

Aloha Princess

by Sandra Cook Jerome

sandi.jerome@gmail.com
www.SmilingEagle.com

Aloha Princess

Title: "EIGHTEEN YEARS EARLIER"

EXT. MAKAHA BEACH -- DAY

This is the beach made famous in the movie, "From Here to Eternity." Tourists call it by the movie title, but the locals call it Makaha, which means "savage" in Hawaiian.

Two young lovers, GAIL WHEELER and MANO MAKENA look close to reenacting the love scene from the movie while the rough surf provides a symphony of background music.

The pair make a striking couple with her fair hair against his dark Hawaiian skin. He props himself up on one elbow.

MANO

Marry me.

Gail pushes him away and then dashes out into the water. He chases after her.

EXT. IN THE WATER MAKAHA BEACH -- DAY

Gail splashes Mano and he pulls her down into the knee-high surf.

MANO

You didn't say no this time.

GAIL

Come with me to the mainland.

Mano puts his hands on his hips.

MANO

You stay. This is home.

She shakes her head.

GAIL

They'll transfer me back when they find out.

MANO

Quit. I'll take care of you and our Kalani.

Gail rubs her belly.

GAIL

A girl?

Mano looks out towards the sea.

MANO

I dreamed last night that I was
swimming beside her.

Mano pulls Gail close.

MANO (CONT'D)

Marry me and I go where you go.

GAIL

You'd leave Hawaii?

Mano nods, but the pain of leaving Hawaii causes his head to almost dip into the surf. She holds up his chin and looks into his eyes.

GAIL (CONT'D)

I love you.

MANO

Aloha.

He kisses her deeply and then pulls her towards the surf.

EXT. OCEAN WATER -- DAY

The couple swims even with the rocks that make the beach into a crescent. Mano stops his stroke and turns towards her.

MANO

Our Kalani will be beautiful like
you and a strong swimmer -- a mano,
like me.

Gail turns around and looks towards the shore.

GAIL

We're past the reef -- your manos --
the sharks -- are out here.

Mano shakes his head and starts swimming again.

Gail GASPS as she is pulled under the water. She surfaces and SCREAMS to Mano. He stops and swims frantically back to her.

MANO

A rip!

Mano grabs her and starts swimming for shore. She pulls away.

GAIL

Let go of me -- we both have to swim to survive.

Mano ducks into the water and propels Gail upwards out of the rip and towards the shore. Freed of the grasp of the rip, Gail digs in and performs strong even strokes.

Exhausted, Gail nears the shore and turns around towards Mano. He is gone. She SCREAMS.

EXT. SHORE OF MAKAHA BEACH -- DAY

Gail stands on the shore wrapped in a rescue blanket. A LIFEGUARD stands next to her while three other LIFEGUARDS crisscross the surf on waverunners. The lifeguard signals for them to come in.

Understanding what this means, Gail drops to the ground, SOBBING. The lifeguard starts to comfort her until he sees a group of HAWAIIANS coming down the path. The leader, AUNTIE TIA moves extremely fast for a woman her size.

AUNTIE TIA

Where is he? Where's little Mano?

Auntie Tia pushes her chubby finger into the chest of the formerly fearless lifeguard.

AUNTIE TIA (CONT'D)

What are you doing here on shore?

Auntie Tia points towards the water.

AUNTIE TIA (CONT'D)

You go get Mano. Rescue him now.

The lifeguard shakes his head and almost shrinks from the verbal assault.

LIFEGUARD

Rescue? It's a body recovery after this much time, but there's probably nothing left. They were out past the reef.

Gail VOMITS and garners the attention of a furious Auntie Tia.

AUNTIE TIA

You're drunk. He was out there trying
to save a haole drunk?

Gail wipes her mouth with a sandy hand and tries to stand up. Auntie Tia pushes her down.

AUNTIE TIA (CONT'D)

That stinking base of yours is full
of swabbies -- why did you want my
little brother?

Gail's attempt at an answer is interrupted by another VOMIT.

AUNTIE TIA (CONT'D)

You killed him, you drunken haole
whore, you killed him.

EXT. RESORT HOTEL SWIMMING POOL -- DAY

KALANI, a stunning teenage girl, climbs down from a lifeguard perch and jumps into the resort swimming pool to cool off.

Half a pretty miniature of a younger Gail and the other half -- the pride and strength of her Hawaiian father, but with only a tiny hint of his island skin.

The resort pool area is deserted during the heat of the day. As Kalani dries herself off, a middle-aged female HOTEL GUEST plops herself down in one of the lounge chairs close to the perch.

The woman takes a sip of her drink and spits it out.

HOTEL GUEST

This is not Absolut.

The woman waves to the pool BARMAID, a local Filipino girl. The barmaid takes the drink and wipes some of the spit from the glass table.

HOTEL GUEST (CONT'D)

I need the umbrella tilted, and
fresh towels.

The woman tosses her towels onto the concrete. The barmaid looks around but there is no one in the pool area except Kalani.

Kalani gives her a nod and heads towards the nasty customer as the barmaid gratefully retreats towards the bar. The woman seems relieved to have Kalani wait on her.

HOTEL GUEST (CONT'D)

I'm surprised they even speak English.

Kalani adjusts the umbrella and slides the used towels from the concrete into a pile behind the lady's lounge chair.

Hidden by the chair back, Kalani smooths and folds the dirty towels. She comes around to the front of the lounge chair and places the neat pile on the edge. The nasty customer barely acknowledges Kalani who smiles sweetly.

Kalani looks up to see her MANAGER watching from across the pool. The manager signals for Kalani to come towards him. Kalani's head drops as she follows him towards the hotel.

INT. WHEELER KITCHEN -- DAY

Time has not been kind to Gail or her worn island home during the past eighteen years. She sits at the kitchen table wearing a starched Navy uniform. She pulls off her right shoe and starts rubbing her foot.

She shakes her head as she pulls back the curtains just in time to see a cloud of dust from an old car outside. Kalani dashes through the kitchen screen door. It SLAMS.

GAIL

You're going to kill someone, the way you drive.

Kalani rips through the stack of mail on the table. Gail pulls a couple of letters from the pile of junk mail and hands one of them to Kalani.

GAIL (CONT'D)

It's there, your application to film school -- all twelve thousand six hundred and forty-four dollars worth.

Kalani reads the letter and shakes her head.

KALANI

I'm going to be short.

GAIL

You still have six weeks of pay.

KALANI

I got fired.

Gail's face contorts with anger, but after noticing the tears forming in her daughter's eyes, she softens.

GAIL

Stay -- attend The "U" for a few years.

KALANI

Along with snakes, billboards, and RVs -- a film school is one more thing we don't have in Hawaii.

Kalani tosses the letter aside and grabs a gear bag.

KALANI (CONT'D)

If I'm ever getting off this rock, I need to finish the film and win that money.

EXT. MAKAHA BEACH PARKING LOT -- DAY

The beach hasn't changed much over the years as Kalani gets out of her car and pulls out the gear bag from the back seat.

A handsome young Hawaiian man, LUKELA, sits on a low stone wall. He's bare-chested and wearing a sarong.

LUKELA

You're late, haole girl.

KALANI

You're ugly, but I'll try to edit it out.

Kalani winks at him as she unpacks her camera equipment and sets up a tripod.

LUKELA

When are you going to pay me for being in your movie? I'm tired of working for free.

KALANI

Our deal was that you'd get your sovereignty message out for free.

Kalani digs into the bag and pulls out a flyer and hands it to Lukela. He scans it.

LUKELA

Film contest? Ten thousand bucks?
We split?

KALANI

We pay Kalani's tuition to film
school.

Kalani finishes setting up the camera and Lukela seems to know the routine. He straightens his sarong and stares seriously into the camera.

KALANI (CONT'D)

It's been a year since your
sovereignty movement took over this
famous and popular beach as a message
to the United States government.

Kalani waves her hand and Lukela starts his commentary.

LUKELA

(into the camera)

It was both a victory for our people
and a great loss.

KALANI

You got want you wanted -- free
government land, if the beach
squatters would leave. Even though
it's not on the beach, that land is
worth millions...

Lukela steps closer to the camera. It's hard to tell if he's glaring at the camera lens or Kalani.

LUKELA

Government land? It was not the
government's to give. Nobody owns
the land, we care for the land. All
this...

Lukela gestures wide and frowns.

LUKELA (CONT'D)

... was ours to care for. You haoles
stole the land from our care,
imprisoned our Queen, forbade us to
speak our language or dance our
hula...

Kalani stands up and makes a cutting motion across her neck.

KALANI

Cut, cut, cut. You're repeating yourself again.

Kalani pulls out a notebook and flips through a few pages.

KALANI (CONT'D)

We covered the cloistering of the Queen and all that land grabbing stuff at the Iolani Palace last week.

LUKELA

Not cloistered. Imprisoned. Imprisoned illegally!

KALANI

Hawaiian history versus United States history. We're covering that. We say cloistered, you say imprisoned.

LUKELA

Have you already forgotten the tiny room they kept our Queen in? She had a wonderful view of the war ships the United States stationed off shore.

Kalani looks up at Lukela and shakes her head in frustration.

KALANI

Whatever. I guess I can fix it in the edit.

She looks around and then makes a few notes.

KALANI (CONT'D)

I hate losing this set piece. Let's see if I can figure out something else.

Lukela grabs her arm.

LUKELA

Are you going to edit it all out? Are you making a haole or a Hawaiian film?

Kalani pulls away and rubs her arm. She starts packing away the camera.

KALANI

I'm making a film to get me into film school and win my tuition.

LUKELA

Like a haole, chasing the bucks.

KALANI

Cut the haole crap, Brah. I'm only half white. The other half is pure mutt.

LUKELA

Being haole is more than being white.

KALANI

Being Hawaiian is more than wearing a silly dress.

She comes close to him and tugs teasingly at the sarong. He protectively pulls it closed.

KALANI (CONT'D)

What do you guys wear under these?

It's a standoff, but Kalani is the first one to crack a smile and Lukela picks her up in a big bear hug.

LUKELA

(pidgen voice)

We go make swim now haole girl, no?

KALANI

(mimicking his pidgen)

Bumbye, I go ovah side and make pau da film, Brah.

Lukela looks like a sad puppy towards the ocean, but Kalani holds the car door open for him.

EXT. LAWN OUTSIDE KAMEHAMEHA SCHOOLS -- DAY

Kalani films the CHILDREN of the school as they perform a hula. The ocean forms a backdrop to the beautiful music and performance. Kalani leans in and whispers to Lukela.

KALANI

Fantastic.

LUKELA

I didn't bring you here to see a hula.

Lukela pulls her away from the rest of the audience and over to a quiet corner. Lukela points to the ocean.

LUKELA (CONT'D)

See that view?

Kalani starts to film.

KALANI

Million dollar view.

Lukela pushes her camera away. He makes a motion for her to look into his eyes.

LUKELA

This school sits on six hundred acres of the Bishop Estate land. A small portion of the land from the Kamehameha holdings.

KALANI

Six hundred - now that's worth millions.

LUKELA

Billions. Four hundred thousand acres on an island that sells property by the foot.

Kalani whistles.

LUKELA (CONT'D)

The estate funds this school.

Kalani looks at the wonderful kids.

KALANI

Looks like it's doing a good job.

LUKELA

For only a few thousand chosen Hawaiian children each year. The estate money was for the Hawaiian people but it's kept out of our reach.

KALANI

Money is the reason for your protest?

Lukela shakes his head and pulls her towards the parking lot.

EXT. LUKELA'S CAR PARKED OUTSIDE A SCHOOL -- DAY

This public school is the opposite of the private Kamehameha school. It's run down and overrun with kids.

Lukela and Kalani sit in the car as Kalani films the crowded playground.

KALANI
Can we go inside?

Lukela shakes his head.

LUKELA
It's a closed school to keep out
drug dealers.

Kalani puts down the camera and watches the kids play.

INT. MEDICAL CLINIC -- DAY

The waiting room is packed with local HAWAIIANS, most of them holding CRYING children. A rusted fan tries to cool the room, but both the fan and room were built for a smaller crowd.

Lukela and Kalani squeeze into the room. Kalani takes out her camera and pans the room.

KALANI
Why is it so crowded?

LUKELA
It's the only clinic on this side of
the island.

KALANI
There's tons of clinics and hospitals
in Honolulu.

LUKELA
These people don't have cars,
insurance, or the money it takes to
get seen at those big hospitals. A
Japanese tourist with a sunburn gets
seen before these kids.

Kalani gets a close-up of the leg of one of the children. It is covered with a dirty crude bandage that leaks blood. Kalani films as she backs out of the clinic.

EXT. OUTSIDE MEDICAL CLINIC -- DAY

Kalani drops down onto the lawn. Lukela joins her.

LUKELA
Sovereignty isn't about the money.
It isn't about the land.

Lukela points back towards the clinic.

LUKELA (CONT'D)
It's about them.

Kalani packs her camera away.

KALANI
You think that the United States is
going to just give you back your
country?

LUKELA
You film little clips and then join
them together into one film, no?

Lukela pats on the camera gear bag. Kalani nods.

LUKELA (CONT'D)
That's what we do -- you come
tomorrow and see.

EXT. SOVEREIGNTY CAMP -- DAY

Kalani pulls into the camp, jumps out of her car and waves
at Lukela who repairs a fallen sign:

"SOVEREIGN NATION OF HAWAII"

KALANI
Where are they?

LUKELA
Inside the office -- waiting for the
rain to go away.

Kalani looks up. Not a cloud in the sky.

KALANI
It's not raining.

She pulls her gear back out of the trunk just as a cloud
moves in and the RAIN is like buckets of water pouring down
on her.

INT. SOVEREIGNTY CAMP - DAYCARE CENTER -- DAY

Kalani runs into the daycare center, soaking wet.

KALANI

Where the heck did that rain come
from?

One of the daycare CHILDREN, PILI pops out from behind a
bookcase.

PILI

The clouds scratch their tummies on
the Pali mountains as they hurry out
to sea.

To make her point, the darling cherub displays her tummy.

PILI (CONT'D)

That's where the rain comes from.

KALANI

Good visual aid.

Pili looks at the camera gear that Kalani tries to dry off.

PILI

You film us, no?

Kalani shakes her head.

KALANI

I'm filming the protesters.

Pili points to herself and the other children.

PILI

We should be in your film. We're
cute. People like seeing cute little
kids in movies.

Kalani SIGHS but can't resist the anxious look on the little
girl's face. She looks out at the pouring RAIN.

KALANI

I've got some time. Let's see your
stuff.

Pili WHISTLES and five little GIRLS come out from behind the
bookcase in hula attire.

KALANI (CONT'D)

I've been set up.

Kalani films the little girls while they perform a traditional
hula.

Voices outside the window distract Kalani as she pans around to film the sovereignty PROTESTERS gathering in the first rays of sunshine.

Kalani runs with her camera towards the door.

EXT. ROAD OUTSIDE SOVEREIGNTY CAMP -- DAY

Kalani films the group of protesters as they cross the road. She catches up with Lukela who waits with a smaller group for traffic to ease up.

KALANI

You're going too?

Kalani pans across the road and films the protesters going over the fence. She zooms in at one the signs hanging every twenty or so feet.

"US GOVERNMENT PROPERTY - NO TRESPASSING"

KALANI (CONT'D)

I thought you were still on probation.
I wouldn't mess with the Marines.

LUKELA

I wouldn't mess with the gods --
that is our ancient burial grounds.

Lukela grabs her by the arm and pulls her across the street. He helps her over the fence just as a half dozen military Hummers pull up.

INT. MILITARY POLICE STATION -- DAY

The small base police station looks like it was built to handle a few drunken sailors instead of dozens of protesters. Each chair and every space on the floor is filled with the protesters.

Kalani and Lukela stand at the counter face-to-face with a very square seasoned Marine, SERGEANT PUCK.

KALANI

That camera belongs to me. I have a
right to film this violation of civil
liberties.

PUCK

Not according to the label on the
camera.

He holds it up and points to a white sticker.

PUCK (CONT'D)
Property of the US Government.

KALANI
I checked it out of the base rec
center yesterday.

PUCK
I'm sure they had no idea you would
be using it to overthrow our
government.

Puck is joined by three other MARINES as the protesters get up and come in close to Kalani. It looks like a standoff until Gail comes in the door.

The group parts and the look on Pucks's face goes from assertiveness to fear. He salutes.

PUCK (CONT'D)
Commander.

GAIL
Did I hear you say overthrow the
government?

PUCK
They were trespassing, Madam.

GAIL
On a beach that we open to the public
on weekends anyway?

The group of protesters part again. Although it's been twenty years, she's still just as big and scary as she was on the beach that day eighteen years ago. Even Gail jumps as Auntie Tia and her thunderous voice fills the room.

AUNTIE TIA
Where is my Lukela?

Auntie Tia marches to the counter and grabs Lukela by the arm. She stares into the eyes of the Marine.

AUNTIE TIA (CONT'D)
We pau here? We done?

Puck looks at Gail and then back at Auntie Tia. It's just too much for a guy who thought he had a nice cushy island job until retirement.

PUCK

You can all go, but wait until
Saturday to visit Bellows Beach.

LUKELA

As members of the sovereign nation
of Hawaii we do not recognize your
oppressive visiting hours to our
sacred land.

Lukela turns to Kalani.

LUKELA (CONT'D)

The land is the reason why we protest.

Puck is like a deer stuck in the headlights again. He looks
for help from Gail, but she has retreated into the corner
while staring at Auntie Tia. Kalani leans over the counter.

KALANI

The camera?

Puck hands the camera to Kalani. Auntie Tia looks at Kalani
and then at Gail. She repeats the frantic glance a few times
and then GASPS. The large woman grabs Kalani by both arms.

AUNTIE TIA

Mano.

EXT. MILITARY POLICE BUILDING -- DAY

A group forms around Auntie Tia and Gail. Gail has a firm
grip on one of Kalani's arms while Auntie Tia has Kalani by
the other arm. She looks deeply into Kalani's eyes.

AUNTIE TIA

Mano.

Kalani is confused. She pulls away from the large woman.

KALANI

Let go of me. My name is Kalani.

Auntie Tia turns toward Gail.

AUNTIE TIA

Mano had a daughter? You never told
us?

GAIL

You hated me.

Auntie Tia leans in closer to Gail.

AUNTIE TIA
My little brother died because of
you.

Auntie Tia turns back toward Kalani.

AUNTIE TIA (CONT'D)
My brother, Mano, was your father.

KALANI
Wrong. My father died in the Gulf
War.

Gail's head drops. Kalani pulls her mother away from the group and towards the parking lot.

INT. WHEELER KITCHEN -- DAY

Kalani glares at her mother. Gail picks up her coffee cup, shaking.

KALANI
You lied to me?

Gail nods.

GAIL
It wasn't a good time in Hawaii.
Your father, Mano, was the leader of
the sovereignty movement, a radical.

KALANI
Local.

Kalani looks into a mirror by the door.

KALANI (CONT'D)
My dad was a local.

Gail comes up behind her and places an arm around Kalani.

GAIL
The Navy didn't like their nurses to
get pregnant by the locals and the
locals hated the military.

Kalani continues to stare into the mirror. It's like she is seeing herself for the first time.

GAIL (CONT'D)

His family would always think of us
as just another bunch of haoles,
trying to steal their land.

Kalani pulls away from her mother as she spins around in
anger.

KALANI

Not me -- you! You're the one they
hated and you made sure they never
even knew me.

Kalani grabs her car keys and heads towards the door. Gail
runs after her, but all that is left is a cloud of dust as
the tires SCREECH.

EXT. WAIKIKI BEACH -- DAY

Kalani runs to the water's edge and drops her towel. She
grabs a fistful of wet sand and throws it into the water as
the tears stream down her cheeks.

A young tourist COUPLE approach and Kalani brushes the tears
away as she escapes into the water. She powerfully swims
into the small surf until all we can see is a small dot on
the horizon.

EXT. WAIKIKI BEACH -- LATER

Kalani sits on the beach watching the sunset. Lukela comes
up and sits down next to her.

LUKELA

Want to talk about it?

KALANI

About you being my cousin? To think
I was beginning to...

Kalani drops her head onto her knees.

LUKELA

About being Hawaiian -- about your
ohana -- your family? Us?

She pops up her head and turns towards him.

KALANI

I'm supposed to now have an instant
family?

LUKELA

It's much more than that - it's who you are -- inside.

KALANI

Who I am -- is a military brat. I went to base school, played with mainland kids, learned from mainland teachers.

Kalani holds out her arm. It is fair.

KALANI (CONT'D)

I don't look like you, dress like you, or talk like you. I'm not Hawaiian.

LUKELA

You're half Hawaiian. We are your people -- your struggles.

KALANI

You think that finding out that I'm half-Hawaiian instead of the kid of a dead sailor makes me like you?

Lukela nods.

KALANI (CONT'D)

The only thing we have in common is that film. I want to win that money and you want your country back.

LUKELA

Your haole film. I saw what you filmed -- the ocean, the mountains, the smiling tourists. It doesn't tell them about us.

Kalani gets up.

KALANI

One day before the deadline and you tell me that I got it all wrong?

Lukela nods.

LUKELA

You said you can edit it out -- can you edit it back in?

INT. DAYCARE CENTER -- DAY

Kalani dashes into the center carrying her camera just as Pili and her group roll up some sleeping bags.

KALANI
Nap time over?

PILI
We forgot to put them away this morning.

KALANI
Morning? Isn't this a daycare center?

PILI
Night care too.

KALANI
Where are your mom and dad?

Pili doesn't answer and pulls Kalani over to a small table where some of the children make leis. Kalani takes out her camera and starts filming.

KALANI (CONT'D)
Do you make the leis to learn Hawaiian culture?

PILI
We make money. We take care of ourselves.

Kalani stops filming and bites her lip. Pili notices and picks up a lei. The tiny girl hops up on a chair and puts it around Kalani's neck.

PILI (CONT'D)
Aloha.

Kalani smells the flowers, picks up the camera and continues filming.

EXT. WAIKIKI SHELL -- NIGHT

The stands are full as a banner across the entrance says "STOLEN KINGDOM, A FILM BY KALANI WHEELER."

SERIES OF SHOTS - FROM THE VIDEO

THE CHILDREN WAITING IN THE MEDICAL CLINIC

PILI AND HER OTHER DAYCARE CHILDREN -- DANCING THE HULA

THE FINAL SHOT - TRANSFORMS THE DAYCARE CHILDREN WHO MAKE LEIS INTO THE PROTESTERS CROSSING OVER THE "NO TRESPASSING" FENCE.

The movie ends and the crowd stands up and cheers.

In the front row, Lukela hugs Kalani with tears running down his face. Next to him other HAWAIIANS grab Kalani and hug her.

A tall imposing man, CLAYTON TYLER, approaches the microphone.

CLAYTON

Welcome to the final evening of the fourth annual Hawaiian Film Festival.

The crowd cheers.

CLAYTON (CONT'D)

That was our tenth and final entrant. While the judges are...

A young GIRL in hula attire comes from behind the screen and hands Clayton an envelope.

CLAYTON (CONT'D)

I guess it was easier than I thought to select the winner.

He rips the envelope open and reads.

CLAYTON (CONT'D)

Honorable mention goes to "Maui Madness", a film by Joe Freitas.

A young MAN comes up and stands next to Clayton. Lukela shows Kalani his crossed fingers.

CLAYTON (CONT'D)

Second place, "Hula Holiday" by Keely Morgan.

Lukela hugs Kalani as the young LADY sprints up to the podium to retrieve her prize.

CLAYTON (CONT'D)

Our first place winner and the recipient of this year's ten thousand dollar prize...

Kalani breaks away to be ready to claim her award.

CLAYTON (CONT'D)

... "Surfing Sunset" by Mike Toliver.

The crowd GASPS. A few BOOs break out as a young SURFER dude races to the microphone. He gives the angry crowd a chakra sign as he takes the envelope from Clayton.

EXT. OUTSIDE WAIKIKI SHELL -- NIGHT

Kalani can't get out of there fast enough, but Lukela catches up with her.

LUKELA

Wait, Auntie Tia wants to talk to you.

The approaching thundering footsteps causes Kalani to freeze. Auntie Tia grabs Kalani's arm.

AUNTIE TIA

You were never going to win. Your film was all wrong.

It's a standoff as the two stare at each other.

KALANI

That film was a hundred percent accurate. Look around -- open your eyes! This place is only paradise for the tourists.

AUNTIE TIA

No way your film was going to win. Clayton manages the hotel where I work. He picked the winner weeks ago.

Kalani spins around and confronts Lukela.

KALANI

Did you know this?

Lukela shakes his head, no. Auntie Tia puts her arm around Kalani.

AUNTIE TIA

You come home with me, no? We talk story.

Kalani pulls away and heads back into the shell.

EXT. WAIKIKI SHELL -- NIGHT

Kalani heads to the staging area behind the podium. As she walks up a bored CLERK hands Kalani a video cassette.

KALANI

That's not what I came for.

Kalani pushes past the clerk's table and confronts Clayton who shakes hands with some of the local hotel OWNERS.

KALANI (CONT'D)

How come?

Clayton tries to pretend she's not here.

KALANI (CONT'D)

Surfing Sunset? Did you even watch that lame film?

CLAYTON

Didn't have to. It's everything the tourists want to see when they come to Hawaii -- the surf, the sun, the thong bikinis.

Clayton turns towards Kalani.

CLAYTON (CONT'D)

They don't want to see sickly kids, anarchists trying to overthrow the government, and certainly not a lecture about how the good old USA stole Hawaii from the Hawaiians.

She holds up the video cassette.

KALANI

My film told the truth.

CLAYTON

Aren't you the one that was trying to pay her way to film school?

Clayton takes the video cassette from her.

CLAYTON (CONT'D)

Here's a free lesson in filmmaking.

Clayton tosses the video cassette into the trash can.

CLAYTON (CONT'D)
Film what the audience wants to see.

EXT. OUTSIDE WAIKIKI SHELL -- NIGHT

Auntie Tia waits outside the shell for Kalani even after the rest of the audience has moved on to the parking lot. Kalani storms towards her car, but Auntie Tia steps into her path.

AUNTIE TIA
You believe your Auntie Tia now?

Kalani drops onto one of the benches to avoid running into the woman.

KALANI
All I believe is that I'm short ten thousand bucks.

Auntie Tia digs into her purse and brings out a brochure. She thrusts it in front of Kalani.

AUNTIE TIA
You win this contest.

Kalani LAUGHS.

KALANI
Miss Aloha Hawaii? Are you crazy?

AUNTIE TIA
Ten thousand dollars for first place.
Same money, different contest.

Kalani studies the beautiful girl on the front of the brochure in native attire.

KALANI
It's a hula contest.

Kalani points at the brochure.

KALANI (CONT'D)
Look at these girls. They're
Hawaiian. This contest is for real
Hawaiians.

AUNTIE TIA
One drop of Hawaiian blood with heart,
determination, and the right training
is worth more than gallons of pure
Hawaiian blood.

KALANI

I'm about a quart low of everything
it would take to win this contest.

Kalani hands the brochure back but Auntie Tia slips it into Kalani's purse as she turns away.

INT. KALANI'S FRONT ROOM -- DAY

Kalani sits on the couch. She mindlessly clicks from channel to channel. Gail comes into the room and turns the television off. Kalani clicks the television back on. She continues her channel surfing.

GAIL

You could go to the "U", take your core classes, do a few more films, enter a few more contests. Get a job.

Kalani tosses the controller on the coffee table, knocking over her purse.

KALANI

This is supposed to be paradise, but I hate it here. I hate the traffic, the tourists, the bugs, and how the locals treat us. Why didn't you move back to the mainland after he died?

GAIL

I thought they'd transfer me after I got pregnant, but there was a shortage of nurses.

As Kalani crams the stuff back into her purse, the brochure that Auntie Tia slipped in, falls out. Gail picks it up and studies it.

GAIL (CONT'D)

Miss Aloha Hawaii?

KALANI

Ten thousand bucks. Auntie Tia thinks I can win with her help.

GAIL

You went to see Tia?

Kalani shakes her head.

KALANI

She took the time to come to my film.

GAIL

I had to work.

Gail tosses the brochure aside.

GAIL (CONT'D)

I don't want you hanging around those people.

Kalani gets up and picks up the brochure.

KALANI

Those people?

Kalani stuffs the brochure in her purse and leaves.

INT. AUNTIE TIA'S DINING ROOM -- DAY

Kalani walks around Auntie Tia's dining room. She looks at one of the many photographs on the wall as Auntie Tia comes in with a tray of ice tea.

AUNTIE TIA

Your father.

Kalani leans in closer.

AUNTIE TIA (CONT'D)

You look so much like him, otherwise I would think that your mother was lying.

KALANI

My mother isn't a liar -- she was protecting me.

Kalani sizes up Auntie Tia.

KALANI (CONT'D)

I can see why.

Auntie Tia slams down the tray and plops down in the chair.

AUNTIE TIA

You want to win that contest, no?

KALANI

I want that money.

AUNTIE TIA

Here's the deal. I pay for a hula coach and help you get a job in my hula show at the Paradise Hotel.

Auntie Tia hands Kalani a glass of iced tea. Kalani takes a sip.

AUNTIE TIA (CONT'D)

You, in return, volunteer at the sovereignty camp.

KALANI

Hang out with those protesters?

AUNTIE TIA

Learn about being Hawaiian.

Auntie Tia pulls Kalani towards the living room.

AUNTIE TIA (CONT'D)

First let's see your hula. I have to see if you can pass an audition at the hotel.

KALANI

My hula?

INT. AUNTIE TIA'S LIVING ROOM -- DAY

Auntie Tia puts some HAWAIIAN MUSIC on the stereo. Kalani stares at her toes.

AUNTIE TIA

Do you dance hula kahiko or hula auana?

Kalani shakes her head.

AUNTIE TIA (CONT'D)

You don't know how to hula?

Auntie Tia pushes stop on the stereo.

AUNTIE TIA (CONT'D)

You have lived here your whole life and never learned the hula?

Auntie Tia drops onto the couch and starts MUTTERING in Hawaiian. Kalani walks over to the window and looks out towards the ocean.

KALANI

I'm more of a swimmer.

Auntie Tia looks over at the picture of Mano on the wall. She opens the front door and gestures for Kalani to follow her.

EXT. WAIMANALO BEACH -- DAY

Auntie Tia and Kalani run across the highway and cross the sand to the water's edge. Kalani looks down the beach.

KALANI

Don't think I've ever been here before.

AUNTIE TIA

Local's beach, right?

KALANI

I like Waikiki, the North Shore.

AUNTIE TIA

Haole beaches that are full of haole tourists.

Auntie Tia kicks off her sandals. Kalani does the same, but doesn't stop at her sandals. She strips down to a swimsuit.

KALANI

Same water.

AUNTIE TIA

This beach is sacred. It was the shark -- the mano -- that led us to the islands. This is where he brought us.

KALANI

Like I said, same water and I'm hot.

Kalani runs into the water and starts swimming with strong even strokes into the breaking waves.

AUNTIE TIA

It's your little girl, Mano. Talk to her.

Tears start streaming down Auntie Tia's face as she looks out towards the horizon.

INT. AUNTIE TIA'S KITCHEN -- LATER

Kalani comes into the kitchen drying her hair. Auntie Tia puts some food on the table and the sun starts to set.

AUNTIE TIA

We have a deal?

KALANI

One month of lessons, sweating it out at the camp, and dancing in your show. I'll get paid, right?

AUNTIE TIA

You only care about the money? You make that film about our people and that's all you care about?

KALANI

You make a film about horses and you don't become a horse. You can't expect me to become instant Hawaiian because I made that film.

AUNTIE TIA

Is there anything you care deeply about?

Kalani thinks about this for a moment.

KALANI

Filmmaking.

AUNTIE TIA

That's what the hula is. We tell our stories through the hula.

Auntie Tia comes up behind Kalani and turns her around.

AUNTIE TIA (CONT'D)

Dance a hula that tells the story in your film, and you'll win that contest. Your Auntie Tia has never been wrong. Learn the hula, learn our story, and we have a deal.

KALANI

Deal.

Kalani digs into the dinner.

INT. AUNTIE TIA'S LIVING ROOM -- NIGHT

Soft Hawaiian music plays as Kalani feebly tries a few steps. The slamming of the front screen door causes her to trip and land on the floor.

LEALANI, a beautiful and proud Hawaiian girl comes into the house and stares at Kalani.

LEALANI
Who are you?

Kalani smiles as she gets up.

KALANI
I guess I'm your cousin.

Kalani sticks out her hand and Lealani slaps it away.

LEALANI
Liar. My mother was an only child.

Lealani notices the music. She pops out the tape.

LEALANI (CONT'D)
This is my music, my house!

Auntie Tia comes in from the kitchen.

AUNTIE TIA
Uoki!

Lealani freezes as Auntie Tia pulls Kalani towards Lealani.

AUNTIE TIA (CONT'D)
She is Mano's child.

Lealani looks at Kalani but instead of her face softening, it hardens into a glare.

LEALANI
Look at her, she's a haole! Look at her hair, her clothes. She's wearing shoes in the house.

Kalani kicks off her sandals and places them by the door.

AUNTIE TIA
Tomorrow you take Kalani shopping for a hula outfit, and then show her some basic steps. She needs to look good at Auntie Katie's this week.

LEALANI
You put her in my class?

AUNTIE TIA
Kalani needs a job. She needs to be
good enough to work at the hotel.

LEALANI
With me? I don't want to work with
her and I don't want her in my hula
halau.

Auntie Tia seems to have a hearing loss and heads towards
the kitchen leaving Kalani with an angry Lealani.

INT. TOURIST TRAP STORE -- DAY

The rack is full of plastic hula skirts and coconut bras.
Lealani digs through them until she finds one set that
matches.

LEALANI
This looks your size.

Kalani studies the pair.

KALANI
I've never seen anyone actually wear
these.

LEALANI
You're new. Auntie Katie won't allow
you to wear a traditional hula outfit
until you've reached level two.

Kalani follows Lealani to the register.

INT. AUNTIE TIA'S LIVING ROOM -- DAY

Lealani puts a tape in the stereo as Kalani starts to pull
out her outfit from the bag. Lealani stops her.

LEALANI
Save that for tomorrow. We don't
want anything to happen to your new
outfit.

Kalani smiles as she sets the bag by the door. The music
starts and Kalani is puzzled.

KALANI
I've never heard this before.

LEALANI

Eastern. I think you're going to see and hear a lot you haven't before.

Kalani carefully puts her sandals by the door.

LEALANI (CONT'D)

Let's start with some basic moves. Auntie Katie will think you've been dancing professionally.

EXT. FRONT OF KATIE'S HOUSE -- DAY

Lukela drives up with Kalani. Kalani dashes out of the car and approaches the front door of a simple wooden house. She knocks on the front door and waits until Lealani answers.

LEALANI

About time.

Lealani inspects Kalani.

LEALANI (CONT'D)

Did you bring your new hula skirt and top?

Kalani nods and holds up the plastic shopping bag.

LEALANI (CONT'D)

Go change in the bathroom and come outside. Auntie Katie has already started the lesson.

EXT. BEACH OUTSIDE KATIE'S HOUSE -- DAY

As Kalani gingerly navigates down the stairs from the house, HAWAIIAN MUSIC becomes louder and she can also hear the OCEAN WAVES crashing in the distance. She sits down on the steps. Lealani pulls her up.

LEALANI

Hurry -- she might not notice how late you are.

Lealani pulls Kalani around the corner where an enormous Hawaiian hula instructor, AUNTIE KATIE leads FOUR ISLAND GIRLS in a hula. Lealani leans over and whispers to Kalani.

LEALANI (CONT'D)

Do those steps I showed you yesterday and you'll really impress her.

Kalani sways her hips with each step towards the little group. Kalani closes her eyes and starts the dance Lealani taught her. It's a combination of a strip tease and bellydance in slow motion.

Auntie Katie spots her and GASPS. The GIRLS turn around and break out in loud LAUGHTER and point. Kalani freezes and opens her eyes.

Lukela runs up, grabs Kalani and pulls her around towards the front of the house.

EXT. FRONT KATIE'S HOUSE -- DAY

Kalani pulls her dress over her hula skirt and top.

LUKELA

You mock us! Is this your idea of being Hawaiian?

KALANI

I'm doing it exactly how Lealani showed me. Not everyone can be as good as jungle girl.

LUKELA

These.

Lukela taps on the coconut shells through her dress. They make a WOODEN SOUND. Kalani slaps his hand away.

KALANI

For your information, I've been told they are pretty good.

Kalani reaches up and unties the top and back of the coconut shell bra. It drops to the ground with a thud.

LUKELA

Not those. These.

He stomps on the shells, crushing them. Lukela picks up the broken shells.

LUKELA (CONT'D)

These are made in Taiwan for the tourists. Real Hawaiians don't wear these.

KALANI

Why did Lealani have me buy these? She said that level one...

There is a GIGGLE behind her and Kalani spins around.

LEALANI

It's important that your hula attire
reflects what's in your heart.

Kalani takes the shells from Lukela.

KALANI

Are you saying that I'm a fake?

Kalani throws the shells to the ground.

KALANI (CONT'D)

I'll prove to all of you that I can
learn that hula.

Kalani goes back around the house towards the music and
lesson. Lukela glares at Lealani.

LUKELA

Lay off her, Sis.

LEALANI

Don't tell me what to do...

Lealani turns to follow Kalani. She pauses and looks back
at Lukela.

LEALANI (CONT'D)

... and don't call me "Sis"

EXT. BEACH OUTSIDE KATIE'S HOUSE -- DAY

Kalani returns to the lesson. The other girls start to
giggle, but Kalani bites her lip and concentrates on Auntie
Katie's steps.

Sweat pours down Kalani's face, but the determination soaks
it up. It's still hard for Kalani -- they move to the right
and she stumbles to the left. She picks herself up and sticks
with the lesson.

EXT. OUTSIDE KATIE'S HOUSE -- DAY

Kalani comes out front after the lesson and finds Lukela
waiting in his car.

KALANI

I told you that I could take the bus
home.

LUKELA

Get in.

Kalani comes around to the passenger's side. There is a bag on the seat that says "Island Style." She reaches through the window and picks it up.

KALANI

Been shopping?

LUKELA

Open it.

Kalani peers inside. Lukela winks at her.

LUKELA (CONT'D)

I have my resources.

INT. KALANI'S BEDROOM -- DAY

Kalani holds up a more traditional hula outfit and stands in front of the mirror. Gail TAPS at the door and comes in.

Gail looks into the mirror at Kalani with her hula outfit still held in front of her.

GAIL

It's beautiful. You're beautiful.
Where did you get it?

KALANI

I have my resources.

GAIL

When is your audition at the hotel?

KALANI

Monday with Auntie Tia's boss.

GAIL

Will you be ready?

Kalani winks.

KALANI

I have my resources.

EXT. BEACH OUTSIDE KATIE'S HOUSE -- DAY

This time Kalani is there before the other students arrive. Kalani pulls out a video camera and tripod from her bag.

As the other girls start arriving, Kalani sets up the video and starts recording. Auntie Katie comes out of the house and smiles warmly into the camera.

INT. KALANI'S FRONT ROOM -- NIGHT

It's late at night and Kalani plays a few minutes of the video then pauses it while she repeats the hula steps.

Gail watches from the doorway, but doesn't let Kalani see her. She holds a photograph of Mano in her hand.

INT. CLAYTON'S OFFICE -- DAY

Auntie Tia stands impatiently next to Kalani who tries to hide herself from Clayton.

AUNTIE TIA

We pau?

CLAYTON

Why can't you speak English -- at least in my office? If you're asking me if we're done...

Clayton slowly places the pen back into it's matched engraved holder.

CLAYTON (CONT'D)

... we're done. Welcome aboard, Kelly.

AUNTIE TIA

Kalani. Short for Liliuokalani.

Clayton inspects Kalani a little further.

CLAYTON

Do I know you?

Kalani shakes her head.

CLAYTON (CONT'D)

We're "pau." Add her to the list.

INT. OUTSIDE OF CLAYTON'S OFFICE -- DAY

Auntie Tia SLAMS his door shut behind her and Kalani. Auntie Tia winks at Kalani.

AUNTIE TIA

He hates that.

Kalani grabs Auntie Tia by the arm.

KALANI

That was it?

AUNTIE TIA

Looks like you're hired.

KALANI

He didn't even ask me to hula.

AUNTIE TIA

Clayton doesn't know a thing about the hula.

KALANI

Why have I been working so hard to learn how to hula? As far as he was concerned I could have gotten up there and done a bellydance.

AUNTIE TIA

Nobody gets on my stage and makes a mockery of the hula.

INT. PARADISE HOTEL BREAK ROOM -- DAY

The girls dress into their hula outfits. Auntie Tia CLAPS her hands and it's pure SILENCE in the room. She looks down at her clipboard.

AUNTIE TIA

I want Lealani, Patti, and Kalani to dance the final hula.

LEALANI

What about Hana?

AUNTIE TIA

She's out sick.

LEALANI

Kalani doesn't know how to hula. She'll make fools out of us.

Kalani pushes forward and confronts Lealani.

KALANI

Hula was created to bring unity to our families and islands. I don't expect or want you to be my family, but don't say I can't hula.

EXT. PARADISE HOTEL LUAU -- NIGHT

Kalani dances a hula on stage along with Lealani and Patti. Although not perfect, she blends in with the other girls. When the music ends, they file off the stage and head back towards the hotel.

Lealani and Patti chat closely with each other leaving Kalani behind to walk alone. Auntie Tia comes down the path towards them.

AUNTIE TIA

I put the rules up on the bulletin board.

Kalani catches up.

KALANI

More rules? No toenail polish, no jewelry, no...

AUNTIE TIA

The contest rules.

Auntie Tia turns towards Lealani.

AUNTIE TIA (CONT'D)

Are you entering this year?

LEALANI

Not just entering -- I'm winning.

EXT. HOTEL BREAK ROOM -- NIGHT

Kalani changes out of her hula outfit while the other girls gather around the bulletin board.

LEALANI

Twenty thousand.

PATTI

No way -- let me see.

LEALANI

That's the biggest prize ever.

Kalani pushes her way to the front and reads the notice.

KALANI

Twenty instead of ten? I'd be able to pay all of my tuition.

Lealani looks in shock at Kalani.

LEALANI
 You? Maybe you fool some stupid
 tourist out there, but you'll never
 be Miss Aloha Hawaii.

Lealani breaks out LAUGHING. The other girls join in.

KALANI
 Why not me?

Lealani rips the flyer off of the bulletin board and holds
 it out to show Kalani.

LEALANI
 The Miss Aloha Hawaii is for
 Hawaiians.

KALANI
 You said I'd never learn to hula and
 I did. I can learn to be Hawaiian.

INT. AUNTIE TIA'S DINING ROOM -- DAY

Kalani sits across from Auntie Tia who studies some papers.

AUNTIE TIA
 I should know these rules by heart,
 but no telling what changes Clayton
 made this year.

KALANI
 Why does he get to change it?

AUNTIE TIA
 Money. The tourism board sponsors
 the event and puts up the scholarship
 money. Clayton is president of the
 tourism board.

KALANI
 Great, Clayton again.

Auntie Tia nods.

AUNTIE TIA
 You only have to dance one hula for
 the semifinals, but you must answer
 questions on our culture.

Auntie Tia looks up.

AUNTIE TIA (CONT'D)

You'll need another new outfit.
Maybe two.

KALANI

I'm not going shopping with Lealani
again. She hates me.

AUNTIE TIA

Lealani is complicated.

Auntie Tia shakes her head.

AUNTIE TIA (CONT'D)

She came to me in hanai when she was
five. Old enough to know I wasn't
her mother, but too young to
understand why.

KALANI

Hanai?

AUNTIE TIA

Hanai, like adoption but better. It
is an honor to receive a child in
hanai. The parents think that you
can give them more opportunities.
Didn't you learn anything in that
haole school?

KALANI

Nothing Hawaiian. I went to school
on the base.

AUNTIE TIA

Lukela can teach you culture but for
the finals, you'll have to dance a
traditional hula and tell a story.

KALANI

A story?

Auntie Tia nods. Kalani smiles.

INT. DAYCARE CENTER -- DAY

Kalani comes into the center with her bag. The girls dig
into the bag.

PILI

What movie did you bring?

MAILE

What is it about? Is it scary?

PILI

Is there a princess? Does the handsome prince find her?

Kalani holds up a book on hula.

KALANI

I've need to learn a hula.

PILI

Didn't your Auntie teach you your hula?

Kalani shakes her head.

KALANI

Never had an Auntie. Never had my own hula.

PILI

You're like us. Know how we learned?

Kalani shakes her head again.

PILI (CONT'D)

From stories. What kind of stories did your Auntie -- I mean Momma -- tell you?

KALANI

Fairy tales of beautiful princesses, castles, and kings. No Hawaiian stories. I guess we better start with some hulas and maybe a story will come along.

The girls gather around Kalani and show her some steps. Kalani tries the steps, then trips and falls to the ground. The girls fall on top of her GIGGLING. Lukela watches from the door.

EXT. HOTEL GARDEN -- DAY

Kalani sits on the grass with a large sketch pad. She gets up, dances a few steps, and then makes some notes. Lealani and Patti come down the path and spot her. Lealani comes up and picks up the sketch pad.

LEALANI
It this your hula?

Lealani turns the page upside down.

LEALANI (CONT'D)
What is this?

Lealani shows it to Patti.

PATTI
Looks like toy soldiers.

Kalani grabs the pad back.

KALANI
It's from the Nutcracker.

Lealani and Patti break out in LAUGHTER.

LEALANI
Nutcracker. That's your idea of
telling a Hawaiian story?

Lealani turns away.

LEALANI (CONT'D)
(muttering)
Stupid haole.

Kalani springs up and spins Lealani around.

KALANI
I am not a haole.

LEALANI
You are a haole. You were born in a
big haole hospital. Know how many
hospitals we have?

Kalani shakes her head.

LEALANI (CONT'D)
None. All this land is held in trust
for Native Hawaiians and what do
they do for us? One stinking school.
We need hospitals, abuse treatment
centers, colleges.

KALANI
But I'm your ohana - half your blood.
(MORE)

KALANI (CONT'D)

These are my problems too. I made a film about it.

LEALANI

Ohana wouldn't want to take the winnings and go to the mainland. That's what a haole would do.

INT. KALANI'S CAR -- DAY

Kalani drives along the North Shore, taking each curve aggressively. She drives by a store and does a double take at the sign, "ISLAND STYLE."

She makes a "U" turn and pulls into the store.

INT. ISLAND STYLE STORE -- DAY

Kalani stands at a tape display and reads the back of a VCR tape. A CLERK walks up.

KALANI

Can you really learn to write a hula from this?

The clerk looks over towards the counter.

CLERK

What do you think, boss?

Lukela pokes his head up from behind the counter.

LUKELA

You don't learn to write a hula -- the hula is inside you.

KALANI

This is your store? How come you never said anything?

LUKELA

What -- you think a stupid Hawaiian who lives in a hut can't own his own business?

Kalani looks around the store.

KALANI

Not bad...

Lukela comes over and takes the VCR tape from her hand.

LUKELA

Halua Maile. Not bad...

Kalani snatches it back and picks up an audio tape too.

KALANI

I'll take both of these.

LUKELA

You want to come over to Auntie Tia's
for a baby luau tonight?

KALANI

More Hawaiiana lessons? Lealani is
determined to drill Hawaiian into me
by force. I'm so tired of her
speeches.

LUKELA

You just come. Seven o'clock.

INT. AUNTIE TIA'S KITCHEN -- NIGHT

The kitchen counter is full of food items that don't look
like anything you'd find at Safeway. Kalani wrinkles her
nose as Auntie Tia hands her a big wooden bowl of goo that
looks like lavender Elmer's glue.

Lukela walks in and dips his fingers into the bowl and twirls
them around. He sticks his fingers in his mouth. Auntie
Tia spins around and slaps his hand.

AUNTIE TIA

Stay out of the poi.

Auntie Tia motions to the refrigerator.

AUNTIE TIA (CONT'D)

Put everything out of his sight, or
there will be nothing left.

Kalani looks at the counter.

KALANI

I thought this was a baby luau. Why
do you have so much food?

Kalani picks up a squid by the tentacles from a platter.

KALANI (CONT'D)

You really expect babies to eat this
stuff?

AUNTIE TIA
 (looking confused)
 Are you sure you've lived here your
 whole life? It's a celebration of a
 baby's first year, not a luau for
 babies.

Lukela heads out the screen door.

AUNTIE TIA (CONT'D)
 Go. Keep your cousin away from that
 pig.

Kalani shakes her head as she drops the squid back on the
 platter.

KALANI
 Never thought I'd hear those words.

EXT. AUNTIE TIA'S HOUSE -- NIGHT

The backyard has been transformed into a magical world of
 paper lanterns, soft Hawaiian music, and tables overflowing
 with food and gifts. A big Hawaiian neighbor, CLEM holds up
 a beer.

CLEM
 To baby Keilua...

He looks over at a BABY in the arms of a proud FATHER and
 MOTHER.

CLEM (CONT'D)
 ...on his first birthday.

Lukela stands with Kalani who holds up a beer in the baby's
 honor. The music becomes louder as Lealani hulas over towards
 Clem.

CLEM (CONT'D)
 The baby hula.

Lealani and her hula are both beautiful. Her hips sway
 sensually with the music.

LUKELA
 Watch her hand and hips. They tell
 the story of childbirth and the joy
 of a child surviving his first year
 of life.

KALANI
Surviving?

LUKELA
That's what we celebrate tonight.

KALANI
Babies would die?

LUKELA
After the haoles brought their
diseases to the islands, only one in
five babies survived the first year
of life. Even today, Hawaiians have
the highest infant mortality rate in
the United States.

Kalani watches Lealani.

KALANI
She is beautiful.

Kalani reaches down to her bag and pulls out the video camera
and starts filming.

INT. AUNTIE TIA'S KITCHEN -- NIGHT

Kalani dries the dishes as Auntie Tia washes the dishes in
the sink.

KALANI
If it's so important to Lealani to
win the contest, why did you want me
to enter?

AUNTIE TIA
You are both ohana, if either one of
you wins - we win.

KALANI
I doubt if Lealani will split the
money with me if she wins.

AUNTIE TIA
Is this still about the money?

KALANI
Duh... I'd already be on the mainland
by now if I had won the film festival.

Lukela runs in.

LUKELA
You ready Auntie?

Auntie Tia nods and grabs her purse.

KALANI
Where are you off to?

AUNTIE TIA
The Governor is flying in tonight
from the mainland. Big protest down
at the airport.

Lukela and Auntie Tia both leave out the screen door.

KALANI
(to herself)
She sure doesn't look like an
anarchist.

EXT. AUNTIE TIA'S HOUSE -- NIGHT

Kalani sits on the porch, trying to get cool. Auntie Tia
drives up in a cloud of dust.

AUNTIE TIA
Grab your camera.

Kalani jumps up, runs inside the house and comes out with
her camera bag.

INT. AUNTIE TIA'S CAR -- NIGHT

Kalani checks her lenses and cassette tape as Auntie Tia
recklessly drives around to the windward side of the island.

KALANI
We're not going to make it. Why did
Lukela run back to the camp after
the protest -- right to the first
place they'll look for him?

AUNTIE TIA
Every time Lukela gets arrested at
the sovereignty camp, the TV crews
can't help but get the camp in the
background.

KALANI
Another view of Hawaii, right?

AUNTIE TIA

Even Clayton can't edit out the poverty that the Native Hawaiians live in. It gets broadcasted into every hotel room at eleven o'clock.

Auntie Tia looks at her watch.

AUNTIE TIA (CONT'D)

If we get there in time.

KALANI

You think that if mainlanders see the plight of the Hawaiians, they'll let Hawaii go?

AUNTIE TIA

This land will be back in the care of our people someday.

KALANI

I guess all that matters is how that happens, peacefully or with force.

AUNTIE TIA

The hug has long been the Hawaiian's best fighting technique.

EXT. HAWAIIAN SOVEREIGNTY CAMP -- NIGHT

Auntie Tia pulls up with a cloud of dust. Both she and Kalani dash from the car. Two POLICE OFFICERS POUND on the door to Lukela's hut.

Kalani glances up towards the roof and spots Lukela. He waves at her as Auntie Tia confronts the two police officers.

AUNTIE TIA

Are you here to arrest my son?

Kalani starts filming.

POLICE OFFICER #1

We have a warrant.

AUNTIE TIA

A search warrant or warrant for Lukela's arrest? Be specific, we're filming this.

The officer turns towards Kalani and holds up his hand.

POLICE OFFICER #1

Put it away.

KALANI

I have a right.

POLICE OFFICER #1

Turn it off, or I'll turn it off for you.

KALANI

Under the first amendment...

The police officer grabs the camera from Kalani.

INT. COUNTY JAIL -- NIGHT

Kalani sits on a bench. She is alone in the cell. A POLICEWOMAN unlocks the cell.

POLICEWOMAN

Out of here.

Kalani doesn't get up. She crosses her arms.

KALANI

Not until they give me back my camera and the cassette.

POLICEWOMAN

I don't give a rat's ass about your camera. I'm sure it's up front with your chewing gum and Barbie car key ring.

KALANI

This was an illegal act.

POLICEWOMAN

Funny you should say that. We need the space because we raided the pineapple factory for illegals an hour ago.

The policewoman comes over and drags Kalani up.

POLICEWOMAN (CONT'D)

You and your squatters can go back to your shacks and burn your bras, rip up the flag, or whatever you sovereignty people like to do.

KALANI
I'm not one of them. I'm a filmmaker.

POLICEWOMAN
I don't care if you're Mickey Mouse,
get the heck out of my cell.

EXT. OUTSIDE OF THE JAIL -- NIGHT

Kalani trails after Gail who walks a few steps ahead of her.

KALANI
Wait up.

Kalani looks through her camera bag while trying to keep up with her mother. Gail turns around, furious.

GAIL
You were arrested. This is the real
police not MPs. I can't get you out
of these kinds of messes.

Kalani still sorts through the bag.

KALANI
I don't see my tape in here.

Gail grabs the bag and heads towards the parking lot.

GAIL
I stick my neck out to the rec
department to loan you this camera.
I'm taking it back. You stay away
from those people.

KALANI
No.

Kalani runs over and takes the bag back from Gail.

KALANI (CONT'D)
You lied to me and hid me from them.
They want to help me get the money I
need for school. Right now those
people are my family.

EXT. DAYCARE CENTER -- NIGHT

Kalani sits on the steps outside the daycare center with Lukela.

LUKELA
There's still a lot of aloha there.

KALANI
How can you say that? You don't
even know her.

Kalani grabs her sandals and starts to put them on.

KALANI (CONT'D)
Did you mean aloha, my mother loves
me or aloha, my mother is trying to
say good-bye? I could never figure
out why there was one word for so
many things.

LUKELA
Umm...

KALANI
Umm... what?

LUKELA
Umm... what does that mean?

KALANI
What does what mean?

LUKELA
When I say "umm", what am I saying --
"that's interesting" or "I don't
believe you" or "that's tasty?"

KALANI
So it's how you say aloha.

LUKELA
It's when you say it. It's how you
say it.

Lukela pulls Kalani to her feet.

LUKELA (CONT'D)
Come on, I'll take you home.

INT. KALANI'S FRONT ROOM -- DAY

Gail stumbles into the living room rubbing the sleep from
her eyes. Kalani hulas to the tape on the TV.

GAIL
You've been up all night?

Kalani nods.

GAIL (CONT'D)
 You look beautiful -- I wish Mano
 could see you dancing like this. He
 loved the hula.

Kalani slowly sits down on the floor.

KALANI
 Tell me about him. How did you meet?

GAIL
 I was watching the sunrise at Kanehoe
 after my morning run -- and there he
 was, swimming to the shore from
 nowhere.

Gail LAUGHS.

GAIL (CONT'D)
 I was so self-important -- telling
 him that he was trespassing on a
 military beach and that he had to
 leave. He just smiled at me and
 went back into the water.

KALANI
 Kanehoe? It's miles to a civilian
 beach.

GAIL
 Exactly. I ran after him and told
 him that I'd drive him to the road.
 I turned to grab my stuff and he was
 gone.

KALANI
 When did you see him again?

GAIL
 Every morning.

Gail walks over to the window and pulls back the curtain to
 watch the sunrise.

EXT. PARADISE HOTEL GARDEN -- DAY

A small stage has been erected and Patti, HANA, and Lealani
 practice their hulas to Hawaiian MUSIC playing on a boom
 box.

LEALANI

Here she comes.

The trio closes their eyes and continue to hula as Kalani approaches the make-shift stage.

KALANI

Why are your eyes closed?

LEALANI

Best way to learn your hula.

PATTI

Moves the hula from your head into your heart.

Patti opens her eyes and looks at her watch.

PATTI (CONT'D)

Let's go, we're going to be late.

The trio files off the stage and leaves Kalani alone. Kalani climbs up onto the stage.

EXT. BEHIND THE BUSHES -- DAY

The three girls hide behind the bushes on the edge of the garden and watch Kalani practice.

HANA

She's not that bad.

PATTI

Maybe closing your eyes really does work.

With each pass, Kalani comes closer to the edge of stage. Lealani stands up.

LEALANI

I've got to stop her, that stage is pretty high.

Lealani pushes through the bushes.

EXT. PARADISE HOTEL GARDEN -- DAY

Kalani HUMS her hula and moves close to one of the edges.

LEALANI

(shouting)
Open your eyes.

Kalani comes out of her serene trance, startled by the shouting from Lealani. She SCREAMS as she falls off the edge of the stage. She grabs her ankle and SCREAMS in pain.

INT. DAYCARE CENTER -- DAY

The daycare kids surround Kalani and study her wrapped ankle.

PILI
Can we sign it?

KALANI
It's not a cast.

MAILE
Can you still hula?

Kalani shakes her head sadly.

PILI
What about the semifinals tomorrow?
Since you didn't fall on your head,
you can answer the questions, no?

KALANI
Don't worry about me, I'm like a
cat. I always fall on my feet.

PILI
You don't have nine lives, do you?

Kalani tousles Pili's hair and then reaches into her bag.

KALANI
Let's see what we get to watch today.

PILI
A story about a girl who doesn't
give up?

Kalani looks critically at Pili.

KALANI
You're too old for your years.

PILI
Living here helps us grow up faster.

INT. HOTEL BANQUET ROOM -- DAY

Clayton sits at the head of a long table with five JUDGES on one side.

Lealani finishes dancing her hula, and then takes a seat on the lone chair.

JUDGE #1

What was the name of the goddess who brought the hula to us?

LEALANI

Hiiaka.

INT. OUTSIDE BANQUET ROOM -- DAY

The door is partially open and Patti has her ear in the small space. She smiles and turns to the other girls crowded around the opening.

PATTI

Easy, easy, easy. Basic stuff anyone knows.

Kalani crowds in and tries to listen. Patti pushes Kalani aside.

PATTI (CONT'D)

Anyone who has actually studied hula.

KALANI

What was the last question?

PATTI

Something about how the goddess, Pele gave us the hula as a gift.

Kalani backs up and stares at Patti.

KALANI

Pele gave us fire.

PATTI

You calling me a liar?

Patti pushes Kalani who falls to the ground, grabs her ankle and SCREAMS.

PATTI (CONT'D)

We can't wait to see your fancy footwork out there.

Hana grabs Patti by the arm and they walk past Kalani.

HANA

You might have gotten Clayton to put
you on last, but a hundred years
wouldn't be enough time for you.

Kalani undoes the ace bandage and wraps it a little tighter.
She winces from the pain.

INT. HOTEL BANQUET ROOM -- DAY

It's Kalani's turn. She stands just inside the door and
waits until Clayton waves her over. She opens the door just
a little more and exposes Pili and Maile who poke their tiny
heads in.

PILI

Now?

KALANI

You're my last hope.

The two girls come into the room and act as human crutches
for Kalani. The trio stops in front of the judge's table
and Kalani nods for the music to start. Auntie Tia presses
play.

JUDGE #1

Wait.

Auntie Tia pretends she doesn't hear. Kalani lays down on
the floor and pretends that she is asleep.

The two girls perform a hula around her, trying to wake her
up. It is like a scene from the Nutcracker. Pili and Maile
hold up Kalani's arm and try to make it do hula motions, but
it drops like dead weight to the floor.

As the music comes to the end, Kalani wakes, yawns and looks
around. The two little girls hide behind the table. It was
all a dream.

JUDGE #3

Are these two of your students?

Kalani bows her head.

KALANI

I am their student. They have taught
me everything.

One of the judges leans over the table and looks at Kalani's
ankle.

JUDGE #2
That will be healed by the finals?

Kalani nods.

JUDGE #1
You can go rest your foot.

JUDGE #3
What about the cultural questions?

JUDGE #4
The rules clearly state that she must answer four out of five questions correctly and dance a traditional hula. She has done neither.

Clayton leans in close to Judge #4.

CLAYTON
(whispering)
This girl isn't dancing a hula today, look at her foot. Maybe we can work something out?

JUDGE #4
That will be all. We're done with you.

Kalani limps out with the help of Pili and Maile.

INT. OUTSIDE BANQUET ROOM -- DAY

Kalani and her little friends burst through the door sending Patti and Lealani tumbling to the floor.

KALANI
You have to be careful and try to keep your eyes open.

The little girls GIGGLE.

LEALANI
You'll never make the finals.

KALANI
You said I'd never dance in the semifinals with this ankle and I did.

LEALANI

As a joke -- that's all you were was
a big joke for them.

KALANI

I'd rather be a joke than someone
whose face looks like it would melt
into poi if she ever smiled.

INT. DAYCARE CENTER -- DAY

The kids rush Kalani as she enters. Kalani almost topples
over then decides to stunt out a fall. She grabs her ankle
and then does a tuck and roll.

KALANI

I'm down -- Blackhawk down.

The kids sense a fake out and jump on top of Kalani. She
wrestles her way out with lots of tickling and springs up on
her feet and holds up both fists.

KALANI (CONT'D)

Rocky, the eye of the tiger.

Kalani grabs her bag from by the door and brings out the VCR
tape. She shows the front of the tape to the kids.

KALANI (CONT'D)

I have here a compelling story of
class struggle set in medieval...

DAYCARE KIDS

(in unison)
Cinderella. Cinderella.

Kalani pops the video in and continues the narration.

KALANI

Our story begins...

DAYCARE KIDS

(in unison)
Shhh....

EXT. SOVEREIGNTY CAMP -- DAY

As Kalani hobbles to her car, she notices a FILM CREW packing
up in front of Lukela's hut. Lukela shakes hands with one
of the REPORTERS and waves to Kalani.

Lukela walks over to her car as she unlocks the door.

KALANI

Looks like it was a good news day
for you.

LUKELA

Your little documentary is getting
some play.

KALANI

Got me into USC.

Lukela stares at her.

LUKELA

You're half Hawaiian, you've lived
here your whole life, but all you
can think about is going somewhere
else.

KALANI

Anywhere else. Do you know my father
never left the island?

LUKELA

I think he went to the Big Island
and Maui a few times.

KALANI

I mean to the mainland. He lived
and died on these big rocks. I want
to live where the interstate freeway
actually goes to another state.

INT. KALANI'S KITCHEN -- NIGHT

Kalani gobbles down some dinner as she flips through some
papers on the table. One catches her eye as her mother comes
in through the screen door. Kalani holds up the papers.

KALANI

You're applying for a loan?

Gail takes the paper from Kalani and points to one sentence.

GAIL

Read further -- I'm getting rejected
for a loan.

KALANI

Do you figure I don't have a chance?

Gail sits down at the table and kicks off her shoes and rubs her feet.

GAIL

Even if you win, that money only covers the first year.

KALANI

After which, I can apply for student loans, grants, scholarships. There's lots of stuff out there after you get through the first year of film school.

Kalani dumps her plate into the sink. Kalani grabs her costume bag.

KALANI (CONT'D)

Of course, I can always work -- there must be lots of jobs on the mainland for experienced, authentic hula dancers.

EXT. PARADISE HOTEL LUAU -- NIGHT

Kalani and Lealani quickly file off the stage along with the other dancers and head up the walkway back to the main hotel building. Auntie Tia comes from the other direction with a clipboard.

AUNTIE TIA

Anyone want to know who's a finalist?

All the girls gather around Auntie Tia who holds the clipboard across her chest as protection. Auntie Tia turns the clipboard around. Lealani spots her name.

LEALANI

Yes.

The other girls have blocked Kalani out. Lealani looks around at Kalani.

LEALANI (CONT'D)

Looks like your little scheme worked...

Lealani bumps into Kalani on her way out of the huddle.

LEALANI (CONT'D)

You're in -- their token clown.

Kalani looks at the list again.

KALANI

The finals are on the fifteenth? On the Big Island?

LEALANI

For a hundred years the contest has been held on King Kalakaua's birthday -- and on the Big Island.

Kalani turns to Auntie Tia.

KALANI

I have to leave that night to register for college. I'll never make it back from the Big Island in time for my flight to the mainland.

Lealani loops her arms into a couple of the other girls and they walk off. Lealani turns back to smile at Kalani.

LEALANI

Tough luck, cuz. I'll wave at your airplane as I take the prize.

Auntie Tia shakes her head.

AUNTIE TIA

You should have told me.

KALANI

I'm not giving up. I just need a plan and a hula. You'll still help me?

Auntie Tia nods.

INT. AUNTIE TIA'S DINING ROOM -- DAY

Auntie Tia has a large book out on the table. Kalani rests her head on her hand and appears to be nodding off as Auntie Tia carefully flips through the pages.

AUNTIE TIA

It must be special.

She turns to a page and taps it.

KALANI

What? You found something?

AUNTIE TIA
Nobody's ever done this one before.

Kalani looks at interest at the pages.

AUNTIE TIA (CONT'D)
The song was written by Queen
Liliuokalani. Your namesake.

KALANI
My namesake?

AUNTIE TIA
Yes, Kalani -- short for Liliuokalani.

KALANI
This hula tells of her fall from the
throne, it's too painful of a story.

AUNTIE TIA
Might be a good contrast to your
first hula.

Auntie Tia digs into a box of audio tapes and pulls out a
tape. She hands the tape and book to Kalani.

AUNTIE TIA (CONT'D)
This hula can make a difference.

Kalani tucks both of them into her big bag, gives Auntie a
kiss.

KALANI
Let's hope a big difference for me.

Kalani dashes out the screen door.

AUNTIE TIA
(to herself)
I wasn't talking about for you.

EXT. WAIKIKI BEACH -- DAY

Kalani stands at the water's edge watching the sunset. She
HUMS and sways to the music from her headphones. Clayton
comes jogging down the beach. He stops and lifts up one of
her earplugs.

CLAYTON
Looking good. You might just do
okay after all.

Kalani removes the headphones.

KALANI

After all?

CLAYTON

You'll look good on the brochure.

KALANI

I made it to the finals because I
look more haole than Hawaiian?

Clayton smiles.

CLAYTON

Whatever brings the tourists in.

Clayton studies Kalani.

CLAYTON (CONT'D)

I remember you. The film festival.
Sappy Hawaiian sovereignty stuff.

KALANI

You rejected my film because it was
too Hawaiian and now you want me
because I'm not too Hawaiian?

Kalani stuffs the headphones into her bag, and then turns
and walks towards the hotel.

EXT. PARADISE HOTEL GARDEN -- DAY

Kalani finds Auntie Tia teaching a senior's hula class.

KALANI

I want to see the list.

Auntie Tia ignores her and continues the class.

KALANI (CONT'D)

Am I a finalist or not?

Kalani waits impatiently until the music stops. Auntie Tia
says good-bye to her class and turns her attention to Kalani.

AUNTIE TIA

You might be my niece, but I'm still
management around here.

KALANI
You call being the token Hawaiiana
expert -- management?

Auntie Tia digs into her bag and pulls out the clipboard.

AUNTIE TIA
You're there, just like everyone
else.

Kalani traces down the list.

KALANI
I'm last on the list. Was I an
afterthought tossed in by Clayton?

AUNTIE TIA
Our contest is broke. We have to
depend on the tourism board for
expenses and the scholarship money.

KALANI
So Clayton put me in the finals to
promote the hotel?

AUNTIE TIA
Does it really matter as long as you
get your tuition money?

Kalani turns away but Auntie Tia grabs her arm.

AUNTIE TIA (CONT'D)
I let this go because you're family
and the semifinals don't really
matter...

Auntie Tia looks her squarely in the eyes.

AUNTIE TIA (CONT'D)
... but don't mess around with our
contest. This is the last of our
birthrights that hasn't been stolen.

INT. KALANI'S FRONT ROOM -- NIGHT

Kalani comes out of the bathroom, toweling off her hair.
Gail sits in a comfy chair.

KALANI
Then she had the nerve to say that I
didn't deserve to be a Hawaiian.

As Kalani removes the towel, she notices that Lukela sits on the couch.

LUKELA

And I thought it was rough when she wouldn't let me watch cartoons for a week.

KALANI

No lectures tonight, I'm all "Hawaiianed" out.

Kalani picks up a pile of newspapers and magazines and plops down on the couch.

KALANI (CONT'D)

If all that stuff you guys say about the United States stealing your land is true, how come we never read about it in the newspaper?

Lukela takes one of the magazines from her and holds it up. It's "Variety."

KALANI (CONT'D)

Better stuff than your "Anarchist Weekly."

LUKELA

The Honolulu newspaper is owned by the grandson of one of the thirteen white businessmen who overthrew the Hawaiian government in eighteen ninety-three.

KALANI

No way.

LUKELA

TV and radio depend on advertisers who own businesses on alii land. You think they are going to tell the truth?

INT. HOTEL BREAK ROOM -- NIGHT

Kalani dashes into the break room with her costume bag over her shoulder. Lealani practices a hula to a TAPE PLAYING. Kalani presses stop on the tape player.

KALANI

What gives?

Lealani ignores her and presses the play button. Lealani starts to hula again. Kalani pushes stop and pops the tape out.

KALANI (CONT'D)

This is my hula.

Lealani is angry and grabs the tape from Kalani.

LEALANI

Not anymore.

Lealani tears a colorful flyer from the bulletin board and holds it up to Kalani's face.

LEALANI (CONT'D)

This was your doing. You got Clayton to move the contest from the Big Island to here. One hundred years of tradition blown out for one haole's travel plans.

Kalani snatches the flyer out of Lealani's hand and reads it as she rushes out of the break room.

INT. CLAYTON'S OFFICE -- NIGHT

Kalani storms into the office without knocking. Clayton doesn't look up. Kalani throws the flyer on his desk.

KALANI

You moved the contest?

CLAYTON

I thought you'd be happy.

Clayton smoothes the flyer and admires his handiwork.

CLAYTON (CONT'D)

Honolulu is your home turf. You'll be close to all the things that give you comfort like McDonalds, the mall, and WalMart.

KALANI

I never asked that you move it here. I only wanted to compete earlier in the contest. Why did you tell everyone that it was my idea to move it to Honolulu?

CLAYTON

Always helps if the ideas come from the rank and file. Makes the little people feel like they're important. Plus if we hold it in Honolulu, we'll get network coverage.

KALANI

It's all about the money, isn't it?

Clayton gets up and puts his arm around Kalani.

CLAYTON

Same as you, sweetie. We're both in this for the bucks and a ticket off the island.

INT. OUTSIDE OF CLAYTON'S OFFICE -- NIGHT

Lealani stands outside Clayton's office and watches Clayton and Kalani for a moment. She turns and walks down the hall.

INT. CLAYTON'S OFFICE -- NIGHT

Kalani pulls away from Clayton and pushes him.

KALANI

You touch me again and I'll be paying for college with the proceeds of a sexual harassment lawsuit.

CLAYTON

Don't flatter yourself.

Kalani studies him for a moment and is confused.

KALANI

What's in this for you?

CLAYTON

If I make the contest a big event and get network coverage, the guys on the mainland will notice me and I'll be managing our flagship hotel in New York this time next year.

KALANI

We can only hope that dreams come true -- for everyone.

EXT. INSIDE LUAU TENT -- NIGHT

The luau tent starts to fill up and the first table is full of drunken MARINES.

EXT. LUAU HULA STAGE -- NIGHT

Kalani dances in the hula show, but the drunken Marines continue to WHISTLE and WAVE at her.

One of the Marines jumps up on the stage and tries to dance with Kalani. He snatches her haku lei from her head and wears it with a big grin.

Kalani decides to go with the flow and moves him into the hula line. She holds him from behind like a puppet and makes his hands move to the music in sync with the other dancers.

The crowd CHEERS in delight.

EXT. HOTEL LUAU PATH -- NIGHT

The girls are done with their performance and head back towards the hotel. Kalani walks alone and is stopped by Auntie Tia who comes from the other direction.

Auntie Tia loops a pile of leis over Kalani's arm.

KALANI

No way -- I sold three times this week already.

AUNTIE TIA

We're short-handed up front and you should be able to get all your haole friends to snatch these up.

Kalani looks over at Lealani and her friends.

KALANI

What about them?

AUNTIE TIA

They must go practice for the contest. I told you not to mess with it.

KALANI

You're blaming me for the contest getting moved? That's why you gave my hula to Lealani?

AUNTIE TIA

That hula belongs to every Hawaiian.

Auntie Tia piles on a few more leis.

AUNTIE TIA (CONT'D)

I'm sure you'll do much better here
in Honolulu with all your haole
friends to cheer you on.

Auntie Tia turns and joins the girls walking back to the hotel.

EXT. OUTSIDE OF THE LUAU TENT -- NIGHT

The luau GUESTS file out of the tent. Kalani sells a lei to a happy COUPLE. The Marines tumble out of the tent followed by Sergeant Puck.

MARINE

Hey, it's the hula girl.

Sergeant Puck ushers the group over to Kalani.

KALANI

Go away -- you got me in enough
trouble.

Kalani looks closer at Puck.

KALANI (CONT'D)

You're the one who tried to take
away my camera at the beach protest.

PUCK

How much?

KALANI

Are you crazy?

PUCK

Your leis. How much? These Marines
would like to buy all your leis as
an apology for disrespect.

KALANI

Ten bucks each.

Sergeant Puck counts the leis on her arm, turns towards the other Marines and holds out his hand until a thick wad appears. Puck takes the leis off her arm as he hands her the cash.

PUCK

We even?

Kalani places one over his head and kisses his cheek.

KALANI

Aloha.

Kalani turns towards the break room and spots Lealani watching her.

LEALANI

First Clayton, now that old guy.
You sure know how to sell yourself.

INT. LUKELA'S ISLAND STYLE STORE -- DAY

Kalani flips furiously through the rack of dresses without even pausing at any of them. Lukela comes out from behind the counter.

LUKELA

Hey, those are going to catch on
fire.

Kalani stops and glares at him.

KALANI

What? Can't I buy a Hawaiian dress?
Can't I wear a traditional muumuu?
You don't want my money?

Lukela steps over to the mirror and looks at himself.

KALANI (CONT'D)

What are you doing?

LUKELA

Making sure I didn't wake up looking
like Auntie Tia or Lealani this
morning.

KALANI

You heard? Lealani is doing my hula --
the one Auntie Tia picked out for
me.

Lukela walks over to a rack of VCR tapes and picks up a couple.

LUKELA

Lots more hulas out there.

Kalani looks at the VCR tapes.

KALANI

I don't have time to learn a whole new hula.

LUKELA

No rule against you performing the same one.

Kalani hands him back the VCR tapes.

LUKELA (CONT'D)

Make it your own. Let's go for a drive.

INT. KALANI'S CAR -- DAY

Kalani drives with a passion while Lukela holds on tightly. They are on a winding road with only a small rock wall between their car and the ocean cliffs below.

Lukela points at an upcoming tight curve. Kalani navigates it with wheels SQUEALING.

LUKELA

You drive worse than Auntie Tia. Didn't think that was possible.

KALANI

I don't drive very often. Much cheaper to take the bus.

Kalani glances for a second at the ocean, then back at the road just in time to make another tight curve.

KALANI (CONT'D)

When I get to California, I'm going to drive everywhere.

She winks at him.

KALANI (CONT'D)

On the interstate.

EXT. MAKAHA BEACH -- DAY

Lukela and Kalani walk down the cliff towards a secluded beach. When they get to the bottom, the seclusion is an illusion. About thirty TOURISTS sit on the rocks.

One couple moves to the sand to reenact the scene in "From Here to Eternity". Others take pictures of the couple.

LUKELA

I think it should be called Maternity Beach.

Kalani grabs his hand and pulls him to the water's edge.

KALANI

Come on, I'm hot.

She drops to the wet sand and mimics one of the other tourists. Lukela drops down beside her in the Burt Lancaster position. He leans over and kisses her gently on the lips.

Kalani is shocked as he pulls away and looks in her eyes. He moves in close. Kalani rolls over in the wet sand.

KALANI (CONT'D)

Yuck.

She mocks a spit into the water.

LUKELA

That's not the reaction I was hoping for.

KALANI

That's disgusting, cuz. I'm not ready for your Hawaiian ways.

She runs out into the water and Lukela follows.

EXT. IN THE WATER MAKAHA BEACH -- DAY

Kalani splashes Lukela and points to some stacked rocks on a low cliff to the right.

KALANI

I've always wondered what's with all the rock stacking? You think aliens or something?

Lukela drops his head.

LUKELA

This is Makaha beach. This is why I brought you here. The rocks are for fishermen, divers and swimmers who died here.

KALANI
People stack rocks to honor them?
Too weird. Can we swim over there?

Kalani crosses the sand towards the cliff and rocks. Lukela reaches her and grabs her arm.

LUKELA
Makaha beach -- your father died here.

Lukela points towards the stacks.

KALANI
There?

Lukela nods.

LUKELA
There's your hula story.

INT. KALANI'S FRONT ROOM -- DAY

Gail watches Kalani practice in frustration.

GAIL
I don't get it -- a hula is just a hula right?

KALANI
Just like dancing was all the same in Footloose, Dirty Dancing, and Flashdance?

GAIL
I still think it's going to look silly when you and Lealani do the same hula.

KALANI
Lealani is focused on the flowing movements.

GAIL
Which we know isn't your best skill.

KALANI
But storytelling is. I'm going to tell the story -- my way. The rules say you have to dance a hula -- they don't say what a hula is.

GAIL

The one thing I've learned is that there is a Hawaiian way and a haole way. Seems to me that they like things the Hawaiian way.

Kalani turns her attention back to her hula notes.

KALANI

Maybe it's time for a third way.

INT. CLAYTON'S OFFICE -- NIGHT

Lealani and Kalani sit across from Clayton who flips through some papers.

CLAYTON

According to my experts, there are thousands of hulas out there...

He looks up sternly at the pair.

CLAYTON (CONT'D)

... and you two are dancing the exact same one and it's a hula that has never been performed before?

LEALANI

I'm sure the performances will be worlds apart.

CLAYTON

Same little tune, right?

They both nod.

CLAYTON (CONT'D)

Doesn't make for good TV. Maybe if we spaced you way apart in the program...

He looks down at the papers.

CLAYTON (CONT'D)

What's this hula about anyway?

LEALANI

Ask her. See if she even knows.

Lealani glares at Kalani.

KALANI

The last Queen and how she was
overthrown.

CLAYTON

Stupid bible-thumpers. If they had
only kept Queen Lilywhatever around.

Clayton spins in his chair and looks out at the clutter of
hotels.

CLAYTON (CONT'D)

England brings in millions of tourism
dollars just to get a glimpse of
what is probably the ugliest...

The phone RINGS. He waves them along.

CLAYTON (CONT'D)

Go get ready for your show and no
more hassles.

INT. OUTSIDE OF CLAYTON'S OFFICE -- NIGHT

Lealani closes the door behind Kalani and herself.

LEALANI

That man cares nothing about our
traditions.

Kalani grabs Lealani by the arm.

KALANI

Didn't you hear him? Millions in
tourism dollars.

Lealani pulls her arm away.

LEALANI

You are just like him, either in it
for the money or for your own selfish
reasons.

INT. DAYCARE CENTER -- DAY

Kalani pokes at a VCR tape stuck in the player.

KALANI

Shit.

The kids around her GASP. Kalani turns around and plops
down on the floor.

KALANI (CONT'D)

Sorry guys. I'm just a little stressed out.

Pili comes up and leans her head on Kalani's shoulder.

PILI

It's okay, Kalani. We won't make you go into the corner.

Kalani looks over at the player and SIGHS. She gets up and picks up the VCR case.

KALANI

We have a compelling story of first love -- forbidden love.

DAYCARE KIDS

(in unison)

Snow White. Snow White.

Kalani pulls Pili over to the side.

KALANI

You will be the wicked Queen.

PILI

Are you going to film us?

KALANI

You guys do a good job and I'll not only film you, but I'll also make a copy for each of you to keep.

The little group CHEERS. Kalani pulls Maile next to Pili.

KALANI (CONT'D)

You're the young Princess...

INT. SOVEREIGNTY CAMP OFFICE -- MORNING

An exhausted Kalani steps inside, lays a video tape on Lukela's desk and watches as Lealani enters numbers into a computer. Lealani doesn't even look up.

LEALANI

Surprised that a dumb local girl can run a computer?

Kalani pulls up a chair.

KALANI
What are you doing?

LEALANI
Trying to find money for next month's
budget.

Kalani looks around at the stacks of folders, ledgers, and
paperwork.

KALANI
Auntie Tia makes you volunteer too?

LEALANI
This isn't volunteer work. This is
our cause. What is your cause,
Kalani?

Kalani shakes her head and heads for the door.

KALANI
No Maopopo -- I don't know.

LEALANI
Your father knew -- he was a great
man, the leader of our movement until
your haole mother took him away.

Lealani shakes her head.

LEALANI (CONT'D)
I can't even believe you're his
daughter -- you're no Hawaiian --
you're a haole -- trying to steal
what little we have left.

KALANI
I'm just a girl who got sucked into
all this.

Lealani looks at Kalani for a moment -- it's like she's seeing
her in a whole new light.

LEALANI
What time are you off?

KALANI
More lessons? I've had enough.

LEALANI
I promise, it will be the last.

INT. BISHOP MUSEUM -- DAY

Lealani and Kalani stand inside a special room dedicated to the last queen, Queen Liliuokalani. A CURATOR stands guard at the door. With a nod from Lealani, she leaves them alone.

Kalani stands directly in front of an almost life-size portrait of the queen.

KALANI

I can see why they called her a handsome woman.

LEALANI

Beautiful by Hawaiian standards.

Kalani moves in closer to a plaque. She reads from it.

KALANI

"Now to avoid the loss of life, I yield my authority until such time that the United States reinstates me."

LEALANI

Not one drop of blood shed.

KALANI

European kings had no problem losing a hundred thousand arms, legs, and heads to protect the crown.

LEALANI

You studied European history in school, but not Hawaiian, right?

KALANI

I've read some books.

LEALANI

I'll be right back. With the real books.

Lealani goes out the door. Kalani moves over to a display of some of the queen's clothes. Kalani picks up one of the dresses and holds it in front of her.

She spins around and comes face-to-face with the portrait. Kalani GASPS as the dress drops from her hands.

KALANI
(to the portrait)
You never abdicated.

INT. LUKELA'S ISLAND STYLE STORE -- DAY

Lealani and Kalani stand at the counter looking around for Lukela.

LEALANI
He'll never go for it.

Lukela comes in from the back room with an armful of clothes

LUKELA
Go for what?

KALANI
The only thing that prevents Hawaii from being a sovereign nation is that the United States declared that it wasn't. What if Clayton turns around and declares that it is?

LUKELA
Clayton is hardly the United States and what would make him do that?

KALANI
Greed. Clayton talked about how the English monarchy brings in millions in tourism dollars. Clayton will do anything to promote himself.

LEALANI
The tourism board is a government supported agency. Kalani is right.

KALANI
We get Clayton to make the winner of the Miss Aloha Hawaii contest an "honorary queen" and he'll legally bring back the monarchy -- the Kingdom of Hawaii.

LEALANI
Kalani realized that the Queen never abdicated her throne. The monarchy exists -- all we need is for the United States to recognize it.

Lukela drops the clothes and pricing machine.

LUKELA

We are not going to use a beauty contest to get our country back.

LEALANI

It's not a beauty contest -- how can you even say that?

KALANI

You want a fight, that's it? A demonstration, a protest, a rally on the steps to the capital building.

LUKELA

I want to get our nation back honorably.

Kalani studies Lukela.

KALANI

Even if it takes another hundred years? Even if more babies die and more men swim out to sea and never come back?

LUKELA

Your father did not commit suicide.

KALANI

It's the number one killer of Hawaiian men. He was a strong swimmer. His haole wife was pregnant, he had no job, no future. He didn't think we needed him and we don't need you now.

Kalani leaves the store and Lealani shakes her head as she follows her.

INT. CLAYTON'S OFFICE -- DAY

Clayton sits across from Lealani and Kalani. He reads a paper in front of him and smiles.

CLAYTON

What an angle. What a plan.

He pulls Kalani up and hugs her.

CLAYTON (CONT'D)

This is exactly the kind of stuff
that we talked about. Our tickets
off of this rock.

Lealani is shocked. She turns to Kalani.

LEALANI

Your plan? You and Clayton?

Kalani pulls away from Clayton, but Lealani is already at
the door.

KALANI

Wait.

Kalani runs into the hallway.

INT. HALLWAY OUTSIDE CLAYTON'S OFFICE -- DAY

Lealani has reached the elevator and frantically pushes the
first floor button. Kalani reaches her and pulls Lealani's
hand away. Lealani pulls it back.

LEALANI

You figured that if you gave this
little idea to Clayton, he'd name
you the winner.

KALANI

That wasn't my plan at all.

LEALANI

He'd have a haole-looking queen and
you'd have your twenty thousand bucks
to get off the island after one year
of waving your hand.

Lealani turns towards Kalani and does an imitation of the
Queen of England's wave.

LEALANI (CONT'D)

I bet you've been practicing.

The elevator opens and Lealani steps inside. Kalani tries
to join her but Lealani pushes her back again.

LEALANI (CONT'D)

You forgot one thing...

The door partially closes, but Lealani holds it long enough
to get the last words in.

LEALANI (CONT'D)

... you forgot who you are.

INT. KALANI'S KITCHEN -- DAY

Gail paces back and forth as Kalani comes in the door and slumps down into a chair. Her mother is bursting with news as she waves a letter at Kalani. Kalani quickly scans it.

KALANI

This loan will cover all four years.

Gail pulls an envelope from her pocket. It's a plane ticket.

GAIL

If you leave tomorrow, you'll still make the end of orientation week.

Kalani jumps up and hugs her mother.

KALANI

I'm going to film school.

GAIL

No more hula contests or hanging out with those locals.

KALANI

Locals? You're calling my family locals?

GAIL

I'm your family.

Kalani looks up at her mother.

KALANI

Why do you hate them so much?

GAIL

They scare me.

KALANI

My whole life you made sure we lived in haole neighborhoods. You enrolled me in haole schools. You made sure I played with haole kids and got a job at haole hotels.

Kalani rubs her arm.

KALANI (CONT'D)
 You even led me to believe that I
 was haole.

GAIL
 You are. You're half.

KALANI
 Lukela says that even one drop
 Hawaiian blood means that you're
 truly Hawaiian.

GAIL
 It was my mistake keeping you here.

Gail grabs Kalani by the arm.

GAIL (CONT'D)
 Don't make the mistake of getting
 involved in their pathetic struggle.
 These people don't deserve it.

KALANI
 It would be a big mistake, wouldn't
 it?

Kalani pulls her arm back.

KALANI (CONT'D)
 Like having me?

INT. CLAYTON'S OFFICE -- DAY

Lealani sits across from Clayton who finishes up a phone
 conversation.

CLAYTON
 (into the phone)
 Iolani Palace on the tenth. For the
 coronation I want mainland network
 coverage and not these local yahoos.

He makes a note into his PDA.

CLAYTON (CONT'D)
 I - O - Lani. Just like it sounds.
 Only royal palace on American soil.
 Did you get that?

He hangs up the phone and looks over at Lealani. She glares
 at him.

LEALANI

What do you want?

Clayton pushes a piece of paper over at Lealani.

CLAYTON

Kalani quit the contest. Let's talk a deal.

LEALANI

What was Kalani's deal?

CLAYTON

No dealing with that one. Sure it was her idea about the Queen thing, but I wanted to make it so much more.

Clayton turns and looks out at the hotels.

CLAYTON (CONT'D)

Even offered to assure her the win, but she freaked out on me.

Clayton studies Lealani.

CLAYTON (CONT'D)

You on the other hand know how much money this title could bring you in endorsements, speaking engagements, along with the twenty-thousand.

INT. KALANI'S FRONT ROOM -- DAY

Kalani sits on the couch clicking through channels. She stops on a local news broadcast.

LOCAL NEWS ANCHOR

(O.S.)

This surprising development is expected to bring another fifty million in tourism dollars to the islands. Today at Iolani Palace, the president of Hawaii's Board of Tourism...

Kalani clicks the television off as Lealani BANGS on the screen door.

LEALANI

He did it. Your plan worked.

KALANI

Did you come by to point out another way that I've managed to destroy Hawaiian culture before I leave?

Lealani decides that it's okay to enter.

LEALANI

When did you decide to propose this tourism Queen thing to Clayton? Was it something you two had planned from the beginning?

KALANI

Clayton is lying. I thought of it after you took me to the museum. You were there.

Lealani looks at Kalani's costume crumpled on the table.

LEALANI

You're not wearing that tomorrow, are you?

KALANI

I'm off to the mainland tomorrow.

Kalani points to a bag on the table.

KALANI (CONT'D)

My mother got a second on the house.

LEALANI

The contest? It's over?

KALANI

The contest, the islands, this ohana -- it's all over for me.

Lealani grabs Kalani by the arm.

LEALANI

Come with me.

INT. AUNTIE TIA'S DINING ROOM -- DAY

Auntie Tia sets down a big box of photographs on the dining room table while Lealani coolly sips an iced tea. Auntie Tia hands Kalani a photograph.

AUNTIE TIA

Our last queen, Queen Liliuokalani
was given in hanai.

KALANI

I'm getting a little sick of all
these Hawaiian history lessons.

LEALANI

(interrupting)

Listen. Queen Liliuokalani did not
have a direct bloodline to the last
rulers - the Kamehameha family.

KALANI

You told me that at the museum today.

Auntie Tia frowns at Kalani.

AUNTIE TIA

But your great-grandfather did. His
name was Mano.

KALANI

The same name as my father.

Auntie Tia nods.

AUNTIE TIA

You are Kamali'i wahine.

KALANI

Royalty?

AUNTIE TIA

You are a princess. The direct
descendant of the ruling family.

Kalani stares at the photograph.

AUNTIE TIA (CONT'D)

If you win the contest tomorrow and
they declare you the Queen -- even
if it's only to promote tourism - it
will reinstate our monarchy. You
will get our land back.

Kalani hands back the photograph.

KALANI

How long have you known this? Why
didn't you tell me?

AUNTIE TIA

I've always known, but after Mano died and I never had children -- I thought the line stopped.

KALANI

It was your plan from the beginning? That's why you had me enter the contest?

Auntie Tia shakes her head.

AUNTIE TIA

I thought Lealani would win. It would be publicity to our cause and she is the next in line by hanai.

KALANI

Until you found a blood relative? Only problem was that I couldn't hula -- but you fixed that one didn't you?

EXT. WAIMANALO BEACH -- NIGHT

Kalani stands at the water's edge. Lukela comes up behind her and puts his arm around her.

LUKELA

Don't leave. We need you. I was wrong.

KALANI

For a hundred years the Hawaiians have been trying to get their country back.

Kalani pulls away from him.

KALANI (CONT'D)

Why now? Why me?

Lukela pulls her close and kisses her passionately. Kalani is shocked.

KALANI (CONT'D)

Stop that. We're cousins.

She pushes him hard and he tumbles backwards into the water. Kalani runs towards the house.

EXT. AUNTIE TIA'S HOUSE -- NIGHT

Lukela reaches the house just as Kalani tears out of the driveway in her car.

Auntie Tia comes out of the house and joins him.

AUNTIE TIA
We've lost her?

Lukela nods.

EXT. MAKAHA BEACH -- NIGHT

Kalani rushes down the path towards the beach with only the moonlight guiding her way. When she reaches the bottom, she picks up a rock and throws it towards the cliff and stacked rocks.

KALANI
(shouting at the rocks)
What kind of father takes the easy
way out?

The rock falls short. Kalani crosses the sand and pulls herself up on the cliff. She picks up another rock and throws it.

KALANI (CONT'D)
You always knew, but you didn't want
to be king.

She misses the stack of rocks.

KALANI (CONT'D)
You didn't want a family. You didn't
want me.

Kalani moves next to the stack of rocks and kicks at them with her bare feet. She SCREAMS in pain and backs up. She falls backwards into the crashing surf.

The riptide pulls Kalani underwater. She struggles to the surface and spits out salt water.

She swims even with the riptide and makes some progress. She looks out towards the sea and the bright moon shines down on a shark's fin.

The shark bares down on her and smashes into Kalani as it pulls her under. The shark smashes her again and again.

Kalani struggles to swim away from the shark -- even back toward the open sea, but the shark circles around and continues smashing her -- towards the shore.

The shark opens it's mouth and takes Kalani's whole body into it's jaws and jerks his head to the left and then with a final thrust to the right, he releases Kalani onto the shore. She spits out sand and sea water.

EXT. MAKAHA BEACH SHORE -- NIGHT

Kalani lies exhausted on the shore, half LAUGHING, half CRYING.

KALANI

I'm alive. I can't believe I'm alive.

From the hillside Lukela runs down towards her. When he reaches her, he grabs her, holds her close with tears in his eyes.

LUKELA

I saw. Mano.

KALANI

I know, it was a mano -- a shark.

She looks at her arm and then runs a hand down her legs.

KALANI (CONT'D)

I was in it's jaws and there is not a scratch on me.

Kalani looks out to the water.

KALANI (CONT'D)

Mano. My dad. It was him.

INT. KALANI'S FRONT ROOM -- NIGHT

Kalani sits on the couch covered with a blanket as Gail brings in a cup of tea from the kitchen. Lukela sits in the big stuffed chair studying Kalani.

GAIL

There are no sharks inside the reef. A dolphin must have rammed her.

LUKELA

It wasn't a shark, it was Mano.

Gail GASPS. Kalani nods.

KALANI

It was him.

Gail walks over to the crumpled costume on the table and picks it up.

GAIL

I better get started on this.

INT. KALANI'S FRONT ROOM -- DAY

Kalani wears her cleaned and pressed hula costume and practices her steps. As Gail comes in, Kalani trips and sinks down onto the couch.

KALANI

I'll never win.

GAIL

Is that what you want?

KALANI

To win? Sure?

GAIL

What about everything that comes with it?

KALANI

I'm not sure.

Gail touches the edge of Kalani's hula fabric.

GAIL

Isn't the hula just like your filmmaking -- telling a story?

Kalani nods and then smiles.

KALANI

Telling a story -- my way.

EXT. ALOHA STADIUM -- DAY

The stadium is packed. Film crews set up near the stage. Eight GIRLS and Lealani area all in hula outfits and walk from the tunnel towards the back of the stage.

An eager REPORTER and trailing camera CREW chase after them.

REPORTER #1

Which one of you will be the next queen?

A couple of the girls turn around and smile and point to themselves.

REPORTER #1 (CONT'D)

After a hundred years, what do you think the mainland government ...

Auntie Tia comes out of the tunnel and maneuvers between the camera, reporter and the girls.

AUNTIE TIA

Back off. This contest still belongs to the Hawaiian people regardless of the circus you're making of it.

Auntie Tia turns to Lealani.

AUNTIE TIA (CONT'D)

I've moved you to last position.

LEALANI

Kalani's place?

Auntie Tia nods and makes some notes on the program.

AUNTIE TIA

You will have to replace her -- in every way.

EXT. ALOHA STADIUM PARKING LOT -- DAY

Clayton gets out of his shiny sports car just as a Hummer with Sergeant Puck and a few men arrive. Clayton admires it as he walks over to the open window.

CLAYTON

Nice wheels but must be a bear to park.

PUCK

If we need to, we can roll it right on top of that.

Puck gestures at Clayton's little car.

CLAYTON

Glad you guys could make it.

PUCK

In an unofficial capacity.

CLAYTON

Like I said on the phone, lots of
Marines will be in the audience. I
don't want any trouble.

Clayton points at a small Crowd of sovereignty protesters
with signs, "Free Hawaii", "Give Us Back our Land", "US go
Home."

CLAYTON (CONT'D)

If you mistake some of those freaks
for your own and bash in some heads --
no problem with me.

EXT. ALOHA STADIUM STAGE PODIUM -- DAY

Clayton steps up to the podium. He looks slightly out of
place in a dark suit and tie, but his white teeth shine like
a shark's.

CLAYTON

Welcome to this special fiftieth
Merrie Monarch Hula Festival. This
year our Miss Aloha Hawaii judges
will be picking more than just our
best hula dancer, they will be
choosing your next queen.

In the front row, five JUDGES stand up and wave to the crowd.

CLAYTON (CONT'D)

It has always been a Hawaiian
tradition to name the next ruler on
a combination of things including
bloodline, qualification, but most
importantly...

Clayton steps out from the podium holding the microphone.

CLAYTON (CONT'D)

... the approval of the Hawaiian
people. As a special element to
today's contest, the five judges
will be scoring our contestants, but
you - the audience will be choosing
your new queen.

Clayton holds the microphone out to the crowd who CHEERS
wildly. He's enjoying his rock star performance.

CLAYTON (CONT'D)

Let's welcome our first contestant,
Lealani Makena.

Auntie Tia comes from behind the stage and hands him a piece of paper. He reads it as he frowns.

CLAYTON (CONT'D)

Sorry, little change in the program.
Our first contestant is Patti Ono.

He holds out the microphone again and the crowd CHEERS. The MUSIC starts and Patti begins her hula. Clayton gestures for Auntie Tia to come behind the stage.

EXT. BEHIND THE STAGE -- DAY

The other girls practice their hula as Clayton pulls Auntie Tia to the side.

CLAYTON

What is going on?

AUNTIE TIA

With Kalani out of the contest, we
needed to change the pacing,
combinations, sequences.

CLAYTON

It's just a lot of hula-hula music
to me. Nobody can tell the
difference.

AUNTIE TIA

We can.

EXT. ALOHA STADIUM STAGE -- LATER

The day has been long, but the crowd still CHEERS as one more girl finishes her routine. Clayton moves up the podium.

CLAYTON

Our last contestant needs no
introduction. Lealani was last year's
runner up and...

Auntie Tia pops out from behind the stage and gives Clayton a little hip push away from the podium. Auntie Tia speaks into the microphone.

AUNTIE TIA

For our last presentation, we'll
have a hula kahiko by Lealani Makena
and then a hula auana as our finale.

Clayton is confused, but the MUSIC starts and Lealani takes the stage. The hula she performs is flowing and magical. The audience follows along singing the favorite ancient WORDS.

As the music stops, the curtain on the back of the stage parts, revealing a movie screen.

The lights are dimmed in the stadium and there is only the faint glow of the setting sun. A video displays on the screen.

SERIES OF SHOTS - FROM THE VIDEO

QUEEN LILIUOKALANI CORONATION

THE NEW QUEEN OVERTHROWN AND IMPRISONED

MISSIONARIES PRAYING IN CHURCH

THE SUGAR BEET GROWERS OVERSEEING THE HARVESTING OF THEIR CROP

MODERN DAY - THE HUTS AT THE SOVEREIGNTY CAMP

LUKELA BEING ARRESTED

THE MAKESHIFT MEDICAL CLINIC

THE DAYCARE CENTER CHILDREN PERFORMING A HULA

From behind the stage, the daycare children from the video come out live and continue performing the same hula to the same song as the video stops and the curtain closes.

Kalani comes in at the end of the children's hula line and joins the singing and hula. The crowd CHEERS.

Next Kalani performs the hula that she wrote. It's a sad tale of love, a drowning at sea, and the birth of a daughter who the shark lays on dry land for his people.

EXT. BEHIND THE STAGE -- DAY

Kalani runs behind the stage and into the arms of Auntie Tia.

AUNTIE TIA

You told our story. You told your story.

Auntie Tia holds her at arms length.

AUNTIE TIA (CONT'D)

If I could have had children, I would have wanted a daughter just like you.

KALANI

You couldn't have children? Lukela?

AUNTIE TIA

In hanai. Adopted. He never told you?

EXT. ALOHA STADIUM STAGE PODIUM -- DAY

One of the judges hands Clayton a piece of paper. He stands up to the microphone.

CLAYTON

Our new Miss Aloha Hawaii and Queen of Hawaii is...

CROWD

Queen Kalani, Queen Kalani.

EXT. BEHIND THE STAGE -- DAY

Lealani and Patti run in from the side of the stage and hug Kalani.

LEALANI

It's on the news, it's official.

PATTI

You are the Queen of Hawaii.

LEALANI

Lukela gave the media information about your bloodline before the event, just in case -- along with the documents from the overthrow.

Kalani collapses to the ground.

KALANI

You are happy that I won?

LEALANI

I did what was best for Hawaii. I brought out your anger and forced you to decide.

KALANI

It should have been you.

LEALANI

I am not alii. If I were named Queen, they would not recognize the hanai arrangement as being a true heir to the throne.

Lealani sits down next to her.

LEALANI (CONT'D)

They are out there waiting. What do you want me to tell them?

EXT. ALOHA STADIUM -- DAY

The press crowds around Kalani.

REPORTER #1

As the first American queen, what will...

KALANI

(interrupting)

... Hawaiian queen. I'm not the first, just a continuation of the Kamehameha line.

REPORTER #1

Are you saying that you are an actual descendent of the royal line?

Kalani nods. The newscasters go crazy with this news. Clayton comes out of the stadium. They rush him.

REPORTER #2

Did you have any idea that you'd be officially reinstating the monarchy?

REPORTER #1

Did you know that Kalani was royalty when you made the new rules to the contest?

Clayton spots Sergeant Puck and his small security force. Clayton rushes over to Puck's side.

CLAYTON

This is what I'm talking about. I want all these protesters removed and the press held back until you can call in some reinforcements.

PUCK

Reinforcements? I don't think so. Looks like we're guests now in this country.

Clayton looks around at all the Hawaiians and the flock of reporters. As he flees to his car a few follow him, but most turn their attention back to Kalani.

REPORTER #2

Will you declare Hawaii a sovereign nation?

KALANI

Hawaii has always been a sovereign nation. All of us in the movement have waited a hundred years for the United States to recognize us again. Now they have made it official.

REPORTER #3

What are your plans?

KALANI

All title to trust, state and military lands will revert back to Hawaii. We will lease them back to the United States at fair market value.

Lealani joins Kalani. Kalani hands off the microphone to Lealani.

LEALANI

The billions of dollars held by the Office of Hawaiian Affairs and Hawaiian trusts will be used to buy back our land for homesteaders.

Kalani watches Lealani with interest.

LEALANI (CONT'D)

We will combine our old traditions and rituals with new technology and medical advances to improve conditions for all Hawaiians.

Kalani pushes back in front of Lealani.

KALANI

It was a tradition that a wise alii would give her throne to another chief or princess who might be better suited to serve.

The other REPORTERS move in and crowd Kalani, but Lukela is able push through.

KALANI (CONT'D)

I give Lealani Makena my throne until I finish college and I am able to serve.

Lealani steps forward.

LEALANI

I accept the throne and I'll await the return of our queen-elect...

Lealani turns and hugs Kalani.

LEALANI (CONT'D)

Princess Kalani.

As the reporters turn their attention to Lealani, Kalani spots Sergeant Puck and approaches him.

KALANI

Clayton sure left fast.

PUCK

Guess he doesn't like to be a stranger in a strange land. I would imagine that he'll be looking for a new job.

KALANI

What about you?

PUCK

I was hoping you'd put in a good word with the Commander.

Puck gestures over towards Gail who is speaking with Auntie Tia in the parking lot.

KALANI

My mom? You're looking for a promotion?

He shakes his head.

PUCK
Retiring. She's a handsome woman.

Kalani looks at her mother.

KALANI
A beautiful woman.

EXT. ALOHA STADIUM PARKING LOT -- DAY

Gail crosses her arms as Auntie Tia leans close in.

GAIL
I don't want to fight you, Tia.

AUNTIE TIA
This is her destiny. You took her
from us once.

GAIL
What about Kalani's destiny? She
could be a famous filmmaker someday.

AUNTIE TIA
How can that compare with ruling
Hawaii? It's what Mano would have
wanted. She belongs here.

The two look at Kalani and Lukela who dash away from some
reporters and into a car.

GAIL
That might be decided for us.

INT. DAYCARE CENTER -- DAY

Kalani sits surrounded by her daycare children.

PILI
Are you really going to be the queen
someday?

KALANI
It's complicated, but the most
important thing is that Hawaii is a
sovereign nation now. This will
always be your home. No one can
take it away from you.

MAILE

Why do you have to go away?

KALANI

Queen Liliuokalani was well-educated,
world-traveled, wrote songs about
our people and country, and spoke
six languages.

Kalani spins around.

KALANI (CONT'D)

Do I even look like a queen?

PILI

Not like the wicked queen in Sleeping
Beauty.

KALANI

Like Princess Aurora, I need to finish
growing up where people don't know
who I am. I'll learn how to tell
our story.

PILI

What about us?

Kalani looks over at Lukela and pulls out a video from her
bag.

KALANI

Will you wait for me? That is the
question that can only be answered
by true love.

DAYCARE KIDS

(in unison)

Princess Bride, Princess Bride.

INT. KALANI'S CAR -- NIGHT

Lukela drives Kalani along the ocean cliffs. They have the
windows down and the crashing surf makes up for the silence.

She reaches over and strokes the last few inches of his dark
hair. She lets her hand linger for a moment on his neck.
She studies the contrast of her lighter hand against his
skin.

KALANI

Why didn't you tell me you weren't
my real cousin?

LUKELA

I am your real cousin - in hanai.
Hawaiians consider it real.

KALANI

Hawaiians used to marry their sisters,
but I'm relieved you're not my blood
relative.

LUKELA

How come, Cuz?

Kalani leans over and kisses him on the cheek as Lukela pulls up to the parking area at the "From Here to Eternity" beach. He leans over and kisses her passionately on the mouth.

LUKELA (CONT'D)

Aloha, Princess.

KALANI

Aloha, do you mean good-bye or hello?

LUKELA

Aloha -- love.

Kalani gets out of the car and waits for Lukela, but he shakes his head, no. Kalani slowly walks down to the beach.

EXT. MAKAHA BEACH -- NIGHT

Kalani picks up a rock and makes her way to the stacks of rocks for fallen fishermen and swimmers. She starts to place the rock on one of the stacks, but instead starts a new pile.

She finds more rocks and piles them higher and higher until her stack is even with the others. She stands back for a moment, then places one more rock on the pile.

She turns towards the crashing waves. TEARS stream down her face as she stares towards the open sea.

KALANI

Aloha, Daddy.

FADE OUT: