

Kill Haole Day

Written by

Shelley Krawchuk

Shelley Krawchuk
8306 Wilshire Blvd
#536
Beverly Hills, CA 90211
skrawchuk1@roadrunner.com

FADE IN:

INT. RECITAL HALL - NIGHT (ONE YEAR EARLIER)

Three stuffy JUDGES sit stage left. They scribble notes while listening to the melody of a classical guitar. The banner above them reads, "Zeigler National Music Competition."

Expectant PARENTS and CRITICS listen, many hoping for a mistake.

JAY REYNOLDS (40s), ruggedly handsome in an Armani suit, holds up an iPhone. He videotapes his daughter's performance onstage. PATRONS struggle to see past his outstretched arm (AD LIB).

JAY

(to patrons)

Back off that's my daughter up there.

Jay turns to his wife who shrinks in her seat.

JAY (CONT'D)

Listen to that, Barb. She's killing it.

BARBARA REYNOLDS (40s), a debutante wearing a classic sheath dress, yanks at Jay's coat sleeve.

BARBARA

Jay, for goodness sake you're making a scene.

JAY

They'll get over it. Besides, this is our daughter's big moment.

On stage ALICE REYNOLDS (16) strums an acoustic guitar. She's dressed in a simple black skirt and white blouse. Despite the drab outfit, she's striking.

Alice strikes the final chord. A burst of CHEERS and APPLAUSE. Jay jumps up, WHISTLING.

JAY (CONT'D)

She nailed it! Did you see that Barb, she--

Barbara bolts up, CLAPPING. Alice bows.

BARBARA

Nailed it! I knew she would.

Jay plants a kiss on his wife's lips.

BACK ON STAGE, SEAN MCLOUGHLIN (17), with his hair slicked back and dark rimmed glasses, enters stage right. He sits at a piano and strikes the first key.

JAY

Let's go backstage.

Jay grabs Barbara's hand, leading her down the aisle to the front exit.

INT. BACKSTAGE RECITAL HALL - MOMENTS LATER

MUSIC STUDENTS, PARENTS, and COACHES watch off stage-right and off stage-left.

MADELINE HARZ (60s) pushes her way through the crowd toward Alice as she exits the stage. Eyebrows rise at her short mini-skirt, long legs, and grey hair dyed pink.

MS. HARZ

You did stupendous! My only criticism is that you held that note way to long at the end of the last refrain.

Ms. Harz gives her a warm hug. Alice places her guitar in its case, closing it shut.

ALICE

Maybe they'll like it.

MS. HARZ

They are judges, dear. They're paid to be critical.

Jay pushes through the crowd. Jay grabs Barbara's hand, pulling her behind him. O.S., piano MUSIC.

JAY

Alice!

Jay lifts Alice off the floor and twirls her in a circle, doing a full bear hug.

Nasty stares by onlookers and "SSHHH" (AD LIB). Alice pats her dad on the back and laughs:

ALICE

Dad...! Put me down.

Jay plants her solidly on her feet. Barbara pecks Alice on the cheek. A lock of Alice's hair falls onto her cheek. Jay swipes it away, and kisses her cheek where it lay.

JAY

You were spectacular.

Alice beams. It's obvious how much she adores him.

BARBARA

It was a marvelous performance,
sweetheart.

O.S., a final chord is struck on the piano. Loud CHEERS explode from the audience.

MS. HARZ

That's it. That was the last
performance. We'll soon find out
if the proof is in the pudding.

Ms. Harz leads them to the wings.

INT. STAGE - OFF RIGHT - MOMENTS LATER

Sean walks off stage past Ms. Harz and to his waiting PARENTS. On stage the judges scribble the last of their critique.

MS. HARZ

Solid performance, Sean.

SEAN

Thanks, Ms. Harz.

An older balding judge, wearing a worn suit, walks to the podium, and taps the microphone. The room is hushed.

ALICE

(whispers)
This is it.

INTERCUT WITH:

INT. CENTER STAGE - A MOMENT LATER

The judge clears his throat before he speaks.

JUDGE

(into microphone)
This was by far the toughest and
best competition to date.

(MORE)

JUDGE (CONT'D)

All the performances by each
contestant tonight were
outstanding. We had a very
difficult decision to make.

Loud applause and cheers explode from the crowd. Alice grabs
her father's arm, holding it tight.

JAY

You did it. There's nothing to
worry about.

Jay pulls Barbara and Alice into a tight family circle. Ms.
Harz paces behind them.

JUDGE (V.O.)

The three contestants moving into
the finals are...

The judge squints. He can't read the paper. Ms. Harz stops
pacing. She glares at the judge and SHOUTS:

MS. HARZ

Put on your reading glasses and
announce the winners you old
buzzard. We don't have all night.

The crowd LAUGHS. The judge removes a pair of reading glasses
stuffed inside his inner coat pocket.

JUDGE

Thank you, Madeline. It's so nice
to hear your sweet voice once
again.

Alice shrinks. Jay squeezes her waist. Barbara avoids the
stares from onlookers.

JUDGE (CONT'D)

The top three finalists are...
Nadia Resnikoff from Arlington,
Virginia.

NADIA RESNIKOFF (15), ballerina-petite, runs onto the stage
and stands next to the judge. She curtsies to the crowd before
shaking the judge's hand.

JUDGE (CONT'D)

Sean Mcloughlin from Alameda,
California.

Sean strolls on stage. He pushes up his glasses before taking
a full bow. He takes his position next to the first contestant.

Alice closes her eyes and prays:

ALICE
Please, please, please.

JUDGE
And the final contestant going to
the finals is Alice Reynolds from
San Francisco, California.

Alice leaps up.

ALICE
Shut the front door! I did it!
Did you see that, Ms. Harz? They
did like it!

JAY
That's my girl--

BARBARA
--our girl.

Alice hugs her proud parents then plants a wet kiss on Ms.
Harz's Cheek.

MS. HARZ
I never had a doubt.

Ms. Harz wipes her face. A brief smile breaks through her
tough exterior.

MS. HARZ (CONT'D)
Now get on that stage, everybody's
waiting.

Alice rushes onstage. The three contestants grab each other's
hand and take their bows.

CUT TO:

EXT. PRESIDIO - LINCOLN BOULEVARD - NIGHT

A clear moonlit drive along the presidio. The Golden Gate
Bridge looms in the distance. Alice sleeps curled up in the
backseat. Her arms wrapped around her guitar.

Jay checks the rear-view mirror. Then, he gazes at Barbara
and grabs her hand. He presses his lips against her palm.

JAY
Thank you.

BARBARA

For what?

JAY

Us. Alice. Everything.

BARBARA

You silly, silly duck. This is exactly why I love you so.

Their Mercedes rounds the corner. From the opposite direction a Toyota swerves over the center-line. Music blares out its open windows. A beer can flies out.

A CHEAP TART (20s), riding shotgun and wearing skimpy attire, cracks open a beer. It explodes. Hoots of LAUGHTER. The DRIVER (20s) wipes his face. His sleeve-tattoo prominent.

DRIVER

You stupid bitch.

The driver backhands her, then turns to the two GANGBANGERS in the back. The girl pouts.

DRIVER (CONT'D)

Pass me the Jack.

A tough-ass looking LATINO hands him a bottle. The driver grabs it, and guzzles. The Toyota swerves around a bend in the road and over the solid yellow-line. Its headlights blinding Jay.

BARBARA

Jay! Watch out--!

SCREAMS of terror. The CRASH of a head-on collision. Airbags burst open.

EXT. PRESIDIO - LINCOLN BOULEVARD - LATER

An electric saw cuts through the Toyota's driver door. The EMERGENCY RESPONSE TEAM removes the dazed driver.

Alice pushes the Mercedes car door open and stands up. She scans the area, dazed.

Two PARAMEDICS assist Barbara out of the front seat, placing her on a stretcher. Alice limps towards her.

ALICE

Mom...?

Alice cringes, seeing three body-bags next to the waiting ambulance.

BARBARA

I'm okay. Do check on your father.

Alice limps toward the driver's side. A POLICE OFFICER attempts to stop her.

POLICE OFFICER

Miss, stop. You don't want to--

Alice pushes past him. The driver's door window is shattered. Jay is slumped over. The air bag crushed against his chest.

ALICE

Dad...?!

Alice touches his shoulder. Jay's head falls haplessly forward, a large shard of glass stuck in his cheek. His lifeless eyes stare upward.

Alice SCREAMS. The Police Officer pulls her away.

CUT TO:

EXT. GRAVEYARD - DAY (ONE YEAR EARLIER)

A flower-covered casket is lowered into the grave. MOURNERS surround the grave-side. The MINISTER finishes the final prayer.

ALICE (V.O.)

It just didn't seem fair. I mean, how could it be? Killed by a drunk driver? My Dad was a good man. He didn't deserve to die this way.

MINISTER

May we find peace in this time of tragedy. May the love of God console us, and may he gently wipe away the tears from our eyes. In your holy name. Amen.

Barbara twists her wedding band. Her eyes brim with tears. She crumbles. Alice grabs her mother's elbow, holding her up.

ALICE (V.O.)

Next week would have been their twentieth anniversary.

(MORE)

ALICE (V.O.) (CONT'D)
If there was a God, how could he
allow this?

The casket lowers into the ground.

CUT TO:

INT. REYNOLDS HOUSE - DINING ROOM - LATER

Alice maneuvers her way around the mourners, each one giving their sincerest condolences.

AUNT NIDA (50s), a gangly woman wearing an Amish-style dress, grabs both of Alice's hands.

AUNT NIDA
You know your Uncle and I are
always here for you.

Alice checks out UNCLE PAUL (50s) gorging on the buffet spread. He loosens the belt buckle so his big belly is released.

ALICE
(muttering)
I can see that.

AUNT NIDA
Excuse me, dear.

ALICE
I said, I know that. You're the
best, Aunt Nida.

AUNT NIDA
We're family, and family always
comes first. You must remember
that. Give us a call anytime.

ALICE
I'll make sure to do that, thank
you.

Aunt Nida walks away, and grabs her husband's arm.

AUNT NIDA
Paul, it's time to go. Put the
food down.

Alice leans against the wall watching them exit. Something catches her eye in the living room.

INT. LIVING ROOM - CONTINUOUS

Barbara stands in a corner in deep conversation with the family ATTORNEY (60s). She slams her cocktail down.

BARBARA

Can't we talk about this later?

ATTORNEY

Its better that you start planning now.

BARBARA

So, what do you suggest I do?
You still are our attorney, aren't you?

ATTORNEY

When was the last time you worked?

BARBARA

For goodness sake, you know it's been years.

ATTORNEY

Sell the house. At least you can break even.

BARBARA

And where are we supposed to live?
A two bedroom flat is three thousand a month. I can't afford that.

ATTORNEY

You still have the condo in Hawaii.
The mortgage is low and it's a roof over your head.

BARBARA

And what about Alice's schooling?

ATTORNEY

She can attend public school.

BARBARA

She's going to be devastated.
What about her friends? There has to be another way.

ATTORNEY

She's young. She'll adjust.
You'll both have to make sacrifices. I'm sorry.

He walks away. Barbara's face clouds over.

CUT TO:

INT. FRANKLIN HIGH SCHOOL - TWO DAYS LATER

A school bell RINGS. The hallway clears as uniformed STUDENTS scramble into the classrooms.

Alice, wearing the same plaid school uniform, grabs her guitar case from the locker. She ambles down the empty hallway to class.

INT. MUSIC ROOM - MOMENTS LATER

CHATTER. Students sit in a double semicircle with instruments in hand. Sean practices SCALES on the piano.

Ms. Harz strikes her baton against the music stand.

MS. HARZ
Alright people! All eyes front
up front.

Alice rushes in, carrying a guitar case.

MS. HARZ (CONT'D)
Alice. Quickly, take your seat.

Alice slides into an empty chair.

MS. HARZ (CONT'D)
This year we were very fortunate
to have two students place in the
Ziegler National competition.

Ms. Harz motions towards Alice and Sean.

MS. HARZ (CONT'D)
Alice and Sean please stand.

Alice's face sours. She rises to her feet. Sean stands from the piano seat. A smile planted on his face.

MS. HARZ (CONT'D)
We'd all like to officially
congratulate Alice on making it
to the finals, and a special bravo
to Sean on his win.

Students HOOT and CLAP. STACEY REEVES (17), a pie-faced student, turns to face Alice.

STACEY

It's not fair. You would of won,
you know.

Alice takes her seat.

ALICE

It doesn't matter. Sean's good.
He deserves to win.

Ms. Harz hammers her baton on the stand.

MS. HARZ

Stacey! Eyes up front!

Stacey twirls around. Alice removes the guitar from the case.
She opens a music book on the stand in front of her.

MS. HARZ (V.O.) (CONT'D)

And a one, and a two, and---

The ensemble plays. Ms. Harz walks up behind Alice, unnoticed.
She places a hand on her shoulder and whispers into her ear.

MS. HARZ (CONT'D)

There's always next year, Alice.

Ms. Harz walks away. A tear trickles down Alice's face.
Quickly, she swipes it away.

CUT TO:

EXT. SAN FRANCISCO/BUS STOP - AFTERNOON

A bus pulls up to the curb. The doors swing open, and Alice
exits. She crosses Union Street and walks uphill.

EXT. REYNOLDS HOUSE - AFTERNOON

A HANDYMAN pounds a post into the front lawn. The sign reads
"For Sale." In the driveway, sits a parked white Lexus. Alice
charges toward the house.

INT. KITCHEN - A MOMENT LATER

Barbara stirs a steaming pot on the stove. The phone nestled
under her chin.

BARBARA

(into phone)

I don't care if they don't want
to move, they don't have any--

A door SLAMS shut, O.S. Barbara turns toward the sound. Alice storms into the room.

ALICE

When were you going to tell me?

Barbara places her hand over the receiver.

BARBARA

I'm on the phone. We'll discuss
this in a minute.

Barbara speaks into the receiver.

BARBARA (CONT'D)

(into phone)

Can I call you back? No
everything's fine. Of
course...thanks for understanding.

Barbara hangs up the phone.

ALICE

So, are you going to answer me?

BARBARA

Don't talk to me that way. I was
going to tell you and was waiting
for the right moment.

ALICE

And planting a "For Sale" sign on
the front lawn is?

BARBARA

I know I should have, but I--

Barbara voice waivers.

ALICE

How could you do this? This is
our home.

BARBARA

Don't you know how hard this was
for me? I had no other choice.

ALICE

You had a choice. You could get a job. I could work part-time.

BARBARA

Alice, stop it. We're broke. Your father made some bad investments and the funeral sealed it. There is nothing left.

ALICE

So what's going to happen now? Are we going to apply for section eight and live in the Tenderloin?

BARBARA

Don't be ridiculous. I've weighed all our options and the best solution is that relocate to Hawaii.

ALICE

Hawaii? You've got to be kidding me. And what if I don't want to go?

BARBARA

You have no other choice.

ALICE

I can go live with Aunt Nida and Uncle Paul.

BARBARA

Do you really want to live with them? Cause if you do, I can make it happen.

(off Alice's reaction)

I didn't think so. It's all settled then. We're leaving as soon as the house is sold.

Alice stomps out in a fury.

INT. DINING ROOM - DAY

Moving boxes sit piled up. MOVERS struggle to carry the oversized sofa out the front door.

BARBARA

If you damage that you'll end up buying it yourselves.

Barbara heads up the staircase.

INT. ALICE'S BEDROOM - DAY

Alice sits on the bed, wrapping a framed photo of her father and herself in bubble-wrap. Barbara enters.

BARBARA

You okay?

Alice keeps her back to her. She secures the bubble-wrap with tape.

ALICE

As fine as I can be.

Barbara traces her fingers down the wall along a child's stick-drawing of a mother, father, and child.

BARBARA

I remember when you drew this. I wanted to paint over it but your father wouldn't let me. He said that I'd cherish the memory when you were grown.

Barbara chokes back the tears.

ALICE

I guess it doesn't matter anymore, does it.

Barbara sits on the bed next to Alice.

BARBARA

I know you're angry and I don't blame you. Just try to see things from my point of view.

ALICE

I can't. Just, not right now.

BARBARA

I understand.

Barbara grabs Alice's hand, and squeezes it.

BARBARA (CONT'D)

Remember to only bring what is really necessary. We're not going to have much space.

Barbara exits. Alice stares at the bubble-wrapped frame in her hand. She squeezes. The bubbles POP. Alice releases the frame and places it into the shipping box.

CUT TO:

EXT. HONOLULU - FREIGHT OFFICE - DAY

Torrential rain falls. Barbara and Alice hover under the awning. A Hawaiian FREIGHT WORKER parks the white Lexus in front of the building. He gets out, and waves.

Barbara runs to the car, holding her purse above her head. Alice leaps over a huge puddle, and dives into the passenger seat.

Barbara hands papers to the worker and climbs into the driver's seat. He cross-checks the V.I.N. number on the dashboard and gives her a thumbs-up.

INT. LEXUS - PARKING LOT / FREIGHT OFFICE - CONTINUOUS

Alice punches directions into the G.P.S. Barbara kicks the car in gear, and flips the wipers on high.

G.P.S. (V.O.)
Calculating...

Barbara steers around rain-filled potholes.

ALICE
Of course, it would be raining.

BARBARA
Could you be a little more pleasant?

ALICE
Sure. I let's play pretend?

G.P.S. (V.O.)
Turn right on Sand Island Parkway.

Barbara slams on the brakes. Their eyes lock.

BARBARA
Then pretend that happy. Because we're both stuck here now, so you need to get over it.

*

EXT./INT. LEXUS - H1 FREEWAY - LATER

Dark, ominous clouds cover the mountain range. It's pouring buckets. The Honolulu skyline disappears, as pineapple and coffee fields come into view.

Alice stares out the passenger window. Barbara flips the wipers on high. The car careens down the hill toward the Pacific Ocean and crashing waves.

CUT TO:

INT. BEACH HOUSE - DAY

A plantation-style house with wrap-around lanai. The T.V. blares. DONALD KAMALU (40s) stretches out on the sofa, drinking a beer. He's still handsome and fit from years of surfing.

DONALD

Whoa... Did you see how he caught that barrel?! That reminds me of the time--

ALANI KAMALU (40s), a very striking woman, cuts a CLIENT's hair at the kitchen table. Snippets of long black hair fall to the floor.

ALANI

--when you killed it and won the Pipe challenge. Yes, we know.

The pretty Hawaiian client LAUGHS.

DONALD

Laugh all you want.

Donald points at the surfing trophies lining the bookshelf.

DONALD (CONT'D)

But I was good, damn good.

Alani picks up a bottle of wine and tops up their glasses.

ALANI

We'll need to drink more if we have to listen to this all afternoon.

DONALD (O.S.)

I heard that!

More LAUGHTER.

INT. KANOA'S BEDROOM - CONTINUOUS

Not quite the typical teen room. Paint brushes, a palette, and tubes of paint are piled on a desk. An easel and half-completed painting sit in the corner.

KANOA KAMALU (17) combs his unruly locks and buttons his Aloha shirt over his ripped abs. He grabs a waiter apron sitting on the bed and bolts out the door.

INT. LIVING ROOM - CONTINUOUS

Idle chatter greets Kanoa as he enters the living room. He glances at his father still watching surfing on the tube, and his mother trimming the client's hair.

DONALD

You're going out in this shit?
That cheap prick should shut the
restaurant down.

ALANI

Why don't you just call in and
cancel? I don't like you driving
in this weather.

KANOA

I need the money.

DONALD

For what? Art school? What you
need to do is get your butt on
the circuit and make some real
bucks.

KANOA

I don't want to surf. I'm not
like you, Dad.

DONALD

Maybe you should be--

Kanoa grabs his car keys, and SLAMS the door on his way out.
Donald SHOUTS:

DONALD (CONT'D)

--there's no money in painting
fucking flowers and trees.

The patter of rain and blare from the T.V. The client is still.
Alani fixes her eyes on Donald.

DONALD (CONT'D)
 Quit looking at me like that.
 I'm right and you know it.

CUT TO:

INT. LEXUS - KAMEHAMEHA HIGHWAY - LATER

It's still pouring buckets. Rain floods over the road.

Barbara slows the vehicle. Behind them a black pick-up truck HONKS. It swerves into the ditch, and goes off road to higher ground.

BARBARA
 Oh my goodness! What is he doing?

ALICE
 Being smart.

Driving the black pick-up is Kanoa. Alice notices.

BARBARA
 Well, I'm not impressed. And I don't know why on earth you should be.

ALICE
 Because he's the best thing I've seen since we've gotten here.

BARBARA
 When did you get so interested in boys?

ALICE
 I'm seventeen, Mom. What do you think--

On the left, a sign reads "Pualani Resort and Spa." Sheets of rain hit the windshield.

ALICE (CONT'D)
 Mom, stop! This is it. Turn left.

Barbara slams on the brakes. The car hydroslides. She rights the car, catching the turn.

INTERCUT WITH:

EXT. RESORT - SIDE ROAD - MOMENTS LATER

Four rain-drenched local TEENS wearing flip-flops, cut-offs, tank-tops and T-shirts push a 1992 rusted Ford Taurus down the road. Chickens run across the street.

The road is a river. Barbara slows the Lexus to a crawl while passing the stalled Ford Taurus.

At the rear of the car, NAKINE DEDMAN (17), a sex-pot, presses her shoulder against the bumper and shoves. She glances up. Alice looks out at her through the car window. Nakine SHOUTS:

NAKINE

What da fuck you lookin' at?

Alice and Barbara sit up straight. Alice glances over at her mother.

ALICE

I know exactly what I'm looking at. Four idiots that don't have Triple-A.

BARBARA

That's not very nice. Funny and probably true, but not nice. Maybe we should get them some help?

Alice looks back. Nakine gives Alice a final menacing glare, before grinding her shoulder into the car.

ALICE

I think they're fine. Besides, I don't think they'd want our help even if we offered.

Alice glances into the side mirror. The teens push the car down the road. Alice shudders.

EXT. CONDOMINIUM - MOMENTS LATER

Tropical foliage surrounds the bi-level wood-paneled condo complex that faces an outdoor pool. A stone walkway leads Alice and Barbara to the front door. They drag roller suitcases behind them. The screen door hangs on its hinges.

ALICE

I see the property is in mint condition.

BARBARA

The screw just needs a bit of tightening. It'll be better once we get inside.

INT. CONDOMINIUM - LIVING AREA - CONTINUOUS

Barbara and Alice step inside, dropping their suitcases at the door.

ALICE

It's definitely better from the outside. Talk about a party.

The two-bedroom condo is trashed. They step over refuse and cans of beer.

BARBARA

I don't believe this.

Alice crinkles her nose. She walks to the patio door and opens it wide, letting in the fresh air and tropical breeze.

ALICE

It definitely wasn't what I was expecting.

Barbara steps over refuse and beer cans. She's shell-shocked. Alice uprights a chair.

ALICE (CONT'D)

Maybe we can torch the place.

Barbara kicks a pizza box. A cockroach scampers out and across Barbara's foot. She SCREAMS, removes her shoe and chases the roach, pounding the heel of the shoe onto the floor (AD LIB).

Barbara nails the roach, but continues to pound with no relent. Alice grabs her mother's arm.

ALICE (CONT'D)

Mom, you can stop now. I think it's dead.

Barbara stares up. Her face streaked with mascara tears.

BARBARA

I need some fresh air.

Barbara rushes past Alice and out the door.

EXT. CONDOMINIUM - A MOMENT LATER

Barbara rushes outside and stops on a grassy slope. She stands in the falling rain, shuddering. An arm encircles her.

ALICE

Mom, you're getting wet. Come back inside.

BARBARA

I've tried so hard.

ALICE

I know you have.

BARBARA

What was I thinking? Look at this hell-hole. I've failed. I've failed you, and I've failed us.

ALICE

You haven't failed. We're here, aren't we? Besides, it's not that bad.

Barbara stares at her in disbelief.

ALICE (CONT'D)

Okay, it's pretty bad. But it's nothing that bleach, a bug bomb, and a truck load of pesticides can't fix.

BARBARA

I guess. It can only get better. It can't get any worse.

They laugh at the absurdity of the situation.

ALICE

Let's get back inside. I'll help clean the house.

CUT TO:

EXT. SHANTY-HOUSE - ESTABLISHING - CONTINUOUS

Rusted wrecked cars, boxes and clutter surround the dilapidated shack. A wild pig hangs trussed from the overhanging branch of a eucalyptus tree.

BARKING! Hunting dogs cramped inside a fifteen by fifteen foot steel mesh cage. They sniff the air, excitedly.

EXT. FRONT YARD - CONTINUOUS

Ragged and half-drunk, MAKAIIO DEDMAN (40s) wears a stained shirt and pants. He slits a knife through the dead boar's belly. Its entrails fall to the ground.

Nakine hops out of the rusted Ford Taurus. The car peels out. She makes her way to the front door with trepidation.

MAKAIIO

(Pidgin English)

Hui! Nakine, dat you?! Get your lazy *okole* o'va here!

Nakine stops. Their eyes lock.

MAKAIIO (CONT'D)

You hear me, or what?

Nakine trudges over to her father.

NAKINE

(under her breath)

I comin'!

Makaio grabs a hacksaw.

MAKAIIO

Hold da head.

Nakine stops dead.

MAKAIIO (CONT'D)

What da fuck wrong wit' you?

Makaio grabs her wrist. He forces her hands on the pig's head, leaving red-streaked finger imprints.

MAKAIIO (CONT'D)

Grab da fuckin' head!

NAKINE

I no wanna help.

Makaio stares. Nakine backs away.

MAKAIIO

You lippin' me back?

Nakine hangs her head low. She shakes her head.

MAKAIO (CONT'D)

Den hold da fuckin' t'ing!

Nakine grips the boar's head. Makaio place the saw blade across the boar's neck, and saws. Nakine loses her grip. The blade nicks Makaio's finger.

MAKAIO (CONT'D)

Fuckin' stupid bitch!

Makaio smacks her, leaving her face streaked with pig's blood. Nakine shields her face.

NAKINE

I sorry! I sorry!!!

MAKAIO

I make you fuckin' sorry! You hear me! I make you!

Makaio rips a piece of cloth from his shirt, and ties it around his finger. He grimaces.

MAKAIO (CONT'D)

Now!! Fuckin' hold it tight!

Nakine grabs the pig's head. Her hair hangs down onto her face, getting stuck in the drying blood. Eyes full of hate.

MAKAIO (CONT'D)

Tighter!

NAKINE

(quietly)

Yes, Popee.

Makaio raises the saw. The blade severs through the boar's neck. It's head falls to the ground.

CUT TO:

INT. ALICE'S BEDROOM - CONTINUOUS

Alice flops onto the bed and tests the mattress. She gets up and walks to the patio, stepping out on the lanai.

INT. CONDOMINIUM - LIVING ROOM - EVENING

Barbara carries an overstuffed garbage bag out the door. The living room is immaculately clean. A vase of tropical flowers sits on the coffee table.

EXT. SECOND FLOOR BALCONY - CONTINUOUS

A clear night. Alice leans over the railing. She watches her mother lugging the garbage to the dumpster, tossing it in a dumpster.

In the distance, the lights of the hotel sparkle across the ocean. She listens to Hawaiian MUSIC and LAUGHTER above the crashing SURF.

The smell of fresh rain. Alice takes a deep breath. Crickets CHIRP.

ALICE

Maybe this won't be so bad after all.

Alice exits off the balcony.

INT. LIVING ROOM - LATER THAT SAME NIGHT

Alice walks down the stairwell, as Barbara enters. She looks around the house, pleased.

ALICE

So, what's the plan for tomorrow and for dinner? I'm starved.

Barbara plops down onto the sofa.

BARBARA

I've ordered in pizza. We have a lot to do tomorrow and I'm done in.

ALICE

Vegetarian?

Alice fumbles in her purse and removes her iPhone. She googles restaurants in North Shore.

BARBARA

Of course.

ALICE

And tomorrow?

BARBARA

We have to get you enrolled in school and find me a job.

ALICE

Sounds simple enough.

BARBARA

Let's hope.

CUT TO:

EXT. MAKAI HIGH SCHOOL - FRONT STEPS - NEXT MORNING

A large banyan tree shades the plantation-style school house. The paint is faded from the harsh sun.

A group of Hawaiian, Japanese and Filipino ancestry STUDENTS in T-shirts, jeans or shorts, and flip-flops meander.

The students stare as Alice walks past. Alice glances down at her designer mini-dress and leggings.

ALICE

I look like a freak.

BARBARA

Hush! They're staring at you because you're beautiful.

Nakine stands at the base of the steps. Kolohe passes a lit cigarette. Nakine takes a drag.

NAKINE

Hey, *haole* girl!

Alice walks past. Barbara grabs her elbow.

NAKINE (CONT'D)

Is that your mommy?

Nakine butts the cigarette on the ground. Kolohe LAUGHS. Alice fumes. She wants to retort until she looks at her mother's frowning face.

BARBARA

Ignore them.

Alice and Barbara tread up the steps. The front door swings open. Kanoa exits, holding the door open for them.

BARBARA (CONT'D)

Well... thank you.

KANOA

Aloha. E komo mai.

Barbara walks past. Alice immediately recognizes him.

ALICE

Ummm... Aloha?

Kanoa smiles. Alice stands frozen. Barbara turns back around.

BARBARA

Are you coming, Alice? Or, what?

ALICE

Excuse me. I need to get past you.

Alice makes her way around him.

KANOA

I'll see you around. I hope.

Kanoa rubber-necks, catching a glimpse of Alice before the doors shut.

KANOA (CONT'D)

Na'u'oe -- she is so mine!

Kanoa trots down the steps to a small group of buffed-out SURFER DUDES. TYLER LEE (17) man-hugs the love-struck Kanoa.

TYLER

You better tap that *malahine* 'cause if you don't, I'm there.

Kanoa wraps an arm around Tyler's shoulder.

KANOA

With your face. I doubt it, brah.

INT. HIGH SCHOOL - CORRIDOR - CONTINUOUS

Metal banged up lockers line the long hallway. The linoleum tiled floor is dull. A speckling of students. Alice and Barbara walk down the corridor.

Barbara scans inside the stark classrooms, scuff marks, and whitewash over graffiti. Barbara fans her face. The breeze rustles the posters on the notice board.

BARBARA

You're sure about this? You can always go to school in Honolulu.

ALICE

I don't want a two hour commute to school.

BARBARA

It's your decision, but--

ALICE

Mom, I can get here in twenty minutes by bus or ten minutes by car. That is, if you'll agree to let me take it.

BARBARA

We'll see.

ALICE

Why is the answer always "no" when I want to drive your car?

BARBARA

I didn't say "no", I said, "we'll see."

Alice grins.

ALICE

That means, yes.

BARBARA

That means, we'll see.

A registration sign points the way to administration.

BARBARA (CONT'D)

The office is this way.

Alice and Barbara head in that direction.

INT. ADMINISTRATION OFFICE - MOMENTS LATER

A worn wooden counter bars entry runs the length of the room. Files are stacked haphazardly on the file cabinets.

A stern-faced Hawaiian SCHOOL CLERK, (60s) wearing a traditional muumuu, rifles through papers at her desk.

INT. PRINCIPAL'S OFFICE - MOMENT LATER

A cramped office with an old wood desk. PRINCIPAL PUMA, (40s) an overweight Filipino in a cheap suit, sits cramped at his desk. A plate lunch on his desk.

Using his fork, Mr. Puma points at the envelope Barbara holds in her lap.

MR. PUMA

Are those her school records?

Barbara hands him the envelope. Mr. Puma licks his fingers before removing the documents. He scans them.

MR. PUMA (CONT'D)

Everything seems to be in order.
When do you want to start?

Mr. Puma hands the papers to Barbara. Barbara gossiped out at the food stain, tucks them away in her purse.

BARBARA

Next week, Monday?

ALICE

If that's possible.

MR. PUMA

That should be no problem at all.

ALICE

So we're all set?

MR. PUMA

You're set. *Pomaika'i*, good luck
and welcome to Makai High School.

Mr. Puma shakes their hands. Barbara and Alice rise and exit. Mr. Puma walks them to the door.

INT. ADMINISTRATION DESK - CONTINUOUS

Alice and Barbara walk away. Alice grabs her mom's arm.

ALICE

So where to next?

BARBARA

The hotel.

When they are out of earshot, the school clerk unleashes her fury.

SCHOOL CLERK

That wasn't very *akamai*.

MR. PUMA

What are you talking about?

SCHOOL CLERK

This is a local school.

MR. PUMA

She lives down the road. She's local.

SCHOOL CLERK

That's not what I'm talking about and you know it.

MR. PUMA

You're making humbug out of nothing.

SCHOOL CLERK

That right? I don't think so.

MR. PUMA

She'll adapt. If you'd excuse me, I have important school matters to attend to.

Mr. Puma walks away, shutting the door behind him. The school clerk SHOUTS out:

SCHOOL CLERK

Watch! You'll see. She's gonna be nothing but trouble.

CUT TO:

EXT. PUALANI RESORT AND SPA - LATER THAT SAME MORNING

Perched alongside a cove. The resorts tropical gardens give way to miles of breathtaking white sand beaches.

Barbara and Alice make their way up the white marble steps into the open-air foyer. Barbara stops the CONCIERGE (20s), wearing aloha attire. A typical surfer-dude.

BARBARA

Which way to personnel?

The concierge looks at her with a blank expression on his face.

ALICE

Human resources.

CONCIERGE

Oh, yeah...got it. Go through the lobby and it's the last door on the left.

BARBARA

Thank you.

Barbara straightens her skirt before heading towards the administration office.

EXT. HUMAN RESOURCES - WAITING AREA - A MOMENT LATER

Barbara and Alice enter the cramped office. A bulletin board is plastered with Federal and State labor laws.

BARBARA

Wait here.

Alice takes a seat.

A pretty SECRETARY (30s), wearing a body-hugging muumuu, types on a computer keyboard. She looks up.

SECRETARY

Can I help you?

BARBARA

I'm here to talk to the hiring manager. I'm ready to start work.

The secretary doesn't know what to make of this. She picks up the phone receiver and dials.

SECRETARY

An applicant is here to see you.

INT. HUMAN RESOURCES - OFFICE - MOMENTS LATER

A windowless, cramped space. MS. OKUMA (40s) Japanese-Hawaiian reviews Barbara's application. She wears a strict grey business suit. Barbara sits across, wringing her hands.

MS. OKUMA

You haven't worked for over fifteen years.

BARBARA

I stopped working to be a stay-at-home mom.

MS. OKUMA

So, you don't have any recent skills.

BARBARA

I'm pretty computer savvy. My husband had a home office and I did the books. He was in architect.

Ms. Okuma scribbles this down.

MS. OKUMA

People move here all the time
then they get island fever and
leave. How can I be assured that
you and your husband won't be
moving back to the mainland?

BARBARA

I'm not in that situation. I
have nothing to go back to.

Tears well in Barbara's eyes.

BARBARA (CONT'D)

My husband was killed four months
ago. I'm here raising my daughter
on my own. I need this job.

Ms. Okuma hands her a Kleenex.

MS. OKUMA

Are you willing to work the night
shift?

BARBARA

Night, day, swing... Whatever you
need.

MS. OKUMA

I need someone to manage the front
desk. It doesn't pay much but at
least you'll get shift
differential.

EXT. HUMAN RESOURCES - WAITING AREA - LATER

The secretary types, keeping a watchful eye on Alice.

Alice grabs another magazine and flips through it. She glances
up at the clock on the wall. The door to the interior office
opens and Barbara exits. Her face serious.

BARBARA

You ready to go.

Alice leaps to her feet. Politely, Barbara nods at the
secretary.

BARBARA (CONT'D)

Thank you for your time.

Alice and Barbara exit.

INT. PUALANI RESORT AND SPA - CONTINUOUS

Barbara hurries down the corridor toward the exit. Alice chases after her.

ALICE

So are you going to tell me or what?

Barbara stops. She turns to Alice and says:

BARBARA

It's not as much as I'd like but it'll cover the bills.

ALICE

You got it!

Barbara grabs both of Alice's hands.

BARBARA

I did it. We're going to make it, sweetheart.

Alice SHOUTS out in joy (AD LIB) and hugs her mom.

CUT TO:

INT. CONDOMINIUM - ALICE'S BEDROOM - EVENING

Alice pounds a nail into the wall and hangs a music award. She removes a framed photograph from a moving box. A photo of Alice and Jay. She lingers on it before placing it on the book shelf.

BARBARA (O.S.)

Alice! Come on, we're going to be late for supper!

EXT. SEASIDE RESTAURANT - OUTDOOR PATIO - LATER THAT EVENING

Tiki torches ablaze. The moon casts a glow across the water. Votive candles illuminate each table.

Alice and Barbara dine, watching a HULA DANCER swaying in time to a Hawaiian love song.

ALICE

Her movement is so fluent.

BARBARA

Your father loved coming here.
His favorite thing to do was to
watch the hula dancers.

Alice picks at her entree. Barbara toys with a glass of wine.

ALICE

I wish he was here. I miss him.

BARBARA

I know. I miss him, too.

ALICE

Do you think he's watching over
us?

BARBARA

I hope so. I'd be really
disappointed if he wasn't.

ALICE

I'm afraid I'm going to quit
remembering. That his memory
will die.

BARBARA

How much do you love him?

ALICE

A lot.

BARBARA

Then he's here. He's in my heart
and he's in yours. Nothing and
nobody can ever take that away.

A beat.

BARBARA (CONT'D)

Now, eat up. This is supposed to
be celebration.

Barbara raises her glass of wine.

BARBARA (CONT'D)

To a new start and hopefully a
brighter future.

CUT TO:

EXT. BUS STOP - MORNING

Alice waits, holding her canvas tote bag. She wears a sundress with pink shoulder wrap. Her ornate sandals sparkle in the sun.

Barbara looks up the road, searching for the bus. She checks her watch. Dressed in sweats and T-shirt you can tell she just got out of bed.

BARBARA

You sure you don't want me to drive you.

ALICE

Mom, I'll be fine. Unless you want to give me the car for today.

BARBARA

Not going to happen. Not today.

The bus rounds the corner.

BARBARA (CONT'D)

It's about time.

The bus stops and the door swings open.

BARBARA (CONT'D)

Call and let me know you got there okay.

Alice rolls her eyes.

ALICE

Really, Mom?
(off Barbara's reaction)
I'll text you, okay?

Alice boards the bus, and waves to her mother. The bus pulls away from the curb.

EXT. MAKAI HIGH SCHOOL - BUS STOP - MORNING

A city bus opens its doors. Alice steps out, and walks toward the school. She grips her tote and texts, "I'm here" on her phone. Alice bolts up the steps and enters the school.

INT. HIGH SCHOOL - CORRIDOR - MOMENTS LATER

Alice holds a piece of paper in her hand. She double checks the room numbers to the document in her hand.

One-by-one each student stops to stare at Alice walking down the hallway. Alice stops at an open door.

From inside the classroom we hear loud CHATTER. Alice takes a deep breath before entering.

INT. CLASSROOM / ENGLISH - CONTINUOUS

Stark. Red-dirt dust covered blinds. A chalkboard and a faded print of Shakespeare hang on the walls. STUDENTS of mixed Japanese, Hawaiian, Samoan, and Caucasian heritage sit at their desks.

Kanoa hovers around with Tyler at his desk (AD LIB). Sitting in the back row, Nakine gazes at him entranced. Kolohe punches her arm to get her attention.

The minute Alice enters the deafening chatter stops. All eyes track Alice as she maneuvers her way past the students to an open desk.

STUDENT #1

That desks mine.

STUDENT #1 sits down at the desk.

Alice crosses to another open seat. STUDENT #2 slides in.

STUDENT #2

Taken.

Kanoa face darkens. He pushes Tyler aside.

KANOA

Sit here. Next to me.

Alice's face brightens. She takes the desk adjacent to Kanoa. He grins. Tyler jabs him. Nakine scowls.

NAKINE

(under her breath)

Fuck dat shit.

The students turn their backs, avoiding trouble. Alice places her tote underneath the desk and spies:

ALICE'S P.O.V. - STUDENTS' FEET UNDER DESK

Alice scans the flip-flops worn by the other students. Immediately, she crosses her feet to hide her ornament sandals.

RESUME

Alice sits upright.

NAKINE

Hey! *Haole* girl!

Alice looks back. Nakine points at Alice's feet.

NAKINE (CONT'D)

What is up with da kine?

Students snicker. Kanoa quits talking, his attention riveted on Alice.

NAKINE (CONT'D)

Haole girl!

Alice turns face forward.

NAKINE (CONT'D)

You fucking deaf, or what?

Kanoa turns.

KANOA

Nakine, you dumb, or what?

Students LAUGH. MR. KOBAYASHI enters. The miniature is dressed like Mickey-Mouse. He grabs a pointer and slams it across his desk.

MR. KOBAYASHI

In case you have forgotten this
is my English class.

Students bolts up straight. Dead silence. Mr. Kobayashi places the pointer down and scans the room. His eyes stop on Alice.

MR. KOBAYASHI (CONT'D)

I see we have a new student joining
us. Can you please stand.

Alice reluctantly rises.

MR. KOBAYASHI (CONT'D)

I hope that each one of you will
make her feel welcome.

Kanoa smirks. He glances over at Alice who coyly takes her seat. Jealousy consumes Nakine. She MUTTERS.

NAKINE

No problem. I'll make her feel
right at home.

Mr. Kobayashi removes test papers from his briefcase. Kanoa
can't take his eyes off Alice. Nakine's mood sours.

MR. KOBAYASHI

I've graded your papers. A few
of you did very well.

Mr. Kobayashi walks up and down the aisles, handing out papers.
Kanoa sees the "A" is circled in red.

MR. KOBAYASHI (CONT'D)

And for some, the results were
very disturbing.

Mr. Kobayashi hands a paper to Nakine. Circled in red - a
large "F." Nakine crumples the paper and tosses it on the
floor.

CUT TO:

INT. CLASSROOM / ENGLISH - LATER

A school bell RINGS. Students race out. Mr. Kobayashi SHOUTS:

MR. KOBAYASHI (O.S.)

Walk, do not run!

Alice grabs the tote, and removes her class schedule. Nakine
slams into her. Alice's tote skids across the floor.

NAKINE

Betta watch yo'self, *haole* girl.

Nakine saunters past her. Kolohe trailing two-steps behind.
Kanoa picks up Alice's tote.

ALICE

What's up with her?

KANOA

She's like that with everybody.
Ignore her.

ALICE

Easy to say but much harder to
do.

KANOA
Eventually, she'll warm up to
you.

ALICE
Who says I'd want her to?

KANOA
Point taken.

Kanoa hands the tote back to Alice. She tucks it under her
arm and walks out.

KANOA (CONT'D)
Hey, wait up!

Kanoa races after her.

INT. MAKAI HIGH SCHOOL - CORRIDOR - CONTINUOUS

Alice holds the class schedule in her hand. Kanoa runs up.

KANOA
Why so hostile? I'm your biggest
fan.

ALICE
You don't even know me.

KANOA
I'm just a nice guy with a strong
admiration for you.

ALICE
That's what they call it now,
admiration.

Kanoa grabs the paper, Alice holds in her hand. He reads:

KANOA
Math. Social studies. Physics.
Bio-chemistry. Who would of
guessed?

ALICE
Just because I'm beautiful doesn't
mean I'm stupid.

Alice takes back the paper.

KANOA
Did I say you were beautiful?
(MORE)

KANOA (CONT'D)

Cause you're not.
 (off her reaction)
 You're drop-dead gorgeous.

ALICE

Tell me how you truly feel.

Kanoa smiles.

KANOA

I thought I just did. So, shall
 we go?

ALICE

I doubt you'll let me say no.

Walking side-by-side Kanoa escorts Alice down the crowded
 corridor. Unaware that Nakine lurks behind them, watching.

INT. MUSIC ROOM - MOMENTS LATER

The sun beams through the open windows. A closet door is open.
 Hidden inside are musical instruments and an array of ukuleles.

Chairs are arranged in rows of three large semicircles.
 Students tune their instruments. In the center, MISS TSUDA,
 (30s) dressed in a cotton flowery dress, flips through music
 sheets.

Kanoa and Alice enter. Kanoa guides her to the closet and
 hands Alice a ukulele, grabbing one for himself.

MISS TSUDA, resembling a student herself, taps a baton on the
 music stand.

MISS TSUDA

I'd like to get started, please.

Alice takes her seat. She raises her hand.

ALICE

Excuse me?

MISS TSUDA

It's Miss Tsuda and you must be
 Alice.

ALICE

Miss Tsuda, can you please provide
 me with the key and the chord
 progression?

MISS TSUDA

First string, A. Second string,
fifth fret, E. Third string,
fourth fret, C. Fourth string,
second fret, G.

Alice tunes the ukulele with ease.

KANOA

How did you know how to do that?

The teacher taps her baton, again.

MISS TSUDA

Kanoa, I know you're entranced
with Ms. Reynolds. But, can you
please--

Miss Tsuda mimics zipping her mouth closed. The class LAUGHS.

MISS TSUDA (CONT'D)

--zip it and turn to page six.

Kanoa shrinks. Alice flips the pages of the music book and
readies to play.

MISS TSUDA (CONT'D)

And a one, and a two, and--

Alice struggles at first, then is able to quickly join the
others in melodic unison.

CUT TO:

INT. CONDOMINIUM - LIVING ROOM - DAY

Barbara pours herself a cup of coffee. She sits at the kitchen
counter and open a laptop. She flips open a folder labeled,
"Videos" and clicks on a file labeled "Whistler."

LAPTOP SCREEN

Snow hangs heavy on the pine and fir trees. A ski lift carries
SKIERS to the top of the peak.

Jay flips the video camera towards himself for a selfie.

JAY

Day one--teaching Barbara how to
ski.

He videotapes Barbara, dressed in a ski-suit, struggling to snowplow down the bunny hill.

JAY (V.O.) (CONT'D)
That's it, babe. You're doing
it.

Barbara starts to waver.

BARBARA
Jay turn that stupid thing off.

Jay flips the camera and steps into the frame.

JAY
This doesn't look good.

He points the video camera toward Barbara. Her skis cross-over. She tumbles head-over-heels into a snow drift.

JAY (CONT'D)
Wipe out!!!

BARBARA
Jay!!! Oh, for Pete's sake!

Jay forgets about the video and runs to aid his wife. An arm extends towards Barbara.

JAY
Here let me help you.

Barbara grabs it and yanks him down into the snow bank. LAUGHTER. The tape goes black.

RESUME

Barbara's fingertips caress the screen. She smiles and a tear rolls down her cheek. She turns the screen off and walks away. Her head hanging low.

CUT TO:

INT. MUSIC ROOM - LATER

Students exit the classroom. Kanoa grabs his books. He looks over at Alice.

KANOA
You coming?

Alice stares at a wall poster reading, "Ukulele Festival Makai Student Bank - Final Auditions."

ALICE

I'll be okay. I need to talk with Miss Tsuda for a minute.

Kanoa exits. Miss Tsuda collects the music books off the stands.

ALICE (CONT'D)

Miss Tsuda?

MISS TSUDA

Alice, I'm very impressed with your playing. You're a quick study.

ALICE

Thanks.

MISS TSUDA

So what can I help you with?

ALICE

I wanted to audition for the band.

Alice motions to the poster.

ALICE (CONT'D)

I know the deadline was last week but--

MISS TSUDA

Alice you're very talented. However, that wouldn't be fair to the other students who didn't get in.

ALICE

I understand, but can't you make an exception. Just this once?

MISS TSUDA

That's impossible. So if you'd excuse me I have to get ready for my next class.

Alice knows when she's being dismissed. She tosses her tote over her shoulder and storms out.

INT. CORRIDOR - MOMENTS LATER

Alice walks down the hallway. Students gawk and gape.

ALICE
What are you staring at?

Quickly, the students turn the other direction. A HAWAIIAN STUDENT mutters.

HAWAIIAN STUDENT
Fuckin' *haole*.

Alice turns back, and stares him down.

ALICE
You talking about me?

He drops his gaze to the floor.

ALICE (CONT'D)
I hope not.

*

Alice stops in front of a bulletin board. Her fingers track the list of clubs sponsored by the school.

INT. PADDLERS CLUBROOM - A MOMENT LATER

MR. KEALOHA's (40s) muscles bulge inside the body-hugging T-shirt. He wraps an ace bandage around an ATHLETE'S ankle. A rap on the door.

ALICE
Excuse me...Mr. Kealoha. Do you have a minute? If you don't, I can come back another time.

MR. KEALOHA
I'm almost done. Come in.

Mr. Kealoha secures the bandage.

MR. KEALOHA (CONT'D)
(to athlete)
Ice your ankle every two hours and keep your foot elevated. You got that?

ATHLETE
Yes, Coach.

The athlete limps out.

MR. KEALOHA

So, what can I help you with?

ALICE

I read on the notice board that there were openings on the paddling team.

MR. KEALOHA

The team's full. That bulletin board hasn't been updated in months.

ALICE

I see. Can you keep you in mind if slot does come open?

MR. KEALOHA

I sure will. If you could--

Alice turns and heads out the door.

MR. KEALOHA (CONT'D)

Wait! You forgot to tell me your name.

INT. DEBATE CLUB - A MOMENT LATER

JAPANESE STUDENTS sit at a conference table in full debate. (AD LIB) They wear black thick-rimmed glasses and "Urkel" collared shirts.

Alice enters and stops dead. The debate stops.

JAPANESE STUDENT

Can we help you?

ALICE

I'm so sorry. I must of taken the wrong turn.

Alice starts to back out of the room.

ALICE (CONT'D)

I was looking for the art class.

Alice disappears out the door.

INT. GYMNASIUM - A LITTLE LATER

Hawaiian MUSIC. At center court, Alice sways her hips. She does a very bad rendition of the hula.

At the sidelines, Nakine snickers. The other DANCERS stifle their GIGGLES.

The DANCE COACH, a pretty Hawaiian woman dressed in tights, turns off the CD player.

DANCE COACH
That was very...interesting.

ALICE
I can get better.

Nakine whispers, loudly.

NAKINE
In what lifetime.

The dance coach gives Nakine stink-eye. She turns back to Alice.

DANCE COACH
I'm quite sure you could, but for right now I don't think this is really for you.

ALICE
Thank you for your candor.

Alice grabs her tote, and rushes out. A burst of LAUGHTER. Nakine mocks:

NAKINE
"I thank you for your candor."
Who she t'ink she is... Queen Elizabeth'.

DANCE COACH
That's enough, Nakine. Maybe you could learn something from her. Shall we take it from the top.

The music kicks in. The dance coach leads in the steps. Nakine escapes out of the room, tracking after Alice.

EXT. CORRIDOR - CONTINUOUS

Alice runs down the corridor, and darts into the girl's bathroom. Nakine follows after her.

INT. GIRLS BATHROOM - LATER

Alice rushes to the sink, splashing cold water onto her face. She stares into the mirror, shaking.

Nakine enters, crosses to Alice, and slams her into the porcelain sink. Alice crumples over. Nakine grabs her hair, yanking Alice's head back.

NAKINE

Who you t'ink you are?

ALICE

Let go of me!

NAKINE

You and your fancy clothes and
your fancy talk.

Nakine shoves Alice backward, slamming her into the metal drainage pipes.

ALICE

I haven't done anything wrong.

NAKINE

I don't fuckin' care!

Nakine slams Alice's head against the wall. Alice falls to her knees.

ALICE

Why are you doing this to me?

NAKINE

Don't you get it?

NAKINE (CONT'D)

You don't belong here, *haole* girl.
And I'll make sure you fuckin'
know it.

Nakine storms out. Alice bites down on her fist, stifling a cry.

EXT. MAKAI HIGH SCHOOL - MOMENTS LATER

Alice runs down the front steps and across the schoolyard toward the bus stop. She pushes past the mingling students.

EXT. HIGHWAY / BUS STOP - CONTINUOUS

Alice darts across the highway in front of an oncoming car. The DRIVER slams on his brakes. A car horn BLASTS.

DRIVER

Are you fucking *lolo*?!

A SQUEAL of burning rubber. Alice grips her tote against her chest. She refuses to respond. She stands at the periphery of the crowded bus stop, an outcast.

EXT. SCHOOL PARKING LOT - CONTINUOUS

Kanoa and Tyler hop into a pick-up. Surfboards hang over the rear tailgate. Kanoa spins out of the parking lot.

EXT. HIGHWAY / BUS STOP - CONTINUOUS

Kanoa drives past the crowd, HONKING. Students hold up the *chakra* sign. A city bus pulls up. Kanoa notices Alice.

KANOA

Hui!!! Alice!

Alice doesn't smile. Her tears blot out her view. She wipes them away.

The BUS DRIVER opens the door and looks down. Students pile inside. Alice walks up to the base of the steps. She looks up.

BUS DRIVER

Are you coming, or what?

INT. BUS - CONTINUOUS

Alice steps onto the bus. She looks around. Every seat appears to be taken. The aisle is packed like sardines.

Alice grabs the handrail. An OLD HAWAIIAN WOMAN flags her over. She moves her cane, allowing Alice room to sit.

HAWAIIAN WOMAN

You can sit here if you want.

Alice crosses to her, and sits in the empty seat. The old woman's face was hard and she had more lines than a road map. Her eyes are soft.

HAWAIIAN WOMAN (CONT'D)

Looks like you've had a tough day.

ALICE

I'm fine.

Rude, obnoxious students act up in the rear of the bus.

HAWAIIAN WOMAN

Ignore them, they're just a bit *kolohe*. That means trouble. They don't have any sense in their da kine.

She points to her head.

HAWAIIAN WOMAN (CONT'D)

You're a *malahine*. That means new--straight from the mainland. That will change once you've been here awhile, then you'll be called a *kama'aina*. A local.

SHOUTING, and COARSE LANGUAGE from the back of the bus. Alice turns in dismay. The old woman touches her hand.

HAWAIIAN WOMAN (CONT'D)

We're not all like that. Hawaii is full of lots of good people and *aloha*. But like anywhere you go--

The old woman motions to the students in the back.

HAWAIIAN WOMAN (CONT'D)

--we too are home to a most dangerous predator. It's called the man shark. It's not too bright and most times it's just plain stupid.

Alice smiles, weakly.

HAWAIIAN WOMAN (CONT'D)

Finally, she smiles.

The NOISE escalates at the rear of the bus. A dark cloud moves across Alice's face. The woman notices.

ALICE

Thank you for your kindness.

The old woman pats her hand, then pulls the bus chord.

HAWAIIAN WOMAN

This is my stop. Take care of yourself and don't forget what I told you. Watch out for the man shark.

The bus slows to a stop. The old woman grabs her cane, and exits. The bus driver shuts the door.

INT. BUS - CONTINUOUS

Alice stares out the window. The old woman hobbles her way down a country road overgrown with tropical foliage to a shack.

Through the window, we see the old woman shoo chickens off her porch. The bus pulls away from the curb.

The bus passes by the shrimp farm, fruit stands, and outdoor huli-huli chicken barbecue billows smoke.

EXT. EHUKAI BEACH - FIFTY YARDS OFFSHORE - SAME DAY

A lifeguard tower looms over the white sandy beach. Eight to ten foot sets of waves crest. Kanoa paddles hard to catch the next wave.

INT. BUS - SAME TIME

The bus pulls up to the surf break. A TEEN in the rear of the bus points toward the surf line-up.

MALE TEEN

Check out da kine!

The teen shouts out the sliver of open window:

MALE TEEN

Hui, Kanoa!

Alice's interest peaks. She sits on the edge of the seat, looking out.

EXT. EHUKAI BEACH - FIFTY YARDS OFFSHORE - CONTINUOUS

Kanoa catches a ten-foot wave. Expertly, he slices down its face. He does a tight turn, and the surfboard flies off the lip.

RESUME

The bus pulls away from the curb. The teen exclaims:

MALE TEEN
Did you see that?! Dude went
aerial!

Alice grins. Kanoa bails and paddles back out.

EXT. BUS STOP - CONDOMINIUM - LATER

The bus pulls up to the stop. Alice exits. The doors of the bus close shut behind her. She crosses the street towards the condominium.

INT. CONDOMINIUM - LIVING AREA - MOMENTS LATER

Barbara busily rolls meatballs, placing them in a frying pan. On the sofa lies a suit jacket with name tag. Alice enters.

BARBARA
Hi, sweetheart.

Barbara crosses to her Alice.

BARBARA (CONT'D)
I'd give you a hug you but--

ALICE
It's okay. I'll pass.

Barbara plants a kiss on her daughter's cheek.

BARBARA
How was school today?

ALICE
It sucked. But, royally.

BARBARA
I'm surprised.

ALICE
It's weird. They just don't like
me.

BARBARA
How can they not like you? They
don't even know you.

ALICE
That's what you'd think.

BARBARA
Is it everybody?

ALICE
Not everyone, there's this one
guy who's nice to me.

BARBARA
Then given it some more time.
Maybe it was just a rough first
day.

Alice brow furrows. She lifts the lid off a steaming pot of
sauce, pleased with the aroma.

ALICE
Is it okay if I take the car to
school tomorrow?

BARBARA
What if I need it?

ALICE
I'll be home right after school
Besides, you'll be asleep any
ways.

BARBARA
Take it, then. Just come straight
home.

ALICE
Thanks, Mom.

A beat.

BARBARA
So, tell me about this guy?

CUT TO:

EXT. ALICE'S BEDROOM - BALCONY - LATER THAT SAME DAY

The setting sun casts a red glow. Alice sits on the balcony,
plucking the strings of her guitar. The haunting MELODY echoes
throughout the house.

INTERCUT WITH;

INT. LIVING ROOM - CONTINUOUS

Barbara puts on her suit jacket. She calls up the stairs.

BARBARA

Alice, I'm leaving now. Alice?!

Alice stops playing, intermittently. She SHOUTS in the direction of the door.

ALICE

I hear you! Have a good night.

Alice begins to play, again.

EXT. CONDOMINIUM - CONTINUOUS

Barbara exits the house and walks down the path towards the hotel. She glances back at Alice playing the guitar on the balcony then heads on her way.

CUT TO:

INT. PUALANI RESORT AND SPA - EVENING

A MALE and FEMALE TOURIST check into the hotel. Barbara types on a keyboard. Ms. Okuma watches from a distance.

BARBARA

I found your reservation it's a lovely room with an oceanfront view.

They smile. Barbara places two key cards on the counter.

BARBARA (CONT'D)

Have a wonderful vacation.

As the couple walks away, Ms. Okuma walks up behind Barbara.

MS. OKUMA

I see everything is going well.

BARBARA

So far, so good.

MS. OKUMA

Any questions?

BARBARA

None that I can think of.

MS. OKUMA

Good. If you're okay, I'll head out.

As Ms. Okuma is about to leave, Barbara SHOUTS to her.

BARBARA

Ms. Okuma, wait? Can I ask you something?

MS. OKUMA

What is it, Barbara?

BARBARA

I have some questions about the islands. My daughter--

Ms. Okuma looks at her watch, impatiently.

MS. OKUMA

Can it can wait for another time. I have plans for tonight and I believe you have a customer waiting.

A handsome VACATIONER waits patiently at the counter.

BARBARA

My apologies. Have a pleasant night.

Ms. Okuma walks away. Barbara turns to assist the next CUSTOMER.

CUT TO:

INT. CONDOMINIUM - LIVING ROOM - DAY

Alice races down the stairs, wearing board shorts, a designer T-shirt, and leather sandals. She grabs the car keys sitting on the credenza and heads out the door.

EXT. PARKING LOT - LEXUS - AFTERNOON

Alice darts to the Lexus and sits in the driver's seat. She kicks the car into gear and barrels out of the parking lot.

EXT. COUNTRY ROAD - LEXUS - MOMENTS LATER

Alice maneuvers the car past the city bus hogging the single-lane highway. She looks up, seeing the same students inside.

They stare down at her, some giving her the finger.

ALICE

Thank you, Mom.

Alice hits the gas and barrels it past them.

EXT. HIGH SCHOOL - PARKING LOT - LATER THAT MORNING

Alice parks the car, and exits. She sees Nakine, Kolohe and their group of FLUNKIES standing in front of the school.

Alice stops, and hesitates. She mutters to herself.

ALICE

I can do this.

Boldly, Alice walks toward them.

EXT. HIGH SCHOOL - FRONT STEPS - CONTINUOUS

Alice walks up the steps. Nasty stares. She exhales, thinking she's in the clear when Nakine steps in front of her, blocking the path.

NAKINE

I thought I told you, you weren't welcome here.

ALICE

And I'm telling you, I don't care.

Mr. Puma exits the front doors. He sees the kerfuffle.

ALICE (CONT'D)

Get out of my way.

Mr. Puma marches down the steps.

NAKINE

And who's going to make me, *haole* girl. You?

Mr. Puma stands behind Nakine, his arms on his hips.

MR. PUMA

No, Miss Dedman! I am. Let Ms. Reynolds be.

Nakine moves out of the way.

MR. PUMA (CONT'D)

Alice, get to class.

Alice scampers past. Mr. Puma speaks directly to Nakine.

MR. PUMA (CONT'D)

I'm getting pretty tired of this attitude of yours, Nakine.

NAKINE

It's just good fun. I don't mean no harm.

MR. PUMA

Well, your fun needs to stop today.

Nakine stares at him in defiance.

MR. PUMA (CONT'D)

Or do I have to call your father?

NAKINE

I got it.

MR. PUMA

I'm glad you understand. Don't be late for class.

Mr. Puma heads up the stairs, and disappears inside the school. Kolohe walks up behind Nakine.

KOLOHE

You gonna do what he say?

NAKINE

(in Pidgin English)

Whatchu t'ink? Fuck dat bitch!
Fuck him and fuck 'er!

Kolohe laughs.

NAKINE (CONT'D)

Come wit' me.

Together, the girls meander towards the parking lot.

EXT. HIGH SCHOOL - CORRIDOR - MOMENTS LATER

Alice places her tote inside her locker. Kanoa sneaks up behind her, holding a plumeria blossom.

KANOA

Hi, Sunshine.

Alice turns, pleased to see him.

KANOA (CONT'D)
This is for you.

ALICE
That's so sweet.

Kanoa places the flower behind her right ear.

KANOA
You wear it behind your right
ear. I think.

ALICE
Does that mean we're going steady?

KANOA
You wish.

Alice LAUGHS. Kanoa grabs her books.

KANOA (CONT'D)
I'll walk you to class.

Together they head down the hallway. Angry stares by
classmates.

EXT. PARKING LOT - LEXUS - CONTINUOUS

Nakine and Kolohe stand next to the Lexus. They double check
for onlookers.

KOLOHE
Hurry up before we get caught.

Nakine scrapes a key along the side of the Lexus, leaving a
deep groove from the headlight to taillight. She's pleased.

NAKINE
Time to do the other side.

Kolohe looks around, nervously. Nakine walks to the opposite
side of the car. The school bell RINGS.

KOLOHE
Leave it. We gotta go.

INT. HIGH SCHOOL - ENGLISH CLASS - MOMENTS LATER

Alice slides into her seat. Kanoa sits at his desk. Nakine
enters, walking behind her is Kolohe.

They walk up the aisle to their desks at the back of the room. Nakine passes Alice, smiling like a Cheshire cat.

NAKINE

Howzit?

Kolohe chuckles. Nakine shoves her, laughing.

KANOA

What was that about?

ALICE

I don't know.

Kanoa scribbles his phone number on a piece of paper, and hands it to Alice. She slips the piece of paper into her tote. Seeing this, Nakine's face turns to stone and her fists clench.

Mr. Kobayashi enters, the room falls silent. Mr. Kobayashi scribbles on the chalkboard, "Attributes."

MR. KOBAYASHI

A man's character may be learned from the adjectives which he habitually uses in conversation.

MR. KOBAYASHI (CONT'D)

Which author quoted these famous words. Kanoa?

KANOA

President Obama.

MR. KOBAYASHI

A very terrible guess and totally wrong. Ms. Reynolds.

ALICE

Mark Twain.

MR. KOBAYASHI

Correct. Somebody does their homework.

To the class.

MR. KOBAYASHI (CONT'D)

For the remainder of the year, we are going to focus on how we speak to each other within the classroom. That means--no Pidgin English. Do I make myself clear?

The class responds in unison, except for Nakine. She's in whispered conversation with Kolohe.

CLASSROOM

Yes, Mr. Kobayshi.

Mr. Kobayashi beady eyes focus on her. He walks down the aisle toward her, holding the pointer in his hand.

MR. KOBAYASHI

Ms. Dedman, do you agree? Yes or no.

NAKINE

Watchu say? I no hear.

The class SNICKERS. Mr. Kobayashi recants his words. Alice and the other students turn back to watch.

MR. KOBAYASHI

There shall be no more use of Pidgin English in my classroom. Do you understand?

Mr. Kobayashi SLAMS the pointer across Nakine's desk. She jumps out of the way. Her eyes narrow.

NAKINE

Yes, sir.

Alice faces the chalkboard. This place is bizarre.

CUT TO:

INT. HIGH SCHOOL - ENGLISH CLASS - LATER

A school bell RINGS. Alice grabs her tote and vacates the room, quickly. The students vacate after her. Kanoa picks up his books, and SHOUTS:

KANOA

Hey, wait up.

The doorway is jammed. He pushes his way through. Nakine jabs her side-kick, Kolohe.

NAKINE

Honey-girl's learning.

INT. HIGH SCHOOL - CORRIDOR - CONTINUOUS

Alice strolls down the hallway with dread. She walks by the local STUDENTS to her locker. She opens it.

A big-ass SAMOAN STUDENT (17) plants her palm on the locker, shutting it. Alice removes her hands in the nick of time.

ALICE

You could of broken my fingers!

SAMOAN STUDENT

I can break more den dat. Dis here for locals only.

ALICE

I was assigned this locker.

SAMOAN STUDENT

Not anymore. And if you have a problem wit' dat I can snap each finga' for you one at a time

Kanoa walks up. He wraps his arm around Alice's shoulder.

KANOA

Is there a problem here?

ALICE

I seem to be having some difficulty getting into my locker.

KANOA

Maybe I can help unblock it, if you want me to.

Kanoa steps in front of the Samoan.

SAMOAN STUDENT

You wouldn't dare touch me.

KANOA

Try me.

A beat. The Samoan Student back down.

SAMOAN STUDENT

You fuckin' lucky, *haole* girl.

KANOA

And stay away.

The Samoan Student walks away. Alice is shaken.

ALICE
I could of handled it.

KANOA
I only called her bluff. That
bitch can whoop your ass and mine.
Nobody fucks with the Samoans.

ALICE
I didn't fuck with her. Everybody
here is fucking with me.

KANOA
That comes with the territory.

ALICE
What do you mean?

KANOA
You're a *haole*. It happens.

ALICE
Because, I'm white.

A beat. Alice shuts her locker, absorbed in thought.

KANOA
It'll get better, it'll just take
some time.

ALICE
I need to get some air.

Alice walks away, heading toward the front doors. The school
bell RINGS. Kanoa SHOUTS:

KANOA
You need to get to class.

Kanoa watches her depart.

EXT. HIGH SCHOOL - FRONT STEPS - MOMENTS LATER

Alice bursts out the front doors. A deep sigh of relief. She
walks across the schoolyard to the parking lot without
hesitation.

EXT. HIGH SCHOOL - PARKING LOT - CONTINUOUS

Alice walks to the Lexus. She fumbles in her tote for keys.
Then, she sees the deep scratch. Her fingers touch the groove.

ALICE

Damn it!

Alice kicks the tire, again and again. She twirls in a circle. She stops.

ALICE (CONT'D)

I have to get the hell out of here.

Alice gets in the car and hightails it out of there. She barrels down the two-lane highway toward town.

EXT. HALEIWA TOWN - LATER THAT SAME DAY

An old plantation town with preserved historical sites. A rainbow bridge crosses over the Anahulu river that empties into the ocean. Adjacent to it is the boat harbor.

We see the Lexus barreling over the bridge and into town.

EXT. HALEIWA TOWN - TOWN SQUARE - LATER THAT DAY

Alice parks the Lexus and exits.

TOURISTS mill about the surf shops, souvenir kiosks, shaved ice dispensary, candy store, boutiques, pearl oyster shop, eateries, and bars.

Alice spots a "Help Wanted" sign at a bustling steak and surf restaurant. She heads toward it.

INT. RESTAURANT - MOMENTS LATER

The noise is deafening. COOKS shout out orders. WAITERS and COCKTAIL HOSTESSES hustle to serve PATRONS.

A stocky restaurateur, JOE SOLOMON (50s) scrutinizes Alice while he keeps a watchful eye on the floor.

JOE

You smoke *pakalolo*?

ALICE

Smoke what?

JOE

Gunga, yarndi, pot, marijuana?

ALICE

No...?

JOE
Do you surf?

ALICE
Uh...no?

SIMON, (20s) a total surfer dude, darts past. He checks out Alice.

SIMON
Sorry I'm late.

Joe's face sours.

JOE
'Cause the last thing I need is another--

'JOE
(shouting at Simon)
Lazy surfer! This better be the last time. You hear me, Simon?

SIMON
Yeah-yeah.

Simon rushes off, taking a quick and curious glance at Alice.

JOE
(to Alice)
Bunch of bums. When the waves are pumping they never show up. So when can you start?

ALICE
As soon as I can.

JOE
How about right now? I need somebody on the hostess stand.

A crash of dishes breaking, O.S. Joe shouts:

JOE (CONT'D)
What the hell is going on back there?

ALICE
I'll take it.

Joe walks Alice to the stand and hands her some menus.

CUT TO:

INT. CONDOMINIUM - LIVING AREA - EVENING

The setting sun shines through the patio windows. Barbara fastens a name badge titled "Night Manager" onto her lapel. Alice walks in the door.

BARBARA

Where have you been? You're late and I got a call from the Principal saying that you skipped out today.

ALICE

I'm not going back. I got a job in town.

BARBARA

Can you tell me why? I'd like to understand before I wring your neck.

ALICE

Can I show you? And you're not going to be happy.

Alice opens the door and leads her mother outside.

BARBARA

It better be good, young lady. Because I'm not going to put up with this.

EXT. CONDOMINIUM - PARKING LOT - A MOMENT LATER

The Lexus is parallel parked. The damage is hidden. Barbara and Alice walk up.

BARBARA

So, what's the problem?

ALICE

See for yourself. It's on the other side.

Barbara walks to opposite side of the car. Her jaw drops and she GASPS.

BARBARA

This happened at school?

Alice nods.

BARBARA (CONT'D)

Do you know who did it?

ALICE

Sort of? I'm pretty sure.

BARBARA

Did you see them do it?

ALICE

No. I went to the car and I found it scratched.

BARBARA

I'm going to talk with the Principal. This is ridiculous.

ALICE

You can't!

BARBARA

I'm going to get to the bottom of this.

ALICE

It's just going to make things worse for me.

BARBARA

What the hell is going on down there?

ALICE

There's nothing going on, Mom. This is their island. We just don't belong.

BARBARA

This is America and I'm not going to put up with this.

CUT TO:

INT. SHANTY HOUSE - SAME EVENING

Makaio sits in the glow of the TV set with a beer in his hand. Rifles and guns hang in a cabinet. Nakine staggers into the shanty-shack. They speak in Pidgin English.

MAKAIIO

That you, Nakine?

NAKINE

Yes, Popee.

MAKAIO

Come here, girl. Let me take a
good look at you.

Nakine doesn't move.

MAKAIO (CONT'D)

(bellows)

I said, get ov'a here! What da
fuck!

Nakine staggers toward him. She avoids eye contact. Makaio
ogles her.

MAKAIO (CONT'D)

You look nice tonight. You know
dat, Nakine? Real pretty.

The father grabs Nakine's arm and pulls her close. He grips
her tight.

MAKAIO (CONT'D)

Come here girl. Show daddy how
much you love me. Give popee
some love.

Makaio grabs her face, kissing her deep.

NAKINE

Let go!

Nakine tries to push him away.

MAKAIO

I know you like it rough.

Makaio grabs Nakine's hair and drags her to the couch.

NAKINE

Stop! I don't like anyt'ing!

Makaio unzips his pants, then pulls shorts off.

MAKAIO

You want. You always want. Now,
spread dem fuckin' legs!

Makaio lowers himself on top of her.

CUT TO:

INT. CONDOMINIUM - KITCHEN COUNTER - MORNING

Alice wolfs down a bowl of cereal. The front door swings open. Barbara enters. She unpins the company name tag.

ALICE
You look wrecked.

BARBARA
Thank you, that's exactly how I
feel.

Barbara tosses her suit jacket on the sofa.

BARBARA (CONT'D)
I'm too old for this.

Alice places her bowl in the sink.

ALICE
I'm going to go practice.

BARBARA
Not so fast. We have something
to discuss.

ALICE
Can't it wait?

BARBARA
Sit.

Alice trudges to empty seat, and plops down. Barbara sits on the coffee table, facing her.

BARBARA (CONT'D)
Your schooling is important to
me.

ALICE
I don't want to go back there.

BARBARA
I know that, but I can't have you
not finishing high school.

ALICE
Why can't I be home schooled?

BARBARA
I can't afford home schooling.
You know that.

ALICE

You're making me go back there.

BARBARA

I'll talk to Mr. Puma. Maybe we can come up with some kind of solution.

ALICE

You don't know what it's like for me.

BARBARA

No, I don't. But I have a fairly good idea.

ALICE

And what should I do. Just allow myself to be bullied?

BARBARA

Fight and tough it out. Maybe Ms. Harz can pull a few strings.

ALICE

You mean go back home?

BARBARA

Don't get your hopes up. Send her a letter and see what she has to say.

ALICE

What about my job?

BARBARA

Tell that schmuck you quit. And don't worry, everything will work out just fine.

ALICE

I hope so.

INT. CONDOMINIUM - KITCHEN COUNTER - A LITTLE LATER

Alice sits at the counter, writing. She folds the letter and places it inside an envelope. She affixes a stamp and exits the house.

EXT. RESORT ROAD - MAILBOX - CONTINUOUS

Alice crosses the road, holding the same envelope. She opens the mailbox and drops the envelope inside. She places both palms on the mailbox, closes her eyes, and makes a wish.

CUT TO:

INT. PRINCIPAL'S OFFICE - DAY

An irate Barbara sits in front of Mr. Puma. Alice at her side. Mr. Puma fold his hands on top of the desk.

BARBARA

I can't afford to pay a two hundred and fifty dollar deductible every time a student gets out of line.

MR. PUMA

I understand that. But without any witnesses--

Alice sits next to her mother. Alice scrunches her face, not pleased with his response.

BARBARA

Alice has recounted every detail of what she's been through. Are you just going to do nothing?

MR. PUMA

I'm doing my best, but it's difficult. Some of the students come from troubled homes and--

BARBARA

That doesn't give them the right to torment others and destroy personal property.

MR. PUMA

I agree, but--

BARBARA

So what are you saying?

Mr. Puma thinks before he speaks.

MR. PUMA

I'll have an emergency meeting with the faculty. Maybe we can hire some security to monitor the grounds.

BARBARA

Thank you. I'd appreciate that.

MR. PUMA

I'll do my best to make sure that nothing else happens.

BARBARA

I'll hold you to that.

Barbara pats her daughter's hand.

BARBARA (CONT'D)

Let's go, dear.

CUT TO:

INT. FRANKLIN HIGH SCHOOL - MUSIC ROOM - DAY

Ms. Harz opens an envelope, removing Alice's letter. She reads:

ALICE (V.O.)

Dear Ms. Harz, it's been a long time since we talked. I actually miss you and I'm not making that up.

Ms. Harz chuckles. Then:

ALICE (V.O.) (CONT'D)

Of course, I'm still practicing the guitar like you taught me, but the school has me playing "Ukulele Lady", not Bach's "Moonlight Sonata."

Madeline's grin turns upside down.

ALICE (V.O.) (CONT'D)

Life has been difficult. Is there any chance I can get back into the academy? Mom agrees that I need to get off this island. I desperately need your help, Alice.

Ms. Harz folds the letter and marches out of the room.

INT. SCHOOL ADMINISTRATION - MOMENTS LATER

Ms. Harz charges into the office. NATHAN FAIRFIELD, the school administrator, stops typing and looks up.

MS. HARZ

We need to talk.

NATHAN

What is it this time, Madeline.

Ms. Harz glares at him.

NATHAN (CONT'D)

And please, no foul language and
histrionics.

CUT TO:

INT. MAKAI HIGH SCHOOL - CORRIDOR - DAY

Kanoa removes the books from inside his locker. Tyler pats him on the back as he passes by.

TYLER

Hey, brah! A north facing swell's
coming in today. Are you on it?

KANOA

Not sure. I'll let you know.

INTERCUT WITH:

INT. ALICE'S BEDROOM - CONTINUOUS

Alice sits on the bed, practicing the guitar. She sets the guitar down and walks to the dresser. She removes a piece of paper from her tote, picks up her iPhone, and dials.

Kanoa's iPhone RINGS.

KANOA

(into phone)

Hello?

ALICE

(into phone)

Kanoa. It's me, Alice.

KANOA

(into phone)

Hey, stranger. You said you needed
some air and I haven't see you
for days.

ALICE
 (into phone)
 I know. I--

KANOA
 (into phone)
 You don't need to explain. I get
 it. I'm just glad you called.
 When are you coming back to school?

ALICE
 (into phone)
 Soon.

KANOA
 (into phone)
 Well, it'll be nice to see you
 again.

An uncomfortable beat.

ALICE
 (into phone)
 What I really wanted to know is--
 do you want to hang out sometime?
 I mean, that is if you want.

Kanoa does a "yes" to himself.

KANOA
 (into phone)
 Totally. Can I pick you up? Say
 around four?

ALICE
 (into phone)
 I'll see you then.

Alice clicks off her phone. She flips onto her back, and
 smiles. A SQUEAL of joy.

CUT TO:

EXT. BEACH PARK - WATERS EDGE - DAY

Clear blue skies. A white sandy beach. Alice and Kanoa wade
 into the ocean, wearing snorkeling gear.

KANOA
 You need to spit on it. Like
 this.

Kanoa spits on each lens and rinses his mask in ocean water.

ALICE

Do you know how much bacteria
live in our mouths?

KANOA

No, but I know how much bacteria
are in our bodies.

ALICE

Really... and how much is that?

KANOA

Enough to fill a big soup can.
About three to five pounds.

Kanoa grabs the mask from Alice. He spits on each lens, and
rinses it.

ALICE

Why do you know that?

KANOA

What can I say, I'm a geek at
heart.

He places the mask tightly onto her face.

KANOA (CONT'D)

You'll thank me for this later.

They don the goggles and wade into the ocean, diving below the
surface.

INT. OCEAN - BELOW THE SURFACE - MOMENTS LATER

Cobalt blue water. A living, thriving coral reef. Tropical
fish and marine life.

Kanoa releases fish food into the water. Hundreds of tropical
fish surround them. Turtles swim overhead.

Alice and Kanoa swim towards a large tortoise. Kanoa places
seaweed in her hand. Alice extends her arm and the tortoise
feeds.

EXT. OCEAN - BELOW THE SURFACE - LATER

Two heads poke out of the water. Alice rips off her goggles.
Kanoa removes his. A lock of hair falls down Alice's cheek.

ALICE

Did you see that? That was totally--

Kanoa places the lock of hair behind Alice's ear. He kisses her cheek. Alice touches her face. Her smile fades.

KANOA

I'm sorry. Did I offend you. I didn't mean--

ALICE

I'm fine. You just brought back some memories.

KANOA

Is that good or bad?

ALICE

My dad used to always push the hair off my face. He said I was too pretty to have it hidden.

KANOA

He's right.

ALICE

He died this year, killed by a drunk driver.

This revelation shocks Kanoa.

KANOA

I'm sorry.

ALICE

No need to feel sorry for me. I felt enough pity in the last six months.

A beat.

ALICE (CONT'D)

So what do you think? What's next?

CUT TO:

EXT. SHAVED ICE SHACK - LATER THAT SAME DAY

A line-up of PATRONS wait behind Alice and Kanoa. Shaved ice spews from the ice machine. The clerk crosses to rows of bottled syrups.

CLERK

What flavor?

ALICE
Pineapple and Coconut.

KANOA
Root beer.

The clerk swirls the flavors onto the iced cones.

EXT. MAIN STREET - SHAVED ICE SHACK - MOMENTS LATER

Alice and Kanoa sit on the steps. Syrupy liquid leaks from the tail of the cone onto Alice's chin.

ALICE
Oh, shoot! Do you have a--?

Kanoa grabs a napkin and wipes the dribble. Their eyes lock. Kanoa kisses her.

INT. RUSTED FORD TRUCK - MAIN STREET - CONTINUOUS

Makaio steers the vehicle. Nakine rides shotgun. The truck drives past the shaved ice shack. Nakine's eyes narrow. She sees Alice and Kanoa on the porch, their lips locked.

NAKINE
Motha' fucka'!

Nakine grips the door handle and kicks the floorboard repeatedly. Makaio smacks her across the head.

MAKAIO
You *lolo*? Wat da fuck ya doin'?

Nakine folds her arms across her chest. Makaio checks his rear view mirror.

MAKAIO (CONT'D)
Ho?! Ain't dat your da kine?

NAKINE
I see not'ing.

Nakine stares out the open window. Her fists clenched. Her nails draw blood.

MAKAIO
Fo shua! He all *honi-honi* wit dat *haole* girl. Azright!

Makaio licks his lips.

MAKAIO (CONT'D)

She total *onolicious*!

NAKINE

Fuck you!

Makaio bursts out in laughter. He pets her hair. Nakine yanks her head away.

MAKAIO

It's all good, baby-girl. You got daddy. And popee loves you.

EXT. SHAVED ICE SHACK - MOMENTS LATER

Alice tosses the drippy remnants of the iced cone into the garbage. Kanoa grabs her hand.

KANOA

I have more one more thing to show you.

CUT TO:

EXT. TRAIL HEAD - LATER THAT SAME DAY

Keawe trees and brush hang over the rocky trail. Alice and Kanoa's sneakers are coated with red dirt.

ALICE

How much further to the top?

Kanoa sprints over the rocks. He grabs Alice's hand, and helps her upward.

KANOA

We're almost there. We just have to get above this ridge.

Kanoa guides her over the last rocky shelf.

EXT. BLUFF - CONTINUOUS

Kanoa and Alice stand perched on the cliff. Kanoa wears a backpack.

KANOA

Now turn around and take a look below.

A 2000 foot bluff. Below, a panoramic view of the island.

ALICE
It's perfect.

KANOA
Wait, there's more.

He twists her around.

EXT. HEIAU - CONTINUOUS

A *Heiau*, Hawaiian temple, sits atop the bluff. Kanoa and Alice walk toward it. A wooden pyramid altar sits at the highest point.

Alice walks towards the bamboo altar. Leis hang from the posts. Baskets of fruit sit at its base. A severed pig's head rots on a stake. She wrinkles her nose.

ALICE (CONT'D)
You do this?

KANOA
Sure thing? I respect the land
and our customs.

Kanoa unstraps his backpack and removes a cigar and a bottle of vodka. He places them underneath the altar.

KANOA (CONT'D)
It's better to offer the gods the
good stuff.

ALICE
Right...? The gods hate it when
you're stingy.

Kanoa stands up in reverence. He grabs Alice's hand.

ALICE (CONT'D)
So what do we do now?

KANOA
Close your eyes and make a wish.

ALICE
This is ridiculous.

KANOA
It works. Just try it.

Kanoa and Alice close their eyes. Kanoa opens his, spying Alice. He leans over and presses his lips against hers.

Alice's eyes flutter open.

ALICE

I thought we were supposed to
make a wish.

KANOA

I did, and it already came true.
You're here.

Kanoa holds Alice's hand, and squeezes it.

CUT TO:

INT. FRANKLIN HIGH SCHOOL - MUSIC ROOM - DAY

A school bell RINGS. The MUSIC STUDENTS head out the door.
Ms. Harz gathers up sheet music.

MS. HARZ

Practice! Practice! Practice!
I expect perfection by tomorrow.

Nathan enters.

NATHAN

Madeline, if you have a moment.

Ms. Harz continues to pick up the music sheets.

MS. HARZ

What is it, Nathan? Another
parent's scathing comment about
my charming disposition.

NATHAN

Not this time. I believe I have
a solution, regarding Alice
Reynolds.

Ms. Harz stops to listen.

MS. HARZ

Go on.

CUT TO:

EXT. HIGH SCHOOL - PARKING LOT - DAY

The Lexus sits idling in the parking lot. The damaged still
prominent. Barbara turns off the car engine.

BARBARA

Are you up for this?

Inside the car, Alice gazes out the passenger window at the school. It looms in front of her.

ALICE

Do I have a choice?

At the front entrance, a SECURITY GUARD stands at the base of the steps. Barbara sees him, relief shows on her face.

ALICE (CONT'D)

(off Barbara's
expression)

I didn't think so.

Alice opens the passenger door, and steps out. Barbara leans across the console.

BARBARA

Call me if anything goes wrong.
Anything at all?

ALICE

I will, Mom. Don't worry.

Alice shuts the door, and heads toward the school. Alice walks past him, feeling more secure.

INT. MAKAI HIGH SCHOOL - CORRIDOR - A LITTLE WHILE LATER.

A second SECURITY GUARD stands at the end of the hallway. Alice walks down the corridor. It's hushed. Students' motion toward Alice and talk under their breath as she passes.

Alice opens her locker. Humongous black centipedes swarm over on the top shelf. Alice reaches inside, then:

ALICE

Ouch! Son-of-a--

Alice SCREAMS, and flings the centipede off her hand. Books topple to the floor. Centipedes sliver.

Across the hallway, Nakine gloats. We reveal an empty mason jar inside her locker. Nakine closes the locker shut.

Hearing Alice scream, Kanoa slams his locker shut. He rushes down the hall, crushing a centipede under his heel.

KANOA

What the hell?!

Kanoa scans hallway. The guard rushes down the hall. He assists in killing the anthropods.

SECURITY GUARD

You okay?

Alice nods. Kanoa is infuriated. He grandstands.

KANOA

Everybody listen up! Alice is off limits. You got that?!

Kanoa spots Nakine. Their eyes lock.

KANOA (CONT'D)

She's off limits! Anybody that messes with her is going to have to deal with me. Got it!

Kanoa leads Alice away.

EXT. PICK-UP TRUCK - PARKING LOT - MOMENTS LATER

The driver's side door is propped open. Kanoa rifles through the first aid kit. He cracks open a salve.

KANOA

This will help prevent any infection.

Alice holds an ice pack to the wound. Kanoa removes it, applies salve, and affixes a Band-Aid to Alice's hand.

ALICE

What should I do?

KANOA

There isn't anything you can do. She's *lolo*. Crazy kine. If you want I can try to talk with her.

ALICE

That'll only make things worse.

KANOA

Then tell me, what do you want me to do?

ALICE

Just hold me.

Kanoa wraps his arms around her. Alice melts in his arms. He removes an amulet necklace hidden beneath his shirt.

KANOA

This belonged to my great
grandfather.

Kanoa places the necklace around her neck.

KANOA (CONT'D)

He swore that whoever wore it
would be protected from all evil.
It's yours now.

ALICE

I don't know what to say.

KANOA

Say, you'll be mine.

Kanoa kisses her.

KANOA (CONT'D)

Let's get back to school.

CUT TO:

INT. HUMAN RESOURCES - OFFICE - SAME DAY

Barbara wrings her hands, unnerved by the TICKING of the wall
clock. Ms. Okuma leans back in her office chair.

BARBARA

You asked to speak with me.

MS. OKUMA

I noticed that you've been working
a lot of extra shifts.

BARBARA

I'm trying to save for my
daughter's education.

MS. OKUMA

I hope you'll understand when I
say this--

Barbara sits on the edge of her seat.

MS. OKUMA (CONT'D)

--that I think you're a valuable
employee. But I'm not sure this
job is right for you.

BARBARA

Did I do something wrong?

MS. OKUMA

Actually, you've done everything right and I'd like to promote you to manager.

BARBARA

You're serious.

MS. OKUMA

It will mean, of course, a substantial wage increase. All you have to do is say, yes.

BARBARA

I can't believe this. Yes, I accept.

UT TO:

EXT. SOCCER FIELD - DAY

SOCCER PLAYERS, a red team, and their opponents, the yellow team preparing for kickoff. Nakine, wearing a red vest, plays goalie.

Alice, wearing a yellow vest, plays center. She tucks the amulet beneath her vest. Kolohe, yellow team, plays forward.

Mr. Kealoha stands at center line. He drops the soccer ball. The WHISTLE blows. Alice kicks and connects with the ball.

Alice slices the ball into the left corner of the net. Nakine makes a clean save. Cheers are heard. Nakine raises her fists in triumph. She paces the goal net.

Center field, Mr. Kealoha sets the ball for play.

Alice flies past her OPPONENT. She passes the ball to Kolohe. An opponent runs toward Kolohe at full speed.

Kolohe passes the ball. The opponent's soccer cleat connects with her shin. Kolohe topples to the ground, landing on her elbow. The CRUNCH of a broken bone.

KOLOHE

Motha' fucka'!! My arm. You broke my fuckin' arm.

Alice kicks the ball. The amulet releases, displayed. The soccer ball slicing through the air. Alice scores. A WHISTLE blows.

Kolohe writhes on the ground. The opponent at her side. Nakine rushes to her aid.

NAKINE

We need some help here!

KOLOHE

It hurts like a motha'--

Mr. Kealoha races over. The opponent stands over Kolohe.

OPPONENT

It was an accident. I never meant to hurt her.

Nakine gives her stink-eye. Mr. Kealoha assesses the injury.

MR. KEALOHA

We got to get you to the hospital.

Mr. Kealoha assists Kolohe to her feet. Her arm dangles down. Nakine sees the amulet. Alice tucks it beneath her vest.

NAKINE

I'm comin' wit' you.

Nakine wraps an arm around Kolohe's waist. Together they walk off the field.

CUT TO:

INT. PADDLERS CLUBROOM - SAME DAY

Mr. Kealoha speaks on the telephone.

MR. KEALOHA

(into phone)

So how long will she have to wear the cast? I see, thank you.

He hangs up the phone. Through the open door, he sees Alice walking past.

MR. KEALOHA (CONT'D)

Alice, hold up!!

INT. CORRIDOR - CONTINUOUS

Alice turns. Mr. Kealoha walks toward her.

MR. KEALOHA

Can I speak to you for a moment?
I just talked to the doctor and
unfortunately Kolohe will be out
for at least six weeks.

ALICE

What does that have to do with
me?

MR. KEALOHA

I need an alternate paddler to
take her place. That is, if you're
still interested?

ALICE

Am I?! Yes, definitely.

MR. KEALOHA

Great! I'll see you at practice.

Alice walks out, then flies down the hallway. Mr. Kealoha
shouts out after her:

MR. KEALOHA (CONT'D)

I hope you can swim!!!

EXT. PICK-UP TRUCK - PARKING LOT - MOMENTS LATER

Kanoa props open the passenger door. Alice leaps inside.
Kanoa hops into the driver's seat.

The truck pulls out of the parking lot.

EXT. HIGHWAY - CONTINUOUS

Kanoa steers the vehicle down the two-lane highway. Alice
rides shotgun. Kanoa plugs his ears.

ALICE

Can you believe it?! I'm on the
paddling team. It's not permanent
but it's something.

KANOA

Just stay inside the boat. Got
it!

Alice salutes him.

ALICE

Aye-aye, Captain.

KANOA

You're too much. To change the subject--Tyler's throwing a big bash tonight. Do you want to go?

ALICE

I can't. I promised Mom I'd be home early.

KANOA

Is there any way I can change your mind.

Kanoa kisses her.

ALICE

Keep doing kissing me like that, and you just might.

KANOA

I wish you were coming with me.

ALICE

I know. I'll see you tomorrow.

KANOA

I'll be thinking of you.

CUT TO:

INT. CONDOMINIUM - LIVING AREA - LATER THAT SAME EVENING

Barbara leans back on the sofa, reading a book. Alice enters.

BARBARA

You're home? I'd expected you to be out with your new friend--Kanoa.

ALICE

There's nothing happening. Besides, I want to hang out with you. I miss you.

BARBARA

That's the nicest thing you've said to me in a long time.

Alice pecks her mother on the cheek.

ALICE

Don't get used to it.

Barbara picks up an envelope, resting on the coffee table.

BARBARA

Oh...I almost forgot. You've got mail. It's from Ms. Harz.

Alice opens the envelope and removes a packet of documents. She unfolds a letter and reads:

MS. HARZ (V.O.)

Alice, I have the best of news.

Alice sits down and continues to read. Alice stops reading, and looks up.

BARBARA

What is it?

ALICE

She did it. She found a loophole. I can get in.

BARBARA

How?

ALICE

I'm a resident of Hawaii.

BARBARA

I don't get it.

ALICE

I'm a minority now and since we're poor--

BARBARA

You're almost assured entry. That's fabulous. Being impoverished does have its perks. Congratulations, sweetheart.

ALICE

Congratulate me after I get the acceptance letter.

BARBARA

That's a promise.

CUT TO:

EXT. PARTY HOUSE - NIGHT

A modern bi-level overlooking Waimea Bay. Tiki torches are ablaze. PARTYERS carouse the grounds. Bro-hug.

TYLER

Dude! You finally showed up.
Where's the hottie?

KANOA

At home. She had things to do.

TYLER

Then it's you and me, brah. And
check out the honeys. They are
totally good to go.

Tyler wraps his arms around the shoulders of two pretty petite
JAPANESE TOURISTS.

TYLER (CONT'D)

And they don't speak a word of
English. So, no worries.

The girls giggle.

KANOA

Not my type, not interested, and
not tonight. Just point the way
to the tap.

TYLER

The keg's that way.

Tyler points toward the bonfire. Kanoa walks off. Tyler
SHOUTS:

TYLER (CONT'D)

You're totally missing out, Dude.

EXT. BONFIRE - CONTINUOUS

Nakine downs a beer. She looks smoking hot in a sexy low-cut
sun-dress. She pulls a YOUNG MAN (18) over.

NAKINE

You're sort of cute. Wanna have
some kine fun?

His GIRLFRIEND (17) yanks him away. She has that girl-next-
door look.

GIRLFRIEND

Hands off, slut!

NAKINE

You talkin' to me?

Kanoa steps in between.

KANOA

Hey-hey-hey!! This is a party.
No harm done.

YOUNG WOMAN

Yeah. Well, try keeping your
bitch on a leash.

NAKINE

Dat right?!

KANOA

First off, she's not my bitch.
And secondly--I'm just trying to
keep the peace.

Nakine pulls her arm back to punch. Kanoa grabs it.

KANOA (CONT'D)

(to the girlfriend)

I suggest you walk away, quickly.

The young woman darts off. Her man follows two-steps behind.
Kanoa twists Nakine around.

KANOA (CONT'D)

For real?! What is wrong wit'
you?

NAKINE

Ho?! I need kick her punk ass.
Fuckin' bitch--

Nakine pukes, again. She falls to her knees.

KANOA

That right? You can't even stand
up, let alone fight.

Kanoa lifts her up.

KANOA (CONT'D)

I think you've had enough.

NAKINE

Leave me alone. I'm fine.

KANOA

And I can see that you're
definitely not. Let's get you
inside.

Kanoa walks Nakine toward the house. She leans against him. Tyler stalks after them.

INT. BEACH PARTY HOUSE - LIVING AREA - MOMENTS LATER

Kanoa guides Nakine down a corridor. She's slumped over his shoulder. They enter. Tyler watches from a distance.

INT. BEDROOM - CONTINUOUS

Nakine flops onto the bed. She flips onto her back. Kanoa pulls up a blanket. Nakine lifts up her top.

NAKINE

Do you like these?

Nakine grabs his hands, and places them on her breasts.

NAKINE (CONT'D)

I know you do.

Nakine pulls him close, kissing his lips. Kanoa relents, then retracts.

KANOA

Nakine, stop. I can't do this.

NAKINE

Don't you think I'm pretty? I thought you liked me.

KANOA

You are pretty and I do like you.
But--

Nakine's eyes flutter shut.

KANOA (CONT'D)

--you need to just chill. I'm with somebody now.

Kanoa lifts the blanket around her, covering her nakedness.

KANOA (CONT'D)

Night, Nakine.

Kanoa walks out.

INT. PARTY HOUSE - LIVING AREA - CONTINUOUS

Kanoa crosses to Tyler, interrupting a conversation.

KANOA

Do me a favor, dude. She's comatose. Let her crash for tonight.

TYLER

I don't want her here. No way, no how.

KANOA

Just this time. I'll owe you.

TYLER

Fine. But her ass is gone the minute she wakes up.

KANOA

Thanks, Brah.

Kanoa exits. Tyler makes his way through the crowd, and down the corridor.

INT. BEDROOM - CONTINUOUS

Tyler enters the bedroom, locking the door behind him. He crosses to the bed, removing his shirt and pants. He crawls under the covers and on top of Nakine.

TYLER

Hi, there. Remember me?

Nakine arouses. Still unsure of her surroundings.

NAKINE

You came back.

TYLER

I had to--your my girl.

NAKINE

I am?

TYLER

Oh, yeah. Who else would there be?

NAKINE

What 'bout Alice?

TYLER

I don't care about her. It's just you. It's always been you.

Tyler thrusts inside her. Nakine fingers dig deep into his back, leaving deep grooves.

CUT TO:

EXT. RAIN FOREST - WATERFALL - AFTERNOON

Grooves of lava rock. A double waterfall cascades into a deep green freshwater pool. Vines crawl up the rocky wall. A blanket is laid out on the water's edge.

Alice poses nude. A robe lays beside her. Kanoa stands in front of an easel, painting.

ALICE

How much longer?

Alice shifts.

KANOA

Patience...I'm almost done.

Kanoa applies a couple more strokes.

KANOA (CONT'D)

Alright, you can come see.

Alice pulls the robe around herself. She crosses to Kanoa. He wraps his arms around her.

KANOA (CONT'D)

So, what do you think?

Alice gazes at the painting. Kanoa searches her face.

KANOA (CONT'D)

You like it.

ALICE

It's--it's incredible.

A breathtaking beautiful impressionist watercolor of Alice. Alice wants to trace her fingers on the canvas, but its wet.

KANOA

I'm glad you like it.

He's enamored by Alice's passion for his art. Alice's robe slips down. She tries to grab it. Kanoa pushes her hand away.

KANOA (CONT'D)

Let it fall. I want to see you.

Now Kanoa looks at her as a man, no longer an artist. His fingers roam her body. Alice moans. Kanoa lifts her chin. They intertwine in a heat of passion.

EXT. RAIN FOREST - WATERFALL - LATER

Alice lays on the blanket. Her legs wrapped around Kanoa. Kanoa traces his fingers down her body. He kisses her shoulder, then neck. Alice moans. He envelopes her, once again.

CUT TO:

INT. HIGH SCHOOL - ENGLISH CLASS - DAY

Mr. Kobayashi sits on the edge of his desk. Nakine stands at the front of the class reading her assignment.

NAKINE

*Awakened from sleep
Salty kisses on my neck
His sword plunges deep.*

The students burst out in laughter.

MR. KOBAYASHI

That's quite enough!

The class quiets.

MR. KOBAYASHI (CONT'D)

Nakine, you surprised me. Your
Haiku was correctly formatted,
and you had a distinct voice.
Nice job.

Nakine heads back to her desk. Kolohe gives her a high-five. Alice glances back at her, oddly disturbed. The bell RINGS.

MR. KOBAYASHI (CONT'D)

Place your assignment in my basket
on your way out.

A basket sits on the teacher's desk. Alice places her paper inside. Kanoa catches up to her. Together, they walk out. Nakine's eyes narrow.

CUT TO:

EXT. SHORELINE - DAY

A boat house bleached white. Two canoes sit on the beach, a white canoe with red trim and yellow canoe with black trim.

Alice runs to the shoreline.

ALICE

Where do you want me?

At the shore line, Mr. Kealoha in an Aloha shirt, board shorts and flip-flops, watches the team readying the boats. A whistle hangs from his neck. A megaphone in hand.

MR. KEALOHA

Take position two on the white team.

Six female STUDENTS secure the rigging of the yellow canoe, preparing it for racing. Mr. Kealoha SHOUTS:

MR. KEALOHA (CONT'D)

Make sure it's tight!

At the white canoe, Nakine tightens the rigging. Alice sees her.

ALICE

Can't I be on the yellow team?

MR. KEALOHA

Alice, you're an alternative. Take Kolohe's assigned spot.

Reluctantly, Alice takes her position aside the other PADDLERS. Nakine takes the helm. They lift the *Ama* (support arm) of the canoe and move it towards the ocean, launching it.

NAKINE

IMUA!

The canoe glides into the water. The crew jumps in.

NAKINE (CONT'D)

Paddles on the left!

The team paddles hard and out to sea.

EXT. OCEAN - 200 YARDS OFFSHORE - A LITTLE LATER

Two canoes heave in the rolling waves. The white canoe glides in the water, aligning itself perpendicular to a yellow canoe Nakine SHOUTS directions to her four teammates and Alice.

NAKINE

Paddles up!

The buff Hawaiian girls lift their paddles out of the water and rest them on their laps. Alice mimics.

NAKINE (CONT'D)

Paddles across! Paddles set!

All paddlers place their paddles across the gunnels, and then lift them in set position. A gun fires!

NAKINE (CONT'D)

Paddles hit!

INTERCUT WITH:

EXT. SHORELINE - CONTINUOUS

Mr. Kealoha watches as paddlers of both teams stroke clean and deep except for Alice. He SHOUTS:

MR. KEALOHA

(into megaphone)

Alice! You're out of sync! *A'ohe hana nui ak alu'ia!* You must work together!

The canoes hit the buoy mark. They ready for the turn.

NAKINE

Kahi! Cut! *Haole,* you fuckin' listenin'?

ALICE

I don't understand what you're asking me to do.

Alice struggles to comply. The paddlers cross their paddles from the right side to the left side.

NAKINE

Huki!

The paddlers struggle to keep the canoe upright. The canoe flips. Alice dives headfirst into the ocean. From the shoreline:

MR. KEALOHA

(into the megaphone)

Hold onto the boat!

The paddlers turn the canoe upright, jumping in. Alice treads water. An ocean swell submerges her.

Alice breaks the surface of the water. She reaches out to grasp the boats' rim, when a hand pushes her head downward into the water.

NAKINE

What's wrong, *haole* girl? Can't swim?

Alice's gazes up. She thrashes. Nakine releases her. Alice catches a breath.

ALICE

Don't. I can't--

Nakine shoves her face below the surface, again. Alice battles against her. Mr. Kealoha panics.

MR. KEALOHA

(into megaphone)

What the hell is going on out there?

Nakine is shoved from behind by Paddler #1.

PADDLER #1

Stop it!

Nakine falls hard inside the canoe.

PADDLER #1 (CONT'D)

That's not *akamai*.

Alice sinks. Paddler #2 dives into the water and pulls Alice to the surface. The paddlers, except for Nakine, pull her onboard. Alice coughs water. She confronts Nakine.

ALICE

Why?

Nakine stares at her hard.

NAKINE

Why not?

CUT TO:

INT. PRINCIPAL'S OFFICE - THAT SAME DAY

Mr. Kealoha holds Nakine by the scruff of her neck. Mr. Puma stares out the window.

MR. PUMA

I asked Ms. Reynolds if she wanted to place charges and she said, "No."

Nakine remains quiet.

MR. PUMA (CONT'D)

I don't know why and I totally disagree with her decision. Prison is exactly where you should be.

Nakine stares at him.

NAKINE

Fuck you!

MR. PUMA

There's the girl I've gotten to know so well. You are immediately expelled and are not permitted to return.

NAKINE

But then I no graduate.

MR. PUMA

Perhaps you should of thought of that sooner. Your father's on his way.

NAKINE

But, he--please, call the police.

MR. PUMA

My hands are tied. Wait outside until he arrives.

Nakine trudges out. Mr. Kealoha waits to speak until the door closes.

MR. KEALOHA

You know what he's capable of. She's going to get hurt.

MR. PUMA

Nakine has to learn a lesson and she's not going to learn it sitting in juvie. Maybe it's time her father knocked some sense into her.

CUT TO:

INT. SHANTY HOUSE - LIVING ROOM - LATER

Makaio drags Nakine into the shack by her hair. He swings his arm back and slaps her. Nakine recoils from the blow.

MAKAIO

You got no sense in your da kine.

Makaio takes off his belt.

NAKINE

Popee, no! Please!!! I sorry!

MAKAIO

You no sorry. You fuckin' crazy kine like your motha'.

Makaio strikes her with the buckle, hard and swift.

MAKAIO (CONT'D)

I fuckin' teach you, like I teach her!

Nakine lifts her hands and curls into a ball, to protect herself from the severe blows.

NAKINE

Popee, no!!!

Her screams are muted out by the severe slapping sounds of his belt buckle.

CUT TO:

EXT. MAIL BOXES - DAY

Bright, sunny morning. Alice waddles to the mailbox with freshly painted fingernails, and toenails.

She opens the mailbox, flips through the junk mail, and stops on a business envelope. She rips the envelope open, and removes the letter. Alice reads. She beams, then a realization hits her and her face clouds over.

CUT TO:

EXT. CONDOMINIUM - EVENING

Kanoa wears a tuxedo and black-tie. He holds a tuberose and rose lei. He knocks on the front door.

INT. CONDOMINIUM - LIVING AREA - CONTINUOUS

Barbara crosses to the door, and opens it.

KANOA

Mrs. Reynolds. I'm here for Alice?

BARBARA

You must be Kanoa. Come inside.
I'll tell her you're here.

INT. ALICE'S BEDROOM - MOMENTS LATER

Alice twirls in front of the mirror. The gown flows effortlessly. Barbara peeks in.

BARBARA

Alice? Kanoa's waiting for you.
Oh, my--

ALICE

What do you think?

BARBARA

You're absolutely beautiful!
Your father would be so proud.

ALICE

I wish he was here.

BARBARA

I know. So, do I.

Barbara kisses her on the cheek.

BARBARA (CONT'D)

Hurry up. Don't keep Kanoa
waiting.

INT. LIVING AREA - CONTINUOUS

Barbara walks down the stairs. Alice is three-steps behind.
Kanoa meets her at the base. He caresses her cheek.

KANOA

Mau loa. You are my forever.

Kanoa places a white ginger lei around Alice's neck.

ALICE

It's beautiful. Thank you.

A beat. Barbara watches the young lovers.

ALICE (CONT'D)

Shall we go?

KANOA

It was nice meeting you, Mrs. Reynolds.

Barbara walks them toward the door.

BARBARA

And you, too. Have a wonderful time.

Alice and Kanoa exit. Barbara watches them leave. She shouts out the door:

BARBARA (CONT'D)

Drive safe!

CUT TO:

EXT. NAKINE HOUSE - SAME EVENING

Kolohe walks to the side of the shanty shack, carrying a plumeria lei. In the b.g., we see her beat up 1994 Ford Station wagon. She RAPS on a bedroom window with her knuckles.

KOLOHE

(in a loud whisper)

Hui! Nakine!

The window cracks open. Nakine peers out through the screen. The interior of the house is dark.

NAKINE

What da fuck you want?

Nakine is disheveled. Her hair is uncombed, and right eye blackened. Kolohe is taken aback. Her friend looks like shit. She looks around the yard and peers inside the house.

KOLOHE

Your popee home?

NAKINE

Does it look like he home?

Kolohe relaxes a bit.

KOLOHE

I got you somet'ing.

INT. SHANTY HOUSE - LIVING ROOM - MOMENTS LATER

Nakine's old T-shirt and shorts that are stained. Kolohe places the lei around her friend's neck.

KOLOHE

I brought da prom to you.

Nakine's face softens slightly.

NAKINE

T'anks.

It's deadly silent. Then:

NAKINE (CONT'D)

Who's Kanoa goin' wit'?

KOLOHE

I don't know. Why?

NAKINE

No reason. Just wanted to know.

CUT TO:

INT. PROM NIGHT - GYMNASIUM - SAME EVENING

The gymnasium is converted into a Hawaiian Luau. A BAND plays. STUDENTS dance, and mingle. Students pile leis around Kanoa's neck. Sweat pours down his face.

To Alice's surprise, she's receives a lei from the Samoan Student.

SAMOAN STUDENT

Sorry about what happened--I figured you're not that bad.

ALICE

I'll take that as a compliment.

A romantic melody. Kanoa wraps his arm around Alice's waist.

KANOA

Shall we dance.

Kanoa leads Alice to the dance floor for a slow waltz.

INTERCUT WITH;

EXT. PROM/GYMNASIUM - CONTINUOUS

Through an open window, Nakine peers inside the gymnasium. She hides in the shadows behind a bush. A beer in hand.

The lights dim. Kanoa pulls Alice closer.

KANOA

(singing)

*You are so beautiful. To me.
You are so beautiful. To me.
Can't you see.*

Nakine spies them. He anger rages. She smashes her beer can against the siding, then storms off.

ALICE

Kanoa, stop.

Alice stops dancing.

KANOA

What is it? My singing that bad?

ALICE

I have to something to tell you.

On stage, the band stops playing, and the MASTER OF CEREMONIES walks up to the microphone.

MASTER OF CEREMONIES

Aloha! How is everybody doing tonight?!

The crowd cheers.

MASTER OF CEREMONIES (CONT'D)

I hold in my hand your choice for this year's prom king and queen.

The Master of ceremonies waves an envelope. Kanoa stops. He brushes that same loose lock of hair off her face.

KANOA

So, tell me?

MASTER OF CEREMONIES

Can I get a drum roll, please.

The Master of Ceremonies rips open the envelope. Kanoa waits. Alice's answer pending.

MASTER OF CEREMONIES (V.O.) (CONT'D)

And this year's *mo'i*, royalty are--

The Master of Ceremonies rips open the envelope. Alice renders the news:

ALICE
I'm moving to San Francisco.

KANOA
You're moving!

Kanoa releases Alice. Students stare.

KANOA (CONT'D)
You're not serious?

ALICE
Try to understand.

KANOA
Understand what? That your moving
twenty-five hundred miles away.

ALICE
I've have a great opportunity--

KANOA
And you kept it a secret from me
this whole time. That's not right,
Alice. It's not right at all.

Kanoa walks off the dance floor and out of the gymnasium.

ALICE
Kanoa, wait!

Alice races after him.

CUT TO:

EXT. PARKING LOT - PICK-UP TRUCK - MOMENTS LATER

Kanoa plops into the driver's seat and starts the engine.
Alice pounds on the passenger door window.

ALICE
Open the door? Please.

Kanoa releases the lock. Alice hops into the passenger seat.
Kanoa hits the gas, and SQUEALS out of the parking lot.

INT. PICK-UP TRUCK - CONTINUOUS

Kanoa steers the pick-up truck down the highway. Alice sits pensive. He takes the corner to the condominium complex too fast.

ALICE

Jesus!

(to Kanoa)

Can we talk about this?

KANOA

There's nothing to talk about.
You already made your decision.

The car weaves down the country road.

ALICE

Tell me what would you do? This school is my dream.

KANOA

I would of told you. You kept me on a string like some putz. Were you just lonely? Is that it? Or did you ever really like me?

ALICE

It's not like that.

Kanoa turns into the condominium parking lot, and slams the car into park.

KANOA

Then explain it to me, enlighten me. I'd really like to know when you decided to leave. Was it before or after we met?

He locks eyes with her. Silence.

KANOA (CONT'D)

You can't answer me, or you won't.

Alice can't answer, then:

ALICE

It's not like that.

Kanoa leans across, and opens the passenger door.

KANOA

I need you to go.

Alice rips off the lei, leaving it on the car seat. She runs toward the house in tears.

INT. CONDOMINIUM - CONTINUOUS

Alice races past her mother and up the stairs.

BARBARA

Alice?

Barbara lifts herself off the sofa to her daughter's aid.

INT. ALICE'S BEDROOM - MOMENTS LATER

Alice lies on the bed crying. Barbara walks in, and sits on the bed next to her.

BARBARA

Sweetheart, what's wrong.

ALICE

I told him, Mom. He was so angry.

BARBARA

You did the right thing. He needed to know.

ALICE

He was so hurt.

BARBARA

That's to be expected.

ALICE

What should I do?

BARBARA

He needs time to think. Give him time. That's all you can do.

CUT TO:

INT. ALICE'S BEDROOM - DAY

Alice's hair is tousled. She still in her pajamas. She pushes the hair out of her face. She picks up the iPhone and dials.

INTERCUT WITH:

EXT. EHUKAI BEACH - CONTINUOUS

Kanoa parks his pick-up, his board hangs out of the bed. The waves are pumping.

Kanoa's iPhone RINGS. He checks the caller ID, and clicks "Ignore." The phone BEEPS. The text reads: "Kanoa, call me."

Tyler is already on the sand waxing his board.

TYLER

Dude, you coming or what?

KANOA

I'm on it.

Kanoa turns off his phone. He tosses it on the car seat. He grabs his board from the back of pick-up, and heads to the shore.

Alice clicks off her iPhone, and crawls onto the bed. She curls into a fetal position. The phone cradled in her hand.

INT. CONDOMINIUM - LIVING AREA - DAY (TWO WEEKS LATER)

Barbara sits on the sofa, reading a newspaper. She sips on her morning coffee. Alice walks down the stairs.

BARBARA

You about ready to go?

ALICE

Yeah, I should be back before noon.

BARBARA

Call when you're ready to come home and I'll pick you up.

Alice grabs her canvas tote. She pauses.

BARBARA (CONT'D)

Something on your mind?

ALICE

What do you think if I stay?

Barbara sets the newspaper down.

BARBARA

Is this still about that boy? He hasn't called in two weeks.

ALICE

I can study music in Honolulu.
I'll make it work.

BARBARA

But that's not what you want.

ALICE

I don't want to leave him, Mom.

BARBARA

Alice...don't sacrifice your life
for his.

Alice eyes sadden.

BARBARA (CONT'D)

I'm sorry I had to say that.
Come on, I'll drive you to school.

CUT TO:

INT. BEACH HOUSE - SAME MORNING

Donald and Kanoa sit at the kitchen table eating breakfast.
Kanoa picks at his with a fork.

ALANI

What's wrong with you?

Alani pours herself a cup of coffee.

KANOA

Nothing.

ALANI

Something's wrong.

Donald waves his coffee cup in the air.

DONALD

Leave the boy alone. Can't you
see he doesn't want to talk.

Alani refills his cup.

ALANI

That's great, Donald. Let's have
him avoid his problems just like
you always do.

DONALD

All I said was to leave the boy alone. Why the hell are you bringing me into this?

ALANI

Can't you see how miserable he is or are you just so full of yourself that you can't.

Donald pushes his plate away and points his finger at Kanoa.

DONALD

You listen up, boy. Whatever's going on in that brain of yours-- fix it. 'Cause I don't need this shit in my house.

Donald stands up.

DONALD (CONT'D)

I'll get breakfast in town.

He storms out.

ALANI

You just go do that.

The front door slams shut.

ALANI (CONT'D)

Bastard.

(to Kanoa)

So tell me what's going on?

KANOA

She's leaving, Mom.

Alani takes a seat.

ALANI

Alice..? Don't you like her?

KANOA

I'm crazy about her.

ALANI

Then why aren't you with her?

KANOA

I don't know. I'm just not.

ALANI

I think if you cared about her,
you'd be with her. You wouldn't
be sitting here talking to me.

CUT TO:

INT. NAKINE'S HOUSE - SAME MORNING

Nakine lies on the dilapidated sofa, watching TV. Canned
laughter of cartoons. Her hair is uncombed. Her clothing
torn. Her arms and legs covered in old bruises.

MAKAIIO

You okay, honey-girl.

Makaio saunters over to her with a beer in his hand. His eyes
flare with lust, seeing his daughter's curvaceous form.

NAKINE

What da fuck you care?

Makaio caresses her hair.

MAKAIIO

I didn't mean it. I didn't mean
to hurt you.

Nakine eyes flicker. Makaio's fingers touch her calves, tracing
upward.

MAKAIIO (CONT'D)

You know dat, don't you.

Makaio hands reach her inner thigh.

NAKINE

Don't fuckin' touch me!

MAKAIIO

Don't be like dat.

Makaio pins her shoulders. He forces his lips against hers.

MAKAIIO (CONT'D)

Daddy knows exactly what you want.

Nakine grabs a beer bottle off the coffee table and smashes it
against his head.

NAKINE

I said--don't touch!!

Crimson red streams down Makaio's face.

MAKAIO

You fuckin' cunt!

Makaio punches her hard. She flails backward. Nakine scrambles away. Makaio grabs her ankle.

MAKAIO (CONT'D)

Get fuckin' back here.

NAKINE

Fuck you, asshole!

Nakine side-kicks him in the face. Makaio crashes down onto the coffee table. It shatters.

Nakine darts to the gun-shelf and removes a pistol. Makaio stands to his feet, foaming at the mouth.

MAKAIO

I'm gonna skin you like a fuckin' pig!

Nakine whips around, and aims. Point-blank range.

NAKINE

Not this time. Fuck you, motha' fucka'.

BAM! BAM! BAM! Blood splatters against the wall. Makaio crumples to the floor.

Blood spatter coats Nakine's face like freckles. She grabs a box of shells, and storms out.

CUT TO:

EXT. MAKAI HIGH SCHOOL - LATER THAT MORNING

Barbara drops Alice off at the curb. Alice checks directions both ways before crossing the road.

EXT. MAKAI HIGH SCHOOL - CONTINUOUS

Alice heads toward the front entrance. She spots Kanoa's black pick-up in the parking lot. Her eyes waver.

EXT. MAKAI HIGH SCHOOL - PLUMERIA TREE - CONTINUOUS

Kanoa reaches for a red hibiscus flower and plucks it off the branch. He heads toward the school.

INT. LEXUS - KAMEHAMEHA HIGHWAY - CONTINUOUS

Barbara rolls down the windows. The breeze rushes in. She turns on the radio. The phone RINGS. Barbara clicks on her Bluetooth.

INTERCUT WITH:

INT. HUMAN RESOURCES - OFFICE - SAME TIME

Ms. Okuma sits at her desk with the phone cradled under her chin. Barbara speaks hands-free.

MS. OKUMA

(into phone)

Barbara, sorry for calling so early but I was wondering if you could cover for me today.

BARBARA

I'd love to, but I can't. I promised I'd pick Alice up after school.

Worry spreads across Ms. Okuma's face.

MS. OKUMA

(into phone)

Alice is at school? I thought today was her last day.

BARBARA

It is. Are you okay?

MS. OKUMA

(into phone)

Barbara, go get her now.

BARBARA

Why? What's going on?

MS. OKUMA

(into phone)

Most white families keep their kids home today.

BARBARA
What are you talking about?

MS. OKUMA
(into phone)
Today is "Kill *haole* day."

BARBARA
Excuse me?

MS. OKUMA
(into phone)
Some people think it's a harmless
tradition.

BARBARA
What are you talking about?

MS. OKUMA
(into phone)
The local kids get to tease the
white kids but sometimes it can
get out of hand. I think it's
just plain cruel.

BARBARA
Why didn't anybody tell me? I'm
her mother. I'm supposed to be
the one protecting her.

MS. OKUMA
It's our dirty little secret.
The shame of Hawaii. So I urge
you, go get her now.

Barbara clicks off the Bluetooth. She swings a U-turn in the
middle of the highway and hits the gas. HORNS blare.

CUT TO:

INT. MAKAI HIGH SCHOOL - CORRIDOR - CONTINUOUS

Sunshine cascades through the front doors. Alice opens her
locker and places her tote inside. Students stare at her.
The hallway is silent. It's unnerving. From behind:

KANOA
Alice?

She turns.

ALICE
Kanoa? You're--

KANOA

I'm here. And I'm sorry that I haven't been.

Kanoa places the flower behind her ear.

KANOA (CONT'D)

I was being stupid and only thinking about me. Can you forgive me?

ALICE

What about me leaving?

KANOA

We can work it out. Even if it means going to San Francisco with you.

Kanoa grasps her face, and kisses her.

KANOA (CONT'D)

I love you, Alice.

INT. FRONT DOORS - CONTINUOUS

The front doors SLAM open. Nakine enters. Her face and clothes splattered with dried blood. She grips the revolver.

NAKINE

Alice!!

Nakine kicks over a garbage can.

INT. DOWN THE CORRIDOR- CONTINUOUS

Alice and Kanoa spin. Kanoa sees the gun.

NAKINE

You fuckin' motha'fucka's!!!

Kanoa grabs Alice's hand.

ALICE

What's happening?!

KANOA

Run!

Kanoa and Alice race down the hallway. A SECURITY intervenes.

SECURITY GUARD

Miss. Stop right there. I need
you to drop the gun before someone
gets--

Nakine shoots. BAM! He hits the floor.

NAKINE

--Hurt? Fuck you!

Nakine aims the gun at Alice and Kanoa.

NAKINE (CONT'D)

Fuck all of you!!!

BAM! BAM! BAM! Bullets ricochet off the metal, and concrete
walls. A piece of shard gets stuck in Alice's leg. She
stumbles. Kanoa lifts her up.

EXT./INT. HIGHWAY - LEXUS - CONTINUOUS

The Lexus barrels down the road, getting stuck behind a bakery
truck. Barbara HONKS the horn and passes it. A Ford Truck
comes head-on towards her. A FLASHBACK of Jay's death.

A HORN blares. The truck hits the ditch. Barbara swings into
her lane. She checks the rearview mirror. The driver slams
his fist against the hood of his demolished vehicle.

INT. CORRIDOR - PRINCIPAL'S OFFICE - CONTINUOUS

Principal Puma bolts out of his office and down the corridor.

PRINCIPAL PUMA

Get into the classrooms! Now!

He comes face-to-face with Nakine.

PRINCIPAL PUMA (CONT'D)

Nakine! Put the gun--

BAM! Mr. Puma takes a bullet to the chest. He stares at her
in disbelief.

NAKINE

And this is for calling my father.

BAM! BAM! Nakine walks down the hallway, reloading the pistol.

Alice limps down the hallway. Kanoa supports her. Nakine
walks steadfast toward them.

NAKINE (CONT'D)

Turn around and fuckin' face me!

A SHOT rings out! Kanoa and Alice stop running and turn. They stare down the barrel of the gun.

KANOA

Nakine, you don't want to do this.
We're friends.

ALICE

Please, just let us go.

NAKINE

Don't tell me what to do!

EXT. HIGH SCHOOL - PARKING LOT - CONTINUOUS

The Lexus makes an abrupt stop. It's parked haphazardly. Barbara exits the car and runs across the parking lot towards the schoolyard.

INT. HIGH SCHOOL - CORRIDOR - CONTINUOUS

Nakine's eyes well up with tears.

NAKINE (CONT'D)

You said you loved me. You told
me how pretty I was.

KANOA

You are pretty. You are beautiful.
But--

Nakine searches his face. His eyes tell all.

NAKINE

You don't love me. It's all her
fault! You just want her.

KANOA

Don't blame Alice for how you
feel. She has nothing to do with
that. It was my decision. Mine.

NAKINE

Shut up! Shut up!! SHUT UP!!!

A GUNSHOT rings out. Kanoa clutches his abdomen. He looks down in shock.

ALICE

Oh my God!

KANOA

Nakine...why? I thought we were friends.

NAKINE

You thought wrong.

Nakine's eyes gleam. Another SHOT rings out! Kanoa flails backward, hitting the ground.

ALICE

(in horror)

No!!!

Nakine wipes away the sweat streaming stream down her face. She aims.

NAKINE

Now, it's your turn.

Alice stands erect. She stares her down.

ALICE

Go ahead.

Nakine waivers.

ALICE (CONT'D)

I've put up with your shit for too long. Go on. Pull the trigger. See if killing me makes you feel any better. Go on. Take your best shot, bitch.

BAM!! A bullet slams Alice against the locker. She collapses to the floor.

The front door swings open. Barbara enters and sees the carnage. She SCREAMS:

BARBARA

Alice!!!

Nakine pivots. An icy stare. A sick smile forms. Nakine places the pistol against her temple and pulls the trigger. Everything goes black.

CUT TO:

INT. FUNERAL HOME - VIEWING CASKET - DAY

Organ MUSIC. A ray of sun shines through the stain glass windows. MOURNERS walk solemnly past the simple teak casket.

ALICE (V.O.)

I never got to say good-bye. He never heard me say the words, "I love you too."

A VOCALIST sings the gospel hymn, "His eye is on the sparrow."

VOCALIST

*When hope within me dies,
I draw the closer to Him,
From care He sets me free;
His eye is on the sparrow,
And I know He cares for me.*

Barbara walks up to the casket, tears well up in her eyes. She stifles a sob, as she looks down at Kanoa's face.

ALICE (V.O.)

Kanoa was my *mau loa*. He was my forever.

Alani and Donald sit in a pew, staring at the casket. Donald places his arm around her shoulder. Alani crumbles against his chest.

CUT TO:

INT. HOSPITAL BED - LATER THAT DAY

Alice's chest heaves up and down. Barbara clasps her hand. The ventilator machine beeps.

Barbara hits the call button. A NURSE, 20s, enters the room and quickly repositions the tubing.

NURSE

The doctor should be in momentarily.

BARBARA

Thank you.

The nurse exits, walking past the PHYSICIAN, 50s, reading the medical record. She crosses to the bedside.

PHYSICIAN

Good afternoon, Mrs. Reynolds.

BARBARA

So, Doc? Any news?

PHYSICIAN

She's stabilizing. We'll be able to wean her off the ventilator tomorrow.

Relief explodes on Barbara's face.

BARBARA

Thank, God!

PHYSICIAN

We started her on steroid therapy to decrease the inflammation, and antibiotics to reduce the risk of infection.

BARBARA

So she'll be okay?

PHYSICIAN

She's lost a lot of blood and her body needs time to heal. But yes, her and the baby will be just fine.

BARBARA

Baby?

PHYSICIAN

I thought you knew. Alice is ten weeks pregnant.

Barbara gazes at her daughter's still, pale face.

CUT TO:

INT. AIRPORT, PASSENGER WAITING AREA - SUNSET

Bright red, and orange cascades through the break in the dark storm clouds. Alice places her hand on her belly. Standing behind the kiosk, the AGENT, 30s, speaks into the handset:

AGENT (V.O.)

(overhead speaker)

Pre-boarding United flight 1853 to San Francisco. First class passengers, and passengers needing assistance.

Barbara walks up carrying take-out, and an armload of shopping bags.

BARBARA

I've gotten everything we need
and more.

Barbara shuffles the bags into one arm.

BARBARA (CONT'D)

You sure you want to live with
Aunt Nida and Uncle Paul.

She grips Alice's arm, assisting her to her feet.

ALICE

No. But we're family and family
sticks together.

BARBARA

Come on. It's time to board.

Alice stands, grimacing. Together, they make their way to the boarding gate and disappear down the walkway.

FADE TO BLACK:

THE END