair of sparking rocks.

Hank sees some man-made objects along one wall. He approaches and examines several blocks of stone carved flat on top and holding skeletons still dressed in feather ceremonial clothing and headdresses. There are many objects laid carefully on the floor and arranged around each body.

LEILANI

Stop! Must not disturb gods! Look!

She points her torch toward a large stone object just behind the bodies.

LEILANI (cont'd)

Let me do it. Stay back. If the gods don't like you, we could have problem.

HANK

Problems?! I think that boat sailed a long time ago. This is what I call a problem, right here!

Leilani carefully approaches the large rock making sure she didn't step on any objects on the floor. When she gets to the base of the large rock, she discovers it is covered in cobwebs and dust. She holds the torch closer and wipes away some of the dirt when the torch lights the thick cobwebs on fire and they burn very rapidly up the face with a blue flame, burning out when flames reach the top. Leilani steps back in alarm as Hank makes a whistling sound.

HANK (cont'd)

Whoa! What have we here?

The face of the stone slab lights up in the torchlight with a thousand sparking colored gemstones reflecting the light as if it were glowing from inside. They take the form of a god-like figure spitting fire out of its mouth and holding up an object shaped like Molokai.

LEILANI

Pele' ka hale. Pele's home

Leilani approaches the giant shrine and studies the painted petroglyphs around the base.

HANK

I guess this explains the smuggler's interest. And that Japanese captain. I have a feeling they're not going to give up easily.

LEILANI

Gods angry! I didn't keep infidels out. Now refuse talk.

HANK

That might be good. Look where they got us so far.

Leilani turns her back on Hank and begins performing a ritual by kneeling before each stone bier and quietly praying to each one. When done with all eight, she performs an impromptu hula dance in front of the shrine.

While Leilani is performing her ritual, Hank walks around among the biers looking at the various objects on the floor. He sees spears, war clubs, fish hooks, fine feathers and feather blankets. He walks around the shrine and finds two large wooden statues partially hidden in cobwebs and dirt. One looks like a god holding a fishing pole with a line that runs back to the base of the statue. The other shows a god standing in all his regalia about to lunge forward with a spear. He feels the edge on the spear point and pulls his thumb back quickly. He sees a strange wooden stand holding a fancy carved war club with a dark smooth heavy black rock attached to the business end. He pulls it out of the stand with some effort. He admires the carvings in the handle of the club and when the black rock comes close to his chest, his dog tags jump out and suddenly stick to the stone. Leilani approaches from behind and pulls the club out of his hands jerking his head down from the dog tags still stuck to the rock.

LEILANI

That's Maui, fishes man from sea and Ku, who guards the sacred land.

HANK

Kind of like you and me.

Leilani ignores his comment. She tests the club for balance and heft. She has a little problem as the black rock is quite heavy for its size.

LEILANI

Gods talk again. Infidels here.

She holds it with both hands, takes a wild swing which pulls her off balance, almost hitting Hank. Ignoring his reaction, she heads toward the tube they entered from.

HANK

Whoa girl!

Hank grabs her by the arm swinging her around.

HANK (cont'd)

Don't you remember? They got guns!

Leilani tries to break free.

LEILANI

Don't care. Must kill.

Hank turns her back facing him. He gently takes the club from her and puts it back in its stand.

HANK

If they're coming, we need a plan.
Did the gods happen to tell you which
tube takes us out of here?

Hank looks around the chamber noting about six entrances to other tubes besides the one they came in by. Some were up high and a couple down low.

LEILANI

Must stop them.

A beam of light suddenly sweeps out of the entrance tube.

HANK

(whispering loudly)
Time to hide! Kill the torches!

Leilani runs to the two torches she lit earlier and uses coconut shells to quench them. Hank takes out his dim Boy Scout flashlight. Lights are flashing out of the entrance tube and voices are getting louder. Hank and Leilani crouch down and run for the pile of boulders in the rear of the chamber. Hank sees a tube above the boulders. They clamber up to the entrance, Hank turns off his flashlight and puts it back in his pocket. They hide behind a boulder with an overhead view of the shrines. Hank makes a shushing sound as he pulls Leilani out of view.

INT. PELE'S CHAMBER - CONTINUOUS

Max and Number Two enter the chamber, wearing gas masks and carrying two electric torches followed by four Japanese sailors, also in gas masks, carrying machine guns and constantly looking around very nervous. Max has a bandage around his head to match the one on his foot and they all look like they went through a flash fire with smoke whiffs still coming off their burned clothing.

Max flashes his torch around the chamber settling on the giant shrine to Pele', glowing in his light. Max takes off his gas mask and whistles.

MAX

Well, well, well. That's what I'm talking about.

Number Two and the sailors tentatively take their gas masks off. Number Two points his torch around the chamber and then back to the dazzling shrine.

NUMBER TWO

(in broken English)

My goodness. It's true.

They approach the shrine cautiously and inspect it closely. Max lifts the coconut shell off a torch and sees smoke come off. He touches it and it burns his finger, which he jerks back and waggles in the air.

MAX

(softly)

They're here.

Max swings his torch around the walls of the chamber and comes to rest on the pile of boulders.

MAX (cont'd)

(loudly)

I know you're here! And you can't get out!

Max laughs maniacally and it echoes off the walls of the chamber. Number Two comes up beside him with a serious face.

NUMBER TWO

I need go outside, have the crates brought in.

MAX

No. Stay here. Have your men look around for more treasure. I'll keep an eye out for our guests.

Max pulls out a lighter and lights the two torches that were still warm and light easily.

MAX (cont'd)

Here give these to your men. There might be boxes of diamonds or gold. We need to find and secure the treasure before going out.

Max stares off at the corners of the chamber with a wicked smile. Number Two turns and gives orders in Japanese to his sailors. They set down their weapons and start carefully inspecting all the objects surrounding the shrine. One sailor notices the shaft of the spear Ku is holding is encrusted with gemstones and feathers. He grabs it in front and pulls hard on the spear when suddenly the spear and statue lunge forward stabbing him through the chest. He dies screaming, slowly turning into gurgling. The other sailors look at each other questioningly. Number Two signals they continue as he goes over to see about the sailor on the floor. Just as he gets there, a sailor looking at the Maui statue follows the line down until at the base he sees it disappear into a slot that shines yellow in the flickering lights. When he tries to pull on the line, it suddenly lets go and the statue of Maui pulls back rapidly, jerking a golden hook the size of a meat hook straight into the sailor's throat, pulling him off the ground dangling from the statue's pole like a dancing tuna. Everyone is shocked to see the hook going in under his chin and the point comes out an eye socket. He jerks a few times and then goes limp before anyone can react. Two remaining sailors rush over and cut him down. Max holds up his weapon and swings it around the chamber looking for a target. Not seeing anything he slowly relaxes.

MAX (cont'd)

(loudly)

I hope you're having fun. Cause the entertainment's over.

Max walks over to the Japanese who are gathered around the hooked one.

MAX (cont'd)

Get your men up. We're going to get something out of here if it kills you.

(MORE)

MAX (cont'd)

Tell them to stand on each other's shoulders and dig out some of those gems up there.

Max points to the gemstones on the Pele' shrine with his machine gun and then he casually points it at the Japanese.

MAX (cont'd)

Let's go.

He swings his gun back to the shrine. They look at him with trepidation and then at each other wondering what to do. Number Two signals to the two sailors to go to the shrine.

NUMBER TWO

(in Japanese with subtitles)

He wants you to climb up and get the gemstones.

The two sailors look at each other and reluctantly comply. They walk over to the shrine, hesitatingly. One of them pulls out a bayonet from his belt and climbs onto the shoulders of the other sailor. They slowly lift up until the top sailor is facing Pele's feet. He begins to dig out a stone when a shout is heard.

LEILANI

HOOKI! STOP!

Max looks up and sees Leilani in the distance stand up from behind a boulder high against the back wall. Hank appears briefly and drags her back, out of sight. Max fires his machine gun with a long burst in their direction. The bullets start ricocheting all over the chamber. He stops but the top sailor at the shrine slowly crumples on top of the one holding him.

NUMBER TWO

Stop shooting! You'll kill us all!

Number Two runs to his men and Max gets a determined look and turns toward the boulders. He slowly advances, watching the rocks above.

INT. TOP TUBE - CONTINUOUS

Hank pushes Leilani into the tube opening behind them as Max limps slowly across the chamber toward their location. They run along together for a moment, turn a corner and almost fall over caved-in boulders blocking the tube ahead.

They crouch down behind one of the bigger boulders and pick up rocks ready to throw.

MAX (O.C.)

Olie, olie oxen free! Come out, come out, wherever you are. Game's over!

Hank and Leilani brace themselves. Max lets loose a burst of fire from the machine gun. The interior of the tube explodes in sharp rock fragments and ricocheting bullets flying every where. Hank covers Leilani's head and shoulders and several sharp rocks rake deep scratches across his back. Hank cries out in pain. Leilani turns around to see his contorted face.

LEILANI

Stop Shooting! We come out!

MAX (O.C.)

Make it snappy. I don't have all night.

INT. PELE'S CHAMBER - MOMENTS LATER

Hank limps out and Leilani helps him as Max walks behind limping more and casually holding the machine gun on them. Number Two is just finishing with the help of the one remaining Japanese sailor, arranging the three bodies with their jackets placed over their heads. Number Two gets up and approaches the two prisoners who step out of his way and stop on the side. Max walks up confronting Number Two.

MAX

What do you want?

NUMBER TWO

We need go back now! Already lose three men. This place cursed!

MAX

What do you mean? We've got them now.

Max points his gun at the two prisoners huddled together.

MAX (cont'd)

You have nothing to worry about. Now look at those beauties up there. Must be worth millions. If we grab them now, who's to know?

Number two cautiously looks around the chamber and sees just two prisoners and one sailor.

MAX (cont'd)
Oh, don't worry about them. We'll figure something out.

Max looks at Leilani and Hank with pure hatred.

Hank notices two machine guns leaning against a nearby bier. He uses his eyes indicating to Leilani to move in that direction.

NUMBER TWO
NO! We must go NOW! I need to report to captain. I don't want anything else happen my men!

Number Two stamps his feet.

MAX
(sneeringly)
Yeah, then every one knows. We can just split this between you and me. Nobody needs to know. We'll knock a few out and it'll just look like they fell out over time. We'll stash them somewhere in here for later retrieval when nobody's looking. Then you can go down and bring up your precious crates.

NUMBER TWO
I can't do that. Captain find out.

Max looks menacingly at the sailor who suddenly looks around nervously, taking a step back from the sudden attention. Max lets loose a short burst, instantly killing the last Japanese sailor.

MAX
Problem solved. You're officially now on our side. Get to work!

Max looks around for Hank and Leilani, noticing they have moved and are very close to the machine guns.

MAX (cont'd)
Hang on there, Tarzan and Jane. Come here. I've got a job for you.
(MORE)

MAX (cont'd)

Our Japanese partner here is going to hold you up on his shoulders while you pick out a few dozen of the biggest, nicest gemstones you can find. You look like a fellow who can tell the difference between glass and diamonds.

Max motions Number Two to join Hank at the shrine. They move slowly to the shrine leaving Leilani standing alone.

MAX (cont'd)

While you're doing your duty, I'll just be having a polite conversation with Jane here.

Leilani pulls a wicked knife she pocketed when they first came in to the chamber.

LEILANI

Don't touch me! I kill you, slowly.

Max laughs heartily.

MAX

Oh this is going to be fun.

Hank steps in between the two.

HANK

Cool it. I'll help you get your stones but you leave the girl alone.

MAX

Oooh! Chivalrous are we? How romantic. Just like Romeo and what's-her-name?

HANK

Juliet. But they die in the end.

MAX

Oh that's too bad. Maybe we'll just stick to Tarzan and Jane, except you're kind of the opposite.

HANK

How so?

MAX

You're the white one and she's the tree monkey.

Hank starts to make a lunge at Max but Leilani holds him back this time. Hank keeps watching Max with an ugly look as he backs up to the shrine joining Number Two. Hank turns around facing the shrine and whispers to Number Two.

HANK

He's going to kill all of us.

Number Two faces the shrine and whispers back.

NUMBER TWO

I know.

HANK

Let me stand on your shoulders and when he gets close, I'll jump him.

Number Two looks back over his shoulder and sees Max glaring menacingly at Leilani. He looks back to the shrine and whispers to Hank.

NUMBER TWO

Okay but be careful. He crazy.

Hank makes a grimace at Number Two, unfortunately agreeing. Number Two folds his fingers together and bends over offering Hank a step up as if getting on a horse. Hank puts one foot in his cupped hands and climbs onto his back while both straighten up slowly, Number Two visibly feeling the pain of holding up Hank.

HANK

Hey! White hunter! I forgot to bring my knife. Could you be a good chap and throw one up to me?

Max looks up and grins.

MAX

Why sure, Jane.

He approaches Leilani and holds his hand out. She looks up at Hank, he shakes his head okay and she looks back. Instead of handing it to Max, she turns and tosses it up to Hank. Hank lunges for it but misses, intentionally falling on Max instead. Max steps aside at the last second and Hank misses him completely, hitting the floor hard, knocking him groggy. He struggles to get up when he hears a big '*click*'. He turns and sees Max trying to re-cock his weapon. Then they both realize he's out of ammo. He looks up at where the two other guns stand against the nearby bier but sees Number Two grab one, rapidly cock it and point it at Max and Hank. They freeze.

NUMBER TWO

Now! We all calm down and go outside. The captain needs to sort this out. We can come back later when we bring up the crates.

Number Two waves for them to move to the entrance tube when he realizes he doesn't see Leilani. He looks around frantically but can't find her.

NUMBER TWO (cont'd)

Where girl?

Max and Hank just look dumb. Max shrugs his shoulders innocently, holding his hands palm out. Number Two looks around once more and then Leilani pops up behind him holding a carved wooden paddle. She swings hard catching him upside the head dropping him where he stands. Immediately both Hank and Max jump for the guns and grab each other trying to keep the other one from crawling forward. Max hits Hank hard with a fist to the back of his head. Max continues to crawl toward the guns but Hank catches up and gives Max an elbow punch to the ribs, knocking the air out of him. They wrestle on the ground for a few seconds until Leilani catches up to them with the paddle raised over her head. When Max rolls on top, she starts to make a big swing, but when the paddle comes down it hits Hank on the butt. He looks questioningly at her while he tries to keep Max down. She shrugs and waits until Max rolls on top and she hits him on the head knocking his bandage flying. He slumps unconscious. Hank untangles himself from Max and stands up.

HANK

I thought you'd never get here.

LEILANI

I not want stop your fun.

She winks at him. He looks at her dumbfounded.

HANK

Any way, I think we better find another way out of here before the rest of the Japanese come looking for their friends.

Leilani looks around her.

LEILANI

But which tunnel?

HANK

I've been looking at all the ceilings of the tubes going out of here. Only one has soot.

LEILANI

What soot?

HANK

Smoke. Thousand year old smoke tells us which tube leads eventually outside.

LEILANI

But that happen thousand years ago. Maybe not anymore.

HANK

I know it's not a perfect solution, but its the only one we have right now, so let's go.

Leilani turns, picks up her knife, and goes back to the statues, picking up the heavy black rock club from its stand. Hank picks up one of the Japanese electric torches and they head for the tube with the smoke stains on its ceiling.

EXT. VOLCANO MEADOW - BEFORE SUNRISE

The sky is lighting up with dark gray over a grassy open field on the high slopes of the old volcano. A startled mongoose suddenly darts out of a hole and runs off. A light flashes out the same hole followed by a hand holding the Japanese torch as the arm opens the hole up wider. Hank's head appears, spitting dirt and shoving aside the soil. He pulls himself out on his hands and knees.

HANK

God damn! We made it!

He turns around and reaches back in the hole and struggles as he pulls out the club with Leilani attached to the other end. He pulls Leilani out with dirt falling off her. She stands up and shakes the dirt out of her hair. Hank stands up and she jumps on him holding herself off the ground as she hugs him tightly.

LEILANI

You did it! Your soot was right. The god's have spoken to you.

She beams happiness as he looks at her lovingly for a second and then, reluctantly, he puts her down. She looks around to find her bearings. She points in a direction.

LEILANI (cont'd)
It late. We must hurry.

Lanani takes off running at a trot as she scans for the nearest trail that will take them back to the cliffs.

EXT. THE CLIFFS - LATER

Hank limps from his injuries and moves a little slower. Leilani, still carrying her club from the chamber, urges him on until they reach a point on the cliffs overlooking the shrine and the entrance tube two hundred feet below. They can clearly see the whole camp from there still illuminated by flaming torches, Hank notes the big crates are missing from where they were piled earlier that night. Then they see a procession of Japanese sailers carrying the last crate from the encampment area and headed for the shrine and the tube entrance. Number Two, with a bandaged head, leads the group and nervously scans the cliffs above.

HANK
Looks like we made it just in time.
Now what?

LEILANI
I no see Ku'ulu. Good. He crawl away
in dark.

Leilani refocuses her attention on the Japanese and the crates they are bringing into the tunnel.

LEILANI (cont'd)
They already desecrate Pele's home.
Now we must close door.

HANK
Close door? What door?

LEILANI
Follow.

She motions for him to follow her as she runs along the cliff top toward the deep cleft overhanging the shrine.

EXT. VOLCANO MEADOW - SAME TIME

A mongoose is looking at it's home all tore up when another human crawls out coughing and spitting. Missing his head bandage, and upper torso covered in blood, Max stands up unsteadily and looks around carefully. He sees something in the weeds nearby. He picks up a Boy Scout flashlight and mutters to himself.

MAX

I knew it!

Max throws the flashlight away as he limps painfully north toward the cliffs.

EXT. THE CLIFFS - SAME TIME

Leilani leads Hank along the edge of the cliff, dodging patches of green vines and lush tropical plants, to another place on the cliff edge where teetering on the brink, a huge bundle of rocks are held in place by a net made of woven and twisted vines. He approaches and realizes it is a huge crib of rocks placed deliberately and directly above the shrine below. They are held in place by vine-twisted ropes, woven together like a huge open net, holding the huge pile together and just barely preventing it from plummeting over the edge.

Leilani watches carefully from the edge of the cliff until she sees the Japanese approach the shrine below with their last box. She walks to the edge of the pile and pulls back some bushes revealing a large wooden club sticking out of a big oval stone disc holding the key vines attached to the bundle of boulders, preventing them from falling.

LEILANI

Pull out stick, rock fall. Rock pull open basket, all rocks fall. We must pull, now!

Hank points at the oval disc.

HANK

Pull that out? Out of what? Look at the dirt and crap packed around the base. This club is going nowhere.

LEILANI

(pleadingly)

You must try.

Leilani steps up to the wooden club and tugs on it. It doesn't move. Some rocks break loose from around the stone disc and noisily cascade down the cliff. The Japanese hear it and Number Two orders several sailors to start shooting at the cliffs from different positions around the valley. Bullets start whizzing over their heads or strike the rock cliff face all around them.

Hank jumps into action and helps Leilani pull on the club. It breaks off at the base, almost causing Hank to fall over the edge. Leilani grabs his hand and pulls him back. The disc remains locked in place. They retreat from the edge and Leilani hands him the ceremonial knife she took from the chamber.

LEILANI (cont'd)
Here. Cut vines. I do hula.

Hank takes the knife.

HANK
(incredibly)
Hula?! You must be kidding! This is
not the time or place.

Leilani indicates the pink sky in the east.

LEILANI
Best time.

Then she indicates the jungle below.

LEILANI (cont'd)
Best place.

Hank stares at her for a moment, sees she is serious, shrugs his shoulders and crawls back to the cliff edge and the oval stone holding the vines. He stays low dodging bullets and cuts at the vines with the knife.

Leilani stands stiff facing the rising sun and puts herself into a temporary trance. She begins an ancient chant of harsh and guttural sounds announcing the coming of the gods. She begins to move slowly to the words she is shouting. Leilani ignores the bullets starting to kick up dust and rock fragments all around her. Hank notices her dance is one he has never seen before. It is raw, powerful, and stark, with her body contorting into unfathomable positions and this time her hands are holding the black rock club she swings like a baton. Watching brings goose bumps to his skin. This hula is fierce, strong, and with violent motions and body movements he has never seen before.

Hank keeps cutting at the vines until the stone begins to move. The rest of the vines snap and the oval disc drops over the edge, trailing vines as it plummets to the bottom. The boulder bundle stays put. Hank looks exasperated.

She accelerates her movements to an unbelievable speed and her chanting is now a continuous scream of undecipherable ancient Hawaiian words calling desperately for her god's help.

Then she brings the club down as hard as she can swing and hits the ground, causing an explosion of fiery sparks. She swings it higher and hits the ground as hard as she can, again causing even more sparks and fire to shoot straight up. Hank feels a tremor from the ground.

EXT. THE CLIFFS - SAME TIME

Max limps along a jungle trail, stumbling and holding his head when he hears gunfire. He hastens his pace following the sound. He pops out of the jungle and stops abruptly when he sees Leilani dancing wildly with a club on the edge of the cliff. He stops, watches carefully, looking mean and can't take his eyes off her. A couple of stray bullets hit near and he finds refuge behind a nearby tree.

EXT. THE CLIFFS - CONTINUOUS

When Leilani strikes the ground for the third time, the iron head explodes in a fiery vortex. She drops the club. Then the ground starts shaking. The shots from below stop as the ground rumbles and shakes, forcing Hank to hold on to a tree trunk. Leilani keeps on dancing faster and faster as the ground around them begins to loosen and large boulders start peeling off the cliff and dropping into the jungle below.

Hank hears shouting from the Japanese as they scramble for cover dragging the box and themselves into the tube and supposed safety. But it is too late. The giant basket of boulders comes loose and the whole pile slowly slides out of sight over the cliff edge, leaving the vine netting hanging empty off the cliff. A loud roar is heard as the boulders fall, crashing against the floor below piling up against the shrine. Several Japanese sailors run inside while some are crushed outside. Number Two sees it coming from farther away and runs back to the encampment with a few of the remaining Japanese sailors. More rocks rattle down sealing the entrance forever. The shaking stops.

EXT. THE CLIFFS - CONTINUOUS

Max charges toward Leilani who stands spent, totally exhausted from the dance. She looks up but before she can react, he grabs her around the waist and begins pulling her to the cliff edge. She fights to get loose but Max keeps dragging her closer and closer to the edge. Leilani slips a little on the sloping edge and loses her footing. Max holds her up off the ground about to throw her over the cliff.

HANK

Let her go!

Hank rises up out of the bushes he was holding on to during the earth quake and walks slowly to Max and Leilani. Max turns facing Hank still holding on to a squirming Leilani.

HANK (cont'd)

It's all over. Your friends are running away and now you'll face justice.

MAX

Not if I get rid of all the witnesses.

Max attempts to turn back to the cliff when Leilani bites him hard on the arm. Max yells in pain and drops her short of the cliff. Leilani starts to slide over the cliff but she catches Max's leg. He pulls up his leg and starts to push Leilani over the cliff when Hank runs up and tackles Max around the waste knocking him backwards. Leilani is partially dragged back off the edge and rolls free. Hank and Max struggle briefly and together roll sideways over the cliff disappearing from Leilani's view.

EXT. THE CLIFFS - CONTINUOUS

Leilani screams and rushes on her hands and knees to the edge.

LEILANI

(shockingly)

HANK! No-o-o-o!

She looks over the edge expecting the worst. But Hank is hanging off the vine webbing left behind by the boulders. Max is nowhere to be seen.

LEILANI (cont'd)

(relieved)

You alive!

Leilani starts laughing and crying at the same time. Hank climbs back up the webbing until Leilani can reach his hand and help pull him up.

After the last rocks roll down the face of the cliff it becomes unnaturally quiet. Hank lifts Leilani up carefully, holding her in his arms as her small body shudders from relief and exhaustion. He carries her away from the cliff edge and they sit down together. The sun is fully risen and they can see some surviving Japanese below scrambling to get their small boat into the water in an attempt to escape.

A distant klaxon sounds from the submarine as it begins to submerge. They hear a dim sound overhead, which turns into a low scream of engines over-revving and getting louder as dots of silver begin to fall out of the sky straight down toward the submarine. Huge explosions throw tons of water in the air as the planes each pull out of their steep dives after dropping their bombs exactly where the submarine disappeared.

There is an unmistakable loud thump sound from deep beneath the waves, with a delayed explosion at the surface and a plume of water shooting high. An ugly dark stain of debris and smoking oil appears in its boiling wake.

EXT. THE COLONY - AFTERNOON SAME DAY

Hank and Leilani walk along the trail as it descends into the colony. They immediately notice a bunch of Marines moving around the central grassy park. A MARINE, 20, standing near the trail at the entrance to the colony watches the activity going on in the park. Suddenly he hears a noise behind him and spins around, rifle at the ready, pointed at Hank and Leilani.

MARINE

Stop! Who goes there?

HANK

Hold on, Private. We're Americans.
I'm Private Hank Monroe, U-S-M-C.

MARINE

You're out of uniform. How can I
trust you?

Marine raises his rifle to shoulder level.

Hank holds one hand up while holding up his dog tags with the other. Marine walks forward carefully, looks at the dog tags, and backs off.

MARINE (cont'd)
You're Hank Monroe?

HANK
That's what it says.

He points to the dog tags.

HANK (cont'd)
What do yours say?

MARINE
Oh. A wise guy. You must be an
American. Let's go see the
Lieutenant.

Marine waves his rifle in the direction of the park and other Marines standing around an officer, sitting at a folding table. Opposite the lieutenant sits the Priest wearing a shoulder sling.

When they get near the table, the Priest notices them and gets up, goes to Leilani, takes her from holding onto Hank, and guides her to the chair where she sits down. Hank and Marine approach the table, both salute.

LIEUTENANT
Who's this?

MARINE
Sir, I caught these two trying to
sneak into the perimeter, Sir.

PRIEST
If I may, this is the two people I
told you about that first warned us
the Japanese had landed.

LIEUTENANT
So, this is the guy who stole
government property?

HANK
Oh no sir. We just borrowed it to
mark the location of the submarine.
It'll eventually come back to shore,
sometime. If your planes didn't sink
it.

LIEUTENANT
And you are?

HANK

P-F-C Hank Monroe, reporting for duty.

LIEUTENANT

You're out of uniform.

MARINE

With your permission, sir.

Marine approaches and whispers something into the lieutenant's ear and returns to attention.

LIEUTENANT

Well, well, well. So you're the mysterious Maui jungle boy. The Shore Patrol has spent months looking for you all over Maui. You were becoming a legend, responsible for all kinds of mischief all over the island. If something was missing, Jungle boy got it. If a rock fell on the road, jungle boy pried it loose. When the general's sixteen-year-old daughter got pregnant, jungle boy took the blame. Looks like they won't have you as an excuse for bad things happening any more. So what the hell happened here last night?

HANK

Not much. I fell overboard, Leilani saved me, the Japs showed up, Leilani and I marked them with the direction radio, planes come, go boom and... that's about it.

The lieutenant stares at Hank not quite following what he said. Hank looks at the Priest and Leilani who are both trying to suppress a smile.

LIEUTENANT

What do you know about the earthquake this morning?

HANK

What's to know. Earth shakes, every one gets scared, rocks fall and... that's about it.

Again the Lieutenant stares at Hank wondering what the hell he just said.

MARINE

Sir?

LIEUTENANT

What is it, private?

MARINE

The men sir. They're getting anxious. We've been here since this morning and, well you know, the colony and all.

He looks around the colony and ends up staring at the sign identifying the place.

MARINE (cont'd)

Well sir? we know what happened now. Should we still be hanging around here?

Lieutenant looks back at Hank.

LIEUTENANT

You're officially A-W-O-L. I'm going to have to arrest you and take you back to the base with us.

Leilani jumps up and leans on desk shouting at the Lieutenant.

LEILANI

No. Hank stay! Please!

Hank pulls her back and holds her tightly in his arms.

HANK

I'm sorry, Leilani. We knew this day was coming. I have to go.

Leilani looks up at Hank with tears in her eyes. She shakes her head again, slowly. Her lips quiver. She pulls herself up to him as he leans down and they kiss hungrily. The Lieutenant, Priest and Marine all look away giving them some privacy. Hank lets her down easy as he explains.

HANK (cont'd)

If I don't go with these guys, we'll regret it. Maybe not today, but soon and for the rest of our lives. We'll always have Molokai. But I've got a job to do. Where I'm going, you can't follow. What I've got to do, you can't be any part of.

(MORE)

HANK (cont'd)

Leilani, I'm no good at being romantic, but it doesn't take much to see that our happiness doesn't amount to a hill of beans in this crazy world. Someday you'll understand that.

Leilani burst into crying again as Hank held her tight. The lieutenant motions for two marines to take Hank into custody. They tug on Hank, slowly parting them. Leilani falls back into the arms of the Priest who tries to comfort her as best he can. Leilani, totally distraught, cries bitterly as Hank is led away.

FADE TO BLACK

EXT. KUKUIOHAPUPUU TRAILHEAD - SIX YEARS LATER

Hank is standing leaning against a corral fence with a string of pack mules in the back ground. A Hawaiian man approaches dressed like a cowboy except for his colorful Hawaiian shirt.

MULESKINNER

Which one of you is Doctor Monroe?

Hank pushes away from the corral fence and raises his hand.

HANK

That's me.

MULESKINNER

You'll be riding Old Betsy here. She's the best-footed smoothest riding mule we have. No problem. You must be the new doctor that's going to finish curing every one at the colony.

HANK

Well, I'm not curing anybody. The sulfa drugs will hopefully be doing that job. I'm just here to help screen the rest of the cured patients and clear those with no signs of the disease to go outside and live normal lives.

The muleskinner looks curious at Hank.

MULESKINNER

You look familiar. Have we met before?

HANK

Not unless you lived down there.

Hank indicates the direction down the cliff trail to the colony.

MULESKINNER

Funny you mention that. I did live there for a while a few years ago. I took the treatment and they released me last year. I've been helping run the mule train just so I can be near my home. Did you live there? I don't remember seeing you down there.

HANK

I didn't stay long.

MULESKINNER

Well, welcome back. Aloha!

Hank climbs uneasily onto Betsy who turns to eyeball him. They begin an uneasy truce during the two hour trip down the steep cliffs to the colony.

MONTAGE - HANK RIDING MULE DOWN NARROW TRAIL

-- Hank's mule doesn't move, he coaxes it by waving his arms and legs, then suddenly the mule runs fast almost bouncing Hank off.

-- Panoramic view of the colony from high above with Hank and mule in the foreground. The mule keeps trying to turn its head and bite at Hank's legs.

-- Mule deliberately walks out of line to pass through some branches almost scraping Hank off.

END MONTAGE

EXT. THE COLONY - LATER AFTERNOON

The Priest hurries out of the church and crosses the park to the area reserved for the weekly mule train.

He spots Hank dismounting and rubbing his rear-end as he limps cautiously away from the mules. Collecting his bag, he leaves the corral. The Priest catches up to him.

PRIEST

Hank! Aloha!

Hank turns around and drops his bag. They hug patting each other on the back, shake hands, and hug again. The Priest holds Hank at arms length, studying him.

PRIEST (cont'd)

You look great! My my, how you have changed.

HANK

My my, how you haven't!

PRIEST

In my case, that's a good thing. I just couldn't believe it when you wrote and told us you were in medical school and majoring in tropical diseases. Then you applied for our no-pay position. I got really excited.

So! Are you ready to get to work?

HANK

Is Leilani here?

PRIEST

I figured you were going to ask me that. She's still here. I mean she's here, but not at the colony right now. In fact, she rarely comes down anymore. I guess there's nobody left here for her. She did bring Ku'ulu down from his remote hut to live with her. He's getting old and blind so they live together, more or less happy.

HANK

I wrote her dozens of letters. Did she ever get them?

The Priest looks away from Hank.

PRIEST

She got them.

HANK

Why didn't she write back? You could have helped her write something.

PRIEST

I tried Hank, I tried. She refused. Said you were just a ghost. Your real spirit was in her valley and that's who she talks to.

Hank looks at the sad old priest and pats him comfortingly on his back.

HANK

Let's go set some people free. Where do I bunk?

MONTAGE - HANK WORKING AS A DOCTOR AT THE COLONY

-- Hank sits at a desk looking at papers and talking to a patient opposite him. They are both smiling.

-- Hank in the infirmary examining a patient for signs of leprosy. Nurse is standing by watching warily.

-- Hank and Priest and Nurse have dinner together talking, laughing, and toasting with Scotch whiskey provided by Nurse.

-- Hank stands at the boat dock waving goodbye and hugging people carrying large suitcases who go on board a small ferry boat.

-- Hank sits in the window of the infirmary staring at the giant cliffs to the east when they light up at sunrise.

END MONTAGE

INT. INFIRMARY - DAY

Hank sits at his desk and talks to MISTER KEAWE, 75, an old Polynesian patient.

HANK

Congratulations Mister Keawe. I'm happy to inform you that you're completely free of the disease.

Mister Keawe bows his head while holding his hands together in gratitude.

MISTER KEAWE
Thank you, Doctor Hank.

Mister Keawe reaches across the table with both hands to shake Hank's hand in gratitude.

HANK
You are free to leave now. You can go home whenever you like.

MISTER KEAWE
(slowly but determined)
No. I stay here.

HANK
But you no longer have the disease. There's no reason to stay.

MISTER KEAWE
This is my home. My friends here. I have nowhere else to go.

Hank leans back in his chair looking hard at the sad old man. He responds thoughtfully.

HANK
I understand. No one should have to leave their home. You're not the only one. I'll give your papers to the Priest for further processing. Don't worry, you have a home here as long as you want it.

Mister Keawe stands up, Hank stands up and Mister Keawe bows low to him and then hugs him with tears in his eyes. Hank hugs him back, also tearful.

INT. INFIRMARY - SEVERAL DAYS LATER

Hank is in his sleeping room packing a day pack with feathered items and a big chocolate bar. Nurse pops her head in. She notices the chocolate bar and smiles with satisfaction.

NURSE
About time you take a day off. You've been working solid for two weeks. Where're you going?

HANK

I thought I'd take a little hike in the mountains.

NURSE

Good for you! I've been wondering when you were going to go for a hike. In fact, we had a little bet going. I think Father Gebhart had two weeks to a month. Lucky blessed bastard.

HANK

He cheats. He's got an inside connection.

Hank steps past Nurse and heads down the hall.

NURSE

Say hello for me! Good luck!

EXT. LEILANI'S HUT - LATER

Leilani sits in front of her palm frond hut weaving a basket. She looks older but stronger now with a new confidence and calmness that keeps a small smile on her face constantly. She hums a song as she works. Ku'ulu is sitting nearby smoking a pipe. His missing ear is covered by a big white flower. Ku'ulu sits up, takes the pipe out of his mouth, and listens intently with his one good ear. He looks at the jungle trail leading out.

KU'ULU

Little Flower! I feel someone coming.

Leilani looks up at him and smiles.

LEILANI

Are you sure? Last week you said there was a turtle in the bush.

KU'ULU

It was a turtle! Or maybe it was Menehune.

He lights up at the thought of the little people running around.

LEILANI

The little ancient ones? Hawaiian Leprechauns? Who else talks to you from the jungle?

She smirks lovingly at him but he keeps looking at the jungle trail. She turns her head and hears a faint rattle sound. She gets up and turns her head back and forth listening carefully. She begins to hear rhythmic rattles coming from the jungle ahead of her. She starts to approach the trail but suddenly a fully dressed and masked Hawaiian warrior comes dancing up the trail and begins chanting in ancient Hawaiian. She backs up rapidly giving him room to perform.

He is completely garbed in ancient Hawaiian clothing with a hand-carved warrior's mask, a crimson and yellow feather cape and flower woven headdress. He continues dancing, inviting her to join him. She looks at him stunned. Then a smile begins to creep across her face. She starts to dance facing him, performing like a synchronized partner to his dance. They dance ferociously showing off to each other all their best moves. Exhausted finally, Hank stops. She looks at him questioningly. He looks at her, pulls off his mask and laughs. He picks her up and turns her around and around until they both get dizzy and fall down, rolling around on the ground in each others arms, laughing and kissing like long lost lovers. Hank pulls out the chocolate bar and hands it to Ku'ulu behind his back as he and Leilani stay locked together. The old man, who all this time sat silently watching the performance, takes it, smells it, and smiles big.

KU'ULU
(smugly, looking
directly at camera)
Now, we're all happy. Aloha!

Ku'ulu salutes the camera with the chocolate.

FADE TO BLACK