

Princess Ka'iulani Project

by

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PINK VERSION

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This film is based on historical facts. Some events and dates have been altered for dramatic license.

An endless cascade of bleached sand glistens in the midday sun. Crocheted dunes woven by waves rolling gently to and from the deep blue ocean in the distance.

MAMANE (V.O.)

(an old man's voice)

The kingdom of Hawai'i, 1884. Under the rule of King Kalakaua, this 1500-year-old sovereign nation has become a force in the Pacific, bringing trade from Europe, America and Japan. Literacy rates are the highest in the world and electricity lights the night skies. Hawai'i is the jewel of the Pacific, and America is taking notice.

Something shiny, a SHELL, reflects the sunlight, sparkling like a priceless jewel discarded on this tropical beach. A girl's small feet stop before it.

We move up the body, revealing PRINCESS KA'IULANI, 9. A striking young girl with the large expressive eyes of her Hawaiian mother coupled with her father's delicate Scottish features. An island beauty to be sure, though in her eyes we notice a depth of sadness uncommon for her age.

Ka'iulani picks up the new shell, examining it, pulling a bag of shells from her petticoat and placing the new one inside.

She glances off into the distance, an ocean vista, then looks more closely, seeming to spot something on the horizon that we cannot. And slowly, a pale smile comes to her face.

DISSOLVE TO:

|   |         |   |
|---|---------|---|
| 2 | OMITTED | 2 |
| 3 | OMITTED | 3 |
| 4 | OMITTED | 4 |
| 5 | OMITTED | 5 |

6 EXT. PALACE GROUNDS, IOLANI PALACE, 5 YEARS LATER - DAY 6

CLOSE ON: The same shell, in older hands.

PULL TO REVEAL:

Princess Ka'iulani, now 14, drifts along a walkway. In the background, a palace of commanding presence, high ramparts, walkways, and lanais offering breathtaking views of the surrounding grounds, of the dazzling vista on the horizon.

Ka'iulani's POV: Busy NATIVES rush about the palace, finalizing preparations for her birthday celebration. Three men walk ahead of her, big from her perspective.

They are KING KALAKAUA, 51, a regal, colorful and shrewd-looking man, a mischievous glint in his eye. Accompanied by Ka'iulani's father ARCHIE CLEGHORN, 36, and PRINCE DAVID "KOA", late teens.

Ka'iulani watches as the natives bow at their King's approach. But she soon loses interest, preferring to gather up scattered Hibiscus blooms in her arms. American nobleman WALTER GIBSON, 66, approaches. He bends down, picking up a Hibiscus for the Princess, hands it to her, sharing a smile as both move on, he at a distance behind the King, the Princess disappearing beyond an adjacent walkway.

KING KALAKAUA

E Koa, nana pono, watch over your  
cousin.

\*  
\*

KOA

My King?

KING KALAKAUA

Do what I say.

Koa's dark, extraordinarily handsome features can't conceal his frustration, shaking his head, moving into the gardens.

The King surveys the preparations.

KING KALAKAUA (CONT'D)

I still see the loss of her mother  
in her eyes.

\*

Archie, a tall, dignified Scotsman with a full beard, considers the King's observation.

ARCHIE

She finds comfort with her Aunt.

KING KALAKAUA

Good, Lili'u is a leader, the  
perfect influence for Ka'iulani.

\*

The comment clearly annoys Archie, remaining calm.

ARCHIE

A father's hand is always  
beneficial ... even if it's  
Scottish and not Hawaiian.

\*  
\*  
\*

Archie's response amuses the King, which he disregards.

KING KALAKAUA

Tonight the people will celebrate  
the lighting of this great city  
with their Hawaiian Princess,  
Archie.

ARCHIE

Not too opulent, I hope.

\*  
\*

On the lawn, HULA DANCERS practice their routines for the evening's entertainment. The King and Archie look on for a moment as Premier Gibson catches up to them.

PREMIERE GIBSON

The choice was to strengthen the  
militia or throw a damned good  
party. You see what won out.

\*

KING KALAKAUA

Hula is the language of the heart  
Premier. And therefore the  
heartbeat of the Hawaiians.

7

EXT. CORONATION PAVILION - DAY

7

Princess Ka'iulani strolls up to the Pavilion, hands full of Hibiscus. Her eyes fall on two NATIVE BOYS who don't notice her standing there. One holds a long stick, attempting to reposition a Kukui LANTERN that hangs high from a pole.

The other boy playfully body-knocks the first, trying to throw him off balance. And he finally does, causing the boy to accidentally strike the lantern forcefully and sending it crashing to the ground. This startles Ka'iulani, who drops the Hibiscus. It scatters on the ground around her.

The boys laugh off the incident until they notice Ka'iulani. Suddenly remembering their place, they venerate before the royal.

Ka'iulani motions for them to rise. The boys stand. IDENTICAL TWINS, about 16 years old. KALEHUA and MAMANE.

KALEHUA

Apologies Your Highness.

MAMANE

We were just being silly...

She looks back and forth at the two, heads lowered. An adorable pair. Ka'iulani is entranced by their likeness.

KA'IULANI  
What are your names?

MAMANE  
Mamane. My brother is Kalehua.

Her eyes catch on an ivory cross around Kalehua's neck.

KA'IULANI  
Where did you get that?

MAMANE  
Our mother makes them.

KALEHUA  
It's palaoa whale bone.

Kalehua pulls a small, more intricate cross from his pocket and hands it to Ka'iulani, taking care not to touch her.

KA'IULANI  
It's heavy.

KALEHUA  
Please, have it your Highness.

ANGLE ON: Koa, catching up. From his perspective it looks like the Princess and Kalehua might be touching hands.

KOA  
(to Kalehua, angry)  
Did you touch the Princess?

Kalehua pulls his hand away from her, frightened. Koa eyes the twins viciously, looks at Ka'iulani.

KOA (CONT'D)  
What happened? Did they touch you?

Ka'iulani glances at the twins, noting the fear in their eyes, maybe enjoying her power over them as she slowly decides how to respond.

KA'IULANI  
They didn't.

KOA  
(To the twins)  
You'll be punished severely for this.

KA'IULANI  
Koa, they didn't touch me.



KOA  
(Sharply to the twins)  
Get back to work! Clean this up!  
You come with me, Ka'iulani.

Koa moves away. Ka'iulani starts to follow, instead removes a broach from her lapel, hands it to Kalehua.

KA'IULANI  
Wear this. That way, I can tell you  
apart.

Kalehua accepts the broach, in awe to receive such a gift. Both regard Ka'iulani respectfully. She considers them, fascinated by their similarity as Koa pulls her away.

KA'IULANI (CONT'D)  
Why are you so mean?

KOA  
Being ali'i comes with  
responsibility.

Ka'iulani takes Koa's arm, moving closer to him.

KA'IULANI  
A responsibility to be mean?

She smiles up at her cousin, flirting, but he's having none of it, resolute in his seriousness. But her girlish crush on him is obvious, and he cracks a smile, even more handsome.

8 EXT. JUSTICE DOLE'S HOME, GARDEN - DAY

8 \*

Justice SANFORD DOLE, 44, an unassuming Caucasian man, prunes bushes in his garden. His invalid wife ANNA, 46, in wheelchair, fanning herself on the porch. Beside her, their DAUGHTER, 13, a hapa (Hawaiian/Caucasian) lost in her book.

NAHINU enters from a garden path. An elderly gentleman with kind eyes, dressed in a pearl-gray tweed suit like any self-respecting Englishman. Only his waistcoat, made of peacock feathers, reveals his Hawaiian origins.

Dole puts down his shears, meeting him halfway on the lawn.

DOLE  
Nahinu?

They shake hands, Nahinu removes his hat, smiles, tentative.

NAHINU

Prepared for the festivities this evening Justice?

DOLE

I am, and surprised to see you here.

Dole studies Nahinu, who is hesitant to speak. They look toward the porch, neither the woman or girl paying much attention to them. Nahinu speaks in a low voice.

NAHINU

I've just come from the Kalaupapa leper colony. Conditions are worse. We need to halt immigration ...

\*

DOLE

This is a court matter, Nahinu. Let's talk on Monday.

NAHINU

No, we're out of time, Justice. I need a decision.

Dole studies him.

DOLE

Sugar is big business, Judge, you know that ...

NAHINU

At least until we can manage the spread of this disease. You haven't seen what I've seen there...

He moves closer to Dole, speaking more softly.

NAHINU (cont'd) (CONT'D)

... the death, the destruction of lives. It's tragic, and it's spreading.

Dole's expression is troubled, considering Nahinu's words.

NAHINU (CONT'D)

Think of your daughter. She's kanaka.

They glance at Anna and the girl on the porch. Dole offers a reassuring smile to the gentleman, which seems to satisfy.

DOLE

We'll settle this, Nahinu. You have my word.

Nahinu nods, puts his hat back on. They start to break apart when Nahinu sees a figure approaching in the distance.

NAHINU

(re:figure)

You'd be wise not to get too close to him too.

Dole nods, suddenly anxious for the old man to leave.

NAHINU (CONT'D)

His newspaper continues disseminating anti-Royalist agenda.

Almost herding the old man on his way, frustrated.

DOLE

He believes in a republic Nahinu and, frankly, I share that vision. We'll see you this evening, Judge. A hui hou.

\*  
\*  
\*

NAHINU

'Ae Sanford. A hui hou aku no kaua.

Nahinu moves away, exchanging cold glances with the approaching LORRIN THURSTON, 32, lanky frame, penetrating eyes. Thurston stands with Dole, looking back at Nahinu.

THURSTON

I thought you'd shut him up.

DOLE

It's not easy, Lorrin.

THURSTON

You need to be more forceful. Gears are in motion.

Dole appears as frustrated with him as he was with Nahinu.

DOLE

You just keep your men under control.

Thurston looks at him, a corrupt smile slowly emerging.

THURSTON

The King's bankrupting our economy,  
Sanford.

Dole has heard this speech before, waving further  
conversation away with his hand, walks away.

DOLE  
I'll see you tonight.

9 OMITTED 9

10 EXT. PALACE, KA'IULANI'S BIRTHDAY PARTY - DAY 10 \*

The Palace now blooms with flowers and festive activity. Kukui torches light up the night sky, palms swaying in the breeze. In the gardens, a lavish HULA performance is underway, beautiful and haunting with it's intoxicating beat.

Guests include DIGNITARIES, WIVES, MINISTERS and BRITISH OFFICERS of the H.M.S Caroline, docked in the far distance. \*

10A EXT. PALACE GARDEN - EVENING 10A

We find Ka'iulani in the garden, playing croquet with Koa. She prepares to make a play.

KA'IULANI  
Koa, which hoop?

Koa moves to a hoop at a distance, tapping it with his mallet. She strikes the ball.

CLOSE UP ON BALL: We follow the ball as it passes through the hoop and stops at someone's feet.

PULL TO REVEAL: Mamane and Kalehua. Ka'iulani looks up at the twins, regarding them with a snobbish superiority before speaking:

KA'IULANI (CONT'D)  
Would you like to play?

The boys look to Koa for permission, confused. Koa smirks.

KOA  
You're embarrassing them.

Ka'iulani moves to Kalehua, hands him her mallet. He is unsure of what to do, looking to Koa for reassurance. Koa reluctantly makes a gesture, signaling approval.

KOA (CONT'D)  
This day belongs to the Princess.  
The world is hers for the taking. \*

Koa flashes a devilish grin at the Princess.

KOA (CONT'D)

I'm just the nanny.

Ka'iulani makes an icy expression, moves with the twins to where a ball rests, noticing that Kalehua wears her pin. They share a glance, a budding fascination for one another.

10B INT. PALACE, MAIN STAIRS - DAY

10B \*

King Kalakaua and Premier Gibson escort portly BRITISH CONSUL WATERHOUSE, 50, through the Palace. Close by, the King's security chief, CAPTAIN SAM NOWLEIN, a 30-ish, fit Hawaiian, follows like a shadow, gun in holster.

KING KALAKAUA

Electricity!

\*

WATERHOUSE

But how?

PREMIER GIBSON

Power lines ... below ground,  
delivering power without  
obstructing the land.

\*

Waterhouse shakes his head in amazement.

KING KALAKAUA

Tonight will be historic Consul. My  
niece shall light the entire city  
of Honolulu.

\*

\*

\*

10C INT. PALACE, VERANDA - DAY

10C

Dressed in tuxedos, Thurston and Dole look down at the party below, sipping from their drinks.

\*

THURSTON

Quite elaborate, huh, Sanford? No  
expense spared.

Dole nods, walks along the Veranda to a corner tower.

THURSTON (CONT'D)

Tax dollars spent like we're the  
enemy.

Dole looks nervously at Thurston, speaking low.

DOLE

Don't go too far with this. I will  
not condone violence. We need a  
conciliatory process that includes  
the interests of the natives.

\*  
\*  
\*  
\*

Thurston smiles, waves at someone in the distance.

THURSTON

Then stand aside, Justice, and let  
the future run it's course.

He clinks his glass against Dole's, walks away.

In the distance, a CONCH SHELL BLOWER heralds the start of  
the festivities.

10D INT. ANTI-ROYALISTS, MAHOGANY ATTIC - LATE AFTERNOON 10D

Large printing press machines rest like giant dinosaurs in  
the overpacked room. Conspicuously out of place is the  
surplus of RIFLES and munitions lining the office walls.

A group of WESTERN BUSINESS MEN, looking more like  
vigilantes, huddle together. Among them, SMITH, 28, a fit and  
fierce looking young man. He moves to the munitions wall,  
picks up a rifle, nudging his head for the others to follow.  
One by one, they take rifle in hand, preparing for battle.

11 OMITTED 11

12 INT. PALACE, MAIN STAIRS - NIGHT 12

The King proposes a toast to the guests, Ka'iulani watching.

KING KALAKAUA

Honoured guests, ladies and  
gentlemen, a toast ...

He raises his glass in the direction of the Princess,  
Ka'iulani now the center of attention, the crowd focused on  
where she sits between Archie and Aunt Lydia.

KING KALAKAUA (CONT'D)

To my niece, Princess Victoria  
Kawekiu Lunalilo  
Kalaninuihilapalapa Ka'iulani.

Ka'iulani blushes with the attention, Lydia smiling with her,  
taking her hand. Koa stands near the King, his eyes dark and  
cold. Thurston takes it all in with detached fascination.

KING KALAKAUA (CONT'D)

May she grow to be a leader of our  
great Nation one day.

\*



He looks at her proudly.

KING KALAKAUA (CONT'D)

Ka'iulani, you embody the grace and  
intelligence of our people. May  
this lighting ceremony be a glowing  
remembrance to our people of your  
royal birth right as ali'i wahine.

\*  
\*  
\*  
\*

The crowd hoots loudly, clinking glasses, the princess  
overwhelmed by their enthusiasm. A heady responsibility for  
this young girl.

The delighted crowd soon returns to their conversations.  
Ka'iulani turns to her Aunt.

\*

KA'IULANI

I'm nervous for the ceremony.

AUNT LYDIA

Don't be. You'll stand proud for  
your Mother, I know it.

We move to Koa, clearly jealous of the attention showered on  
Ka'iulani. The King notices Koa's sour expression, reading  
it's meaning and shooting him a stern look. Koa reacts  
immediately, intimidated, standing and raising his glass.

KOA

To the hope of our nation.

Those seated around them raise glasses, toasting.

GUESTS (O.S.)

To the hope of our nation!

The King nods to Koa, satisfied. Koa's eyes move to  
Ka'iulani, who observes him curiously, as if seeing him for  
the first time.

ANGLE ON: Nahinu, watching from the garden with the twins.

NAHINU

The kanaka will never make a half  
Hawaiian Ali'i nui.

Kalehua's eyes are locked on the princess, admiring her from  
afar, a hopeless crush.

KALEHUA

You're wrong father.

12A EXT. HAWAIIAN LEAGUE / STREETS OF HONOLULU - NIGHT 12A \*

The anti-Royalists, all Caucasian and led by young Smith, proceed with their weapons, silently but forcefully through the barren streets and toward the Palace.

13 OMITTED 13

14 OMITTED 14

15 OMITTED 15

16 EXT. PALACE, FRONT STEPS - NIGHT 16 \*

Guests are gathered around a podium draped in Hawaiian flags. Justice Dole stands before all. THE ROYAL HAWAIIAN BAND finishes "He Inoa No Ka'iulani."

DOLE

Ladies and Gentlemen, at the request of his Majesty, King Kalakaua, Princess Ka'iulani will now light the city of Honolulu for the very first time. \*

Ka'iulani walks up a makeshift podium. Applause from the crowd.

DOLE (CONT'D)

If you will, your Highness.

Her presence delights Dole, they share a warm smile. Ka'iulani flips the switch. Suddenly the Palace grounds are aglow including the Royal Hawaiian band at the Pavilion. In the distance, the city of Honolulu now sparkles in the night. \*

CLOSE ON: Ka'iulani, city lights reflecting in her eyes.

Ka'iulani's P.O.V, SLOW MOTION throughout this sequence:

Several bulbs explode like fireworks, creating a sense of magic and foreboding. She looks down to the crowd.

The anti-Royalists appear, approaching the Palace steps.

VOICES ECHOED, FACES DISTORTED like a NIGHTMARE:

CAPTAIN NOWLEIN (O.S.)

Protect the King!

A single gun shot is fired.

KING KALAKAUA  
What's this intrusion?

Thurston steps forward, menacing and self-righteous, voice  
pounding. Dole looks horrified, steps towards the Princess. \*

THURSTON  
This, your Highness, is the voice  
of Hawai'i, of the citizens you  
have chosen to ignore.

The King is astonished, his eyes filled of fury.

END of SLOW MOTION SEQUENCE.

17 OMITTED 17

18 EXT. PALACE, FRONT STEPS - NIGHT 18

The crowd has divided now, guests on one side, anti-Royalists  
on the other. Ka'iulani is confused, Aunt Lydia pulling her  
close. Thurston speaks loudly, to the King and to the crowd:

THURSTON  
The people of Hawai'i demand a  
change in governance, we demand the  
election of a new cabinet and the  
dismissal of Premier Gibson. We  
have arrested the Premier for acts  
of treason.

Thurston and the King, eye to eye.

KING KALAKAUA  
Don't be ridiculous. Seize him!

A band of the King's soldiers angrily attempt to rush  
Thurston. The anti-Royalists respond by raising their rifles  
at the King. The King looks to his soldiers. They stare back,  
defenseless. Lydia pulls Ka'iulani tighter. All remain still.  
Thurston reveals a document from his coat.

THURSTON  
We had no choice but to remove your  
weapons, your Highness, to keep the  
peace.

He looks around at the crowd, expecting his actions to be  
appreciated in some way. They aren't. Turns to the King.

THURSTON (CONT'D)

The King will sign this  
constitution or we will forcefully  
enter the pal...

Suddenly there is a revolver barrel pressed against the side  
of Thurston's head, now cocked. We travel up the arm holding  
the revolver to find the King's security chief, a steady  
Captain Nowlein. Thurston and his men stand frozen, unsure  
how to proceed.

KING KALAKAUA

And here is my offer to you,  
Minister: Release Premier Gibson  
and you won't be shot right where  
you stand.

The King stands like a lion defending his turf, his feet  
planted squarely where he stands. An unmovable force to be  
reckoned with.

KING KALAKAUA (CONT'D)

You will produce the Premier  
immediately or I will be merciless.

A long, uncomfortable stand-off, the King's expression  
penetrating Thurston, visibly wearing him down, exposing his  
weakness. And finally, intimidated, Thurston's menacing face  
breaks. He doesn't have the nerve, he and his men frozen,  
unsure how to proceed.

He turns his back to the King, away from those eyes, his mind  
weighing options, his eyes fall on Dole his glance almost  
apologetic. Lydia and Archie hold Ka'iulani close. \*  
\*

THURSTON

(to his men)

Let him go.

Smith pulls a HOODED Gibson from the crowd. He removes the  
hood. Gibson spits at him.

GIBSON

Who are you to threaten the King!?!

Smith strikes Gibson in the face, the action turning the men  
into an angry mob, engulfing the Premier who disappears  
beneath them.

Nowlein continues to push the revolver into Thurston's  
temple.

British Consul Waterhouse hurriedly approaches the King.

WATERHOUSE

Your Majesty, I should escort you  
to my ship for your safety.

KING KALAKAUA

I will not be moved.

The King eyes Ka'iulani, then Lydia and Archie, an unspoken  
dialogue traveling between their eyes.

KING KALAKAUA (CONT'D)  
Escort my niece on board.

ARCHIE  
No, no. I'll take her. \*

KA'IULANI  
I don't want to ...

KING KALAKAUA  
We have to protect the future.

AUNT LYDIA  
Listen to your uncle.

KA'IULANI  
No!

WATERHOUSE  
We don't have much time.

Archie puts his arms around his daughter. She tries to break free, increasingly upset.

ARCHIE  
Do as we say, Ka'iulani.

Ka'iulani senses a life change she doesn't welcome. Confused, fearful, angry. The King regards her solemnly, bellowing like an angry lion:

KING KALAKAUA  
GO!

She glares back at him as Archie carries her away by force.

KA'IULANI  
(To the King)  
Uncle, PLEASE!

The King stands strong though his eyes reveal the hurt of Ka'iulani's words.

Waterhouse bows to the King and ushers Archie and Ka'iulani toward the ROYAL CARRIAGE.



\*

19 OMITTED 19  
20 OMITTED 20  
21 EXT. ROYAL CARRIAGE - NIGHT 21

Archie and Ka'iulani rush through the night, hand in hand, briskly escorted by Waterhouse and his guards to the ROYAL CARRIAGE. Mamane and Kalehua stand with their father, witnessing the evacuation.

KALEHUA

Where are they taking her, father?

NAHINU

I don't know, but we need to find our own safety now.

Nahinu and Mamane turn away, Kalehua still focused on the princess, watching as she is placed in the carriage.

Something drops to the ground. Ka'iulani's bag of shells. She starts to dive for them. Archie stops her, scooping it up and passing it back to her, climbing into the carriage himself.

And just as the carriage door is closing, Kalehua and Ka'iulani's eyes lock, and in that brief moment, in that one shared glance, a bond of friendship is forever promised.

22 EXT. PALACE, FRONT STEPS - NIGHT 22 \*

Captain Nowlein continues to hold Thurston hostage, awaiting his King's command. The King nods solemnly. \*

Thurston swats the gun away, addresses the angry mob. \*

THURSTON

We are patriots! Children of God! \*

Thurston's men slowly turn to their leader. \*

THURSTON (CONT'D)

We are righteous and we will be triumphant, but not today, not like this. \*

\*

The crowd steps away from a tattered Gibson. Dole steps forward, attempts to give Gibson a hand up, Gibson swatting it away, and finally, slowly, standing on his own. \*

Thurston keeps a distance from the beleaguered Dole. The anti royalists move away through the Palace grounds towards the gates. \*

Suddenly, the sound of GALLOPING HOOVES... Thurston almost run over by Ka'iulani's carriage, raging through the mob to the Caroline.

The Princess looks out the rear carriage window.

Ka'iulani's POV: The mob shouting, angry, some firing their guns into the air, others running after the carriage, falling away into the distance. Her eyes are wide, frightened.

Thurston stands, blood on his cheek, looking back towards the Palace. And there stands the King, defiant but shaken.

Thurston slowly moves away, looking back at the King while brushing the blood from his cheek, his eyes cunning and sly. A jaguar stalking a lion.

23 OMITTED 23

23A OMITTED 23A

23B EXT. BRITISH WARSHIP CAROLINE / HONOLULU HARBOR - NIGHT 23B

Archie briskly escorts his daughter to safety.

PAN UP: Men scramble to positions as Waterhouse moves quickly to his Captain. \*

24 OMITTED 24 \*

24AA EXT. THE CAROLINE, HONOLULU HARBOR - NIGHT 24AA \*

The Princess stands on deck, looking out towards the Palace.

KA'IULANI'S P.O.V: The Palace in the distance, it's splendor diminished by smoke and rubble, flash fires.

24A OMITTED 24A

25 OMITTED 25

26

EXT. PROMENADE DECK / H.M.S. CAROLINE - MORNING

26

Waves lap against the hull of the ship. A brisk, clear morning. Ka'iulani stands at the bow, angrily tossing pieces of coal into the water as Archie approaches.

ARCHIE

Stop that and have something to eat.

\*  
\*

Instead, Ka'iulani throws the last piece into the water with greater force, defying him, tired and cranky. He moves close to her, looking down. She turns away, looking out at the ocean. Archie tries to comfort her, putting his hands on her shoulders but she moves away from him.

ARCHIE (CONT'D)

You'll need your strength, it's a long way to England.

\*  
\*

Ka'iulani's eyes narrow, taking in his words. She turns, facing her father.

KA'IULANI

We're leaving Hawai'i? I'm not going!

ARCHIE

You have no choice in the matter. It's for your own safety ...

But the words are barely out of his mouth before Ka'iulani has grabbed the railing, attempting to jump overboard.

ARCHIE (CONT'D)

Ka'iulani, stop it!

Archie rushes to her, forcefully pulling her from the railing. She's quite strong.

ARCHIE (CONT'D)

For God's sake, you'll drown child.

She falls back against him, kicking and striking at her father with outrageous fury. Archie struggles to contain her but she is hysterical with rage at this point, pounding and scratching at him like a wildcat.

KA'IULANI

Why couldn't you have died instead!?! I wish YOU'D DIED!

He grabs her arms together, slaps her hard across the face.  
She looks at him, flushed and stunned.

KA'IULANI

You can't ... I'm *ali'i!*

ARCHIE

And *I'm* your father! (Beat) You think I can't feel the pain of losing your mother!? But I'm *NOT* putting you in harm's way.

She looks away, toward her Hawaiian home on the shore. Her frustration slowly ignites with exhaustion and the sadness she's been carrying deep inside. She begins to cry. Archie tries to take her in his arms but she pulls away.

KA'IULANI

No!

The feelings are overwhelming, sobbing now. She turns back towards him, lashing out:

KA'IULANI (CONT'D)

You're taking her away from me!  
You're taking her from me *AGAIN!*

Tears are streaming down her face, distraught, her sadness flooding out.

KA'IULANI (CONT'D)

You won't be happy until there's nothing left of her.

ARCHIE

That isn't true.

She can barely speak now, sobbing so hard.

KA'IULANI

Why are you making me leave? This is where she ...

And she looks at him with such wide-eyed vulnerability, a child lost, breaking his heart with those eyes. Archie can only look back at her with gentle compassion.

ARCHIE

Your mother is with God now, child.

Her eyes are fixed on the shore. She can barely get the words out amid the tears, in a whisper:

KA'IULANI  
I need her more than God does.

FADE OUT.

26A INT. PALACE, KING'S OFFICE - DAY 26A \*

(Formerly 44A) \*

CLOSE ON: a DOCUMENT. We see "HAWAIIAN" and "CONSTITUTION" \*

King Kalakaua sits at his desk, eye glasses on, holding the \*

document with a shaking hand. He looks defeated and tired. \*

Thurston stands before him, gently hands the King a pen. \*

THURSTON \*

A just constitution. \*

Kalakaua hunches over, pain shooting through his body as he \*

signs, barely able to finish before the pen falls out of his \*

hand. He watches it, as if in slow motion, as it twists and \*

turns in the air, finally, violently striking against the \*

floor. He rests his head back, his eyes already closed. \*

27 OMITTED 27  
28 OMITTED 28  
29 OMITTED 29  
30 EXT. LIVERPOOL ENGLAND - DAY 30

The grimy coastal village is a study in gray, the joyless dock, it's workers dreary and colorless. A vagrant wanders aimlessly. It's a stark and sobering contrast to Ka'iulani's home. She stands, holding Archie's hand, taking in the repellent vision like a nightmare come to life.

31 EXT. DAVIES HOME / "SUNSET" / SOUTHPORT - DAY 31

A classic British country home; chimney blustering. Archie takes Ka'iulani's hand, helps her off the carriage. She looks around, a welcome contrast to the landscape of Liverpool.

Waiting expectantly are THEO DAVIES, 50, a staunch countryman with an ironic smirk, his warm and inviting wife MRS. DAVIES, 39, and their children, CLIVE and ALICE. Archie and Ka'iulani approach wearily.

ARCHIE

You're a sight for sore eyes, Theo!

Theo gives Archie a warm bear hug.

THEO (cont'd)

You look exhausted. I need a bloody drink just looking at you.

Attention turns to Ka'iulani, beautiful and exotic by comparison, her old world gown at odds with current fashion.

THEO (cont'd) (CONT'D)

Simply breathtaking! You've grown so fast, your Highness.

Ka'iulani is expressionless, just stares at him.

THEO (CONT'D)

Come, meet my family.

SERVANTS unload luggage as Theo makes introductions.



THEO (CONT'D)  
My wife, Mrs. Davies.

She smiles toward the Princess, taking Archie's hand.

MRS. DAVIES  
How are you Archie?

ARCHIE  
Good to see you. Thank you for  
having us into your home.

MRS. DAVIES  
Oh, our pleasure.

Theo proceeds.

THEO  
My daughter Alice, same age as the  
Princess ...

An English rose at 14, Alice does a little curtsy.

MRS. DAVIES  
She's never met Royalty before.

Archie smiles at Alice. Ka'iulani looks at the girl like  
she's from another planet.

THEO  
...and our son, Clive.

Clive, 16, classically good-looking, fair-haired boy. Not  
sure whether to shake the Princess's hand or bow, he  
inadvertently curtsies AND extends his hand, and comically,  
almost topples over in the process.

The adults laugh. Clive turns red, Ka'iulani's face remains  
stoic. She turns to her father, speaking directly.

KA'IULANI  
I'm not staying here.

ARCHIE  
(embarrassed)  
Ka'iulani!

Ka'iulani's eyes on Alice, who blushes.

KA'IULANI  
They're not of royal blood.

Her eyes travel down Alice, resting on her odd-looking shoes.  
Archie looks at Theo, awkward until Mrs. Davies speaks:

MRS. DAVIES

My son *thinks* he's of royal blood.  
Come, you must be starving. I have  
a hot pot of soup on the stove.

Mrs. Davies herds them all indoors. Archie and Theo behind.

THEO

Definitely a Hawaiian princess.

Theo pats him on the back.

ARCHIE

I understand most of Hawai'i  
belongs to you these days.

THEO

Not really. A sugar plantation here  
and there.

They laugh.

32

INT. PLAYROOM, DAVIES HOME / SOUTHPORT - NIGHT

32

Clive sits at his desk, focused on homework while Alice flits  
around the room in her mother's oriental housecoat, a  
deliberate distraction to her big brother.

CLIVE

Will you stop!

ALICE

I'm practising for the Royal  
Academy.

CLIVE

Russian circus bears have more  
grace.

She runs a billowy sleeve over Clive's head as she passes.

ALICE

Do you like her?

CLIVE

No.

ALICE

Why not, she's pretty.

CLIVE

Alice, I'm trying to study.

33 INT. HALLWAY / DAVIES HOME - NIGHT 33

Ka'iulani sullenly walks down the hallway, a washbowl and towels in her hands. She stops outside the playroom, observing Clive and Alice through the cracked doorway.

33A INT. PLAYROOM, DAVIES HOME - NIGHT 33A

ALICE  
Why don't you like her?

CLIVE  
Will you leave me alone if I answer?

Alice grabs a hand-mirror from a dresser, looking at her reflection.

ALICE  
Maybe.

Clive still doesn't look up from his work.

CLIVE  
She thinks she's better than us, and she's not. She's just some Princess of nowhere.

ALICE  
I'd like to be a Princess.

CLIVE  
Never mind.

Alice starts to respond but stops when she catches sight of Ka'iulani in the hand-mirror. She turns suddenly towards the door, her face dropping as Ka'iulani looks in.

KA'IULANI  
You needn't worry ...

Clive looks around from his desk, surprised to hear Ka'iulani's voice. The Princess glares at him.

KA'IULANI (CONT'D)  
I have no intention of living here one second longer than I have to.

Clive and Alice are frozen with guilt, her eyes stay on him.

KA'IULANI (CONT'D)

And just to be clear, Hawai'i isn't  
nowhere. *This* is nowhere.

Clearly insulted, yet in Clive's eyes we see a newly born fascination for the Princess. Ka'iulani, on the other hand, has only contempt in her eyes as she storms off.

Alice is stunned for a moment, then addresses Clive on her way out the door.

ALICE  
I'm telling on you.

34 INT. KA'IULANI'S BEDROOM - NIGHT

34

A small but cozy space, though certainly nothing in comparison to the palace. Ka'iulani sits on the floor, her collection of shells spread out before her in two groups. She surveys them quietly, detached and sad.

Alice appears at the door, peering in. Silent and then:

ALICE  
What're those?

Ka'iulani doesn't respond. A moment and Alice moves into the room, sitting next to her, pointing at one of the shells.

ALICE (CONT'D)  
That one's pretty.

Not looking at Alice, finally deciding to speak.

KA'IULANI  
Ola shells. My mother and I  
collected them from the beach.

ALICE  
Ola shells?

Ka'iulani rolls her eyes, annoyed. Silence before she finally decides to continue, almost speaking as if to herself.

KA'IULANI  
'Ola' means 'life' in Hawaiian.  
Life shells. (Beat) You collect  
them, then attach memories to each  
so you don't ever forget.

Ka'iulani holds up a crisp white shell with soft dots on it.

KA'IULANI (CONT'D)  
This one's for a day I spent at the  
ocean with my Mother and my Auntie  
Lydia.

ALICE  
Some aren't very pretty.  
What's that one?

Ka'iulani touches the edges of the shell with her finger.

KA'IULANI  
When my Mother died.

She stares down at it like a precious jewel, far away. Alice points to the second group of shells at a distance.

ALICE  
And those?

KA'IULANI  
Those don't have memories yet.  
Those are the future.

The girls regard them, as if dreaming of the future. Alice gently touches a pink shell, Ka'iulani cautiously watching her finger move across it. Alice looks at Ka'iulani, fascinated by her.

ALICE  
What's it like to be a Princess?

Ka'iulani looks at her for the first time, indifferent.

KA'IULANI  
I'd like to be alone now.

35 OMITTED 35

36 INT. HEADMISTRESS' OFFICE, GREAT HARROWDEN HALL - DAY 36

Ka'iulani sits upright before an enormous desk. Behind her stands a school prefect, the homely MISS BARNES, 16. Behind the desk and facing Ka'iulani sits the bloated, rosacea-faced SCHOOL HEADMISTRESS, a cross-looking woman. Her head is buried in an opened folder.

HEADMISTRESS  
Miss... Ka ... Kowl ...

KA'IULANI  
My English name is Victoria ...  
like your Queen.

She eyes Ka'iulani over the folder. The Princess has little regard for the woman, doesn't care what she thinks.

HEADMISTRESS

You'll go by your surname here ...  
Miss Cleghorn.

She abruptly sets the folder down on the desk.

HEADMISTRESS (CONT'D)

I've been told you're accustomed to  
certain Royal privileges in your  
home country. You're a Princess  
there?

Ka'iulani nods, the Headmistress staring her down.

HEADMISTRESS (CONT'D)

Well, you are *not* a Princess here.  
Harrowden Hall students participate  
in all duties. We'll make a  
respectable lady of you, away from  
the barbarian place from which  
you've come. (Beat) Do I make  
myself clear?

After an exaggerated pause, and deliberately curt:

KA'IULANI

Perfectly.

HEADMISTRESS

The correct response is: 'I  
understand, Miss Rowdon, ma'am.'

Ka'iulani is silent, finally nodding, slightly. The woman  
intuits that this girl will be a handful, proceeding:

HEADMISTRESS (CONT'D)

Miss Barnes will be your prefect.  
You will report to her. Be good to  
her, Miss Cleghorn, and she will do  
the same for you.

37

INT. HARROWDEN HALL, LAUNDRY ROOM - DAY

37

The drab Miss Barnes stands before Ka'iulani in the laundry  
room. Considerably taller than the Princess, speaking with  
the dull monotony of having given this particular set of  
instructions a million times before.

MISS BARNES

Wake at six thirty, breakfast at  
seven, assembly at nine.  
(MORE)



MISS BARNES (CONT'D)

After breakfast, you'll empty my  
chamber pot and make my bed.

Barnes hands Ka'iulani a washboard.

MISS BARNES (CONT'D)  
Seen one of these before, have you?

Ka'iulani nods, more preoccupied with Miss Barnes' homeliness, really taking her in.

MISS BARNES (CONT'D)  
The other girls will show you how to use it.

Ka'iulani nods absently, stunned by how ordinary she is. Her eyes clearly intimidating.

MISS BARNES (cont'd) (CONT'D)  
"Yes Miss Barnes." You'll address me properly.

KA'IULANI  
Yes, Miss Barnes.

Her eyes ever scrutinizing, Miss Barnes suddenly grows quite self-conscious, attempting to obstruct her face with her hair, fidgeting. Ka'iulani's beauty is not lost on her. The injustice suddenly angers the ugly prefect, speaking viciously:

MISS BARNES  
I don't care that you're a Princess, alright? Nobody here does. Go on, get out of here.

38 INT. HALLWAY / HARROWDEN HALL - DAY

38

Ka'iulani stumbles through the hallway, arms full of laundry, unaccustomed to such labor. Alice approaches.

ALICE  
Ka'iulani, there's a letter waiting for you in the Matron's office!

Ka'iulani looks put-out, drops the laundry into Alice's arms, moving down the hallway. Alice looks after her, stunned.

ALICE (CONT'D)  
Think nothing of it, Princess.

39

EXT. PLAYGROUND / HARROWDEN HALL - DAY

39

Ka'iulani sits alone, reading the letter in the empty  
playground.

KALEHUA (V.O.)  
(In Hawaiian, Subtitled)  
*Your Royal Highness, forgive my  
writing without invitation, but my  
brother and I were saddened not to  
wish you aloha before you left.*

Tears form in her eyes. She works to keep them at bay.

40 EXT. SUGAR CANE FIELD, KALEHUA'S HOME - DAY 40

Kalehua walks through the sugar cane field reviewing his letter to the Princess.

KALEHUA (V.O.)  
*There's little time for croquet  
these days. In fact, the world has  
become a darker place since you  
left. Father moved to Molokai to  
help the lepers, many our age.*

41 EXT. PLAYGROUND / HARROWDEN HALL - DAY 41

Ka'iulani reads on.

KALEHUA (V.O.)  
*I finish school next year and hope  
to study law like my father. I pray  
that you return soon. All of  
Hawai'i misses you, your Highness.  
I miss you too. Your humble  
servant, Kalehua.*

She can barely contain her tears as she folds the letter, a shadow falling over her.

SCHOOLGIRL # 1 (O.S.)  
What's that?

ANGLE ON: TWO SCHOOLGIRLS

Ka'iulani doesn't respond, staring up at them.

SCHOOLGIRL # 1 (CONT'D)  
(snatching the letter)  
Let me see.

SCHOOLGIRL # 2  
It's a love letter!

SCHOOLGIRL # 1  
Who'd write a love letter to her?

They stare at the words on the page, in Hawaiian.

SCHOOLGIRL # 2  
Where are you from?

Ka'iulani grabs for the letter, the girl holding it away.

KA'IULANI  
Give it back.

Ka'iulani stares at them, then desperately reaches for her letter. Schoolgirl #2 pushes her and she falls to the ground. She jumps up and dives for the girls. A struggle ensues, the three of them collapsing on the ground.

SCHOOLGIRL # 1  
Ugly negro!

Miss Barnes rushes into the yard, barking:

MISS BARNES  
Girls! Girls!

She pulls the girls apart, Ka'iulani on one arm, the two girls on the other.

SCHOOLGIRL # 1  
She attacked me, Miss Barnes.

KA'IULANI  
That isn't true. She took my ...

Ka'iulani springs, grabbing the letter from the girl's hand.

MISS BARNES  
Miss Cleghorn! Give me that.

Ka'iulani reluctantly hands the letter over to Miss Barnes. She stares at it, not a clue what it says. She neatly folds it, then tears the letter up, holding the pieces in her fist.

MISS BARNES (CONT'D)  
Your left palm.

Ka'iulani hesitates, the prefect eyeing her like prey.

MISS BARNES (CONT'D)  
Your palm!

The Princess extends her palm, her eyes falling on Alice, who now stands at a distance. Both girls wince as the cane comes down hard on her palm. Ka'iulani refuses to cry out.

Miss Barnes looks satisfied, too satisfied actually. She releases the pieces of letter, scattering on the ground.

MISS BARNES (CONT'D)  
Now pick those up ... your  
Highness.

The two schoolgirls snicker, moving away. Alice, crying,  
rushes to help Ka'iulani who is stooped, picking up the  
pieces. She glances at Alice.

KA'IULANI  
Why are you crying?

ALICE  
I don't know.

Ka'iulani looks down at the red welt on her hand, at Alice in  
tears. The slightest smile forms on her face.

KA'IULANI  
You silly goose.

DISSOLVE TO:

42 OMITTED 42

43 EXT. COURTYARD, DAVIES HOME, SOUTHPORT, 2 YRS LATER - DAY 43

A sunny Spring morning in the English countryside. Clive is  
now 18 years-old, a handsome and masculine young man. He  
pumps air into the tire of a magnificent Victorian BICYCLE.

KA'IULANI (O.S.)  
Are you going into town?

Clive looks up as Ka'iulani steps from the house. At the **age  
of 16**, Ka'iulani has grown from a cherub-faced girl to a  
strikingly beautiful, raven-haired young woman. She wears a  
long white summer dress, her creamy, olive complexion aglow.

Clive glances at her, a double-take. She is truly ravishing.  
He tries to play off noticing her, eyes darting back to his  
bike, but they seem to continually wander back towards her.

CLIVE  
I am.

Ironically, she's having a similar problem, staring towards  
the road but admiring him every time he looks away.

KA'IULANI  
Could you bring me some journals?



CLIVE  
I could.

Ka'iulani looks at him directly, smiles sweetly.

KA'IULANI  
Well, will you?

It takes a long moment for him to look up at her, expressionless, nods. Ka'iulani is clearly blushing, feeling his eyes on her, turns quickly, back to the house when ...

CLIVE  
Or you could come with me.

She turns back towards him, her face lighting up. Clive rises nonchalantly, gets on his bike, pedals away.

KA'IULANI  
But I'm not dressed ...

He's moving down the way, looks back with a gradual, sexy, mischievous grin. She beams, up for the challenge, moves to the shed, picking up another bike. She tries to get on but her dress is too long. Watching him move away, she quickly tears at the lace hem, instantly shortening the dress.

Pushing the bike forward, she jumps on, after Clive.

44 EXT. DAVIES GARDENS - DAY

44

Clive pedals casually as Ka'iulani speeds forward, catching up to him, pulls beside him, riding together now.

KA'IULANI  
You think your quite the dandy,  
don't you?

Clive glances at her, an arrogant smile that infuriates Ka'iulani, suddenly hating her attraction for him.

KA'IULANI (CONT'D)  
Marion Brentwood says you're a  
terrible kisser!

CLIVE  
And you're a terrible liar. Marion  
Brentwood wouldn't give you the  
time of day, let alone gossip to  
a...

He chuckles, looking off into the fields.

CLIVE (CONT'D)  
... child like you.

His self-important posturing makes her absolutely livid. She abruptly cuts her front wheel sharply, careening in front of his bike, entangling them and causing them both to whirl through the air, dropping unceremoniously in a nearby ditch.

They lay silent for a moment, against each other, before Clive lifts his head.

CLIVE (CONT'D)  
Are you alright?

Ka'iulani doesn't answer, her eyes closed. He rolls over, shaking her but she doesn't move, makes a slight moaning sound instead. He brushes her face with his hand.

He can't help but to bask in her beauty for a moment, close to her like this. He stares down at her, studying her like a rose. He gently touches her full lips with his finger.

And she opens her eyes, smiling, startling him. He pulls his hand away but doesn't move otherwise, looking down on her.

CLIVE (CONT'D)  
You could have been killed, stupid girl.

The moment is impossibly romantic, their bodies pressed together like this.

KA'IULANI  
(softly)  
I'm not a child.

CLIVE  
(almost a whisper)  
I know.

Their lips so close together, he will surely kiss her. She certainly wants him to. But then, instead, he slowly pulls away, rises, brushing himself off. Both flushed.

A GARDENER appears, looking down from the rim of the ditch.

GARDENER (O.S.)  
Are you two alright?

CLIVE  
Yes, thank you. Woman on a bicycle... it was bound to happen.

The GARDENER doesn't find the comment particularly amusing.  
Clive embarrassed. Ka'iulani rises, brushing herself.

KA'IULANI  
Pompous fellow, isn't he?

Clive grins at Ka'iulani and she laughs out loud.

44A OMITTED 44A \*

45 OMITTED 45 \*

46 INT. HALLWAY / HARROWDEN HALL - DAY 46

Ka'iulani and Alice exit the classroom, giggling and practicing the French they just learned.

KA'IULANI AND ALICE  
(in unison)  
C'est un plaisir de faire votre  
connaissance.

Still giggling as they look up, Theo facing them. Ka'iulani's face suddenly pales as she notices Theo's grim expression.

KA'IULANI  
What is it?

The girls stare at Theo. He speaks slowly, labored.

THEO  
News has come from your father.  
Your uncle, the King, has died.

Ka'iulani is stunned, unable to make a sound.

SMASH CUT TO:

47 INT. DAVIES HOME, THEO'S OFFICE - DAY 47

We follow Theo, Ka'iulani and Alice upstairs and into his office. Devastated and shocked, Ka'iulani wipes away tears, Alice holding her hand sympathetically. The wind rushes outside, the windowpane rattling, only adding anxiety.

THEO

He apparently had been slipping  
away for awhile.

He shakes his head.

THEO (CONT'D)

Victoria, your aunt is the Queen of  
Hawai'i now, and you ... you're  
next in line.

She takes in this information, her face becoming more pale, and then, even a bit green. The information, the wind, the rattling windowpane all suddenly overpowering her.

KA'IULANI

I feel ... (Beat) I'm going to be  
sick.

Seeing her face contorting with nausea, Alice rushes her to the bathroom.

47A OMITTED 47A

47B EXT. HAWAII, FOREST - DAY 47B

The new Queen Lydia walks alone, quietly beneath the lush trees, the sun's light flickering and dancing through the leaves as she passes. In her hands, the King's royal robe. Her movement is solemn, respectful. And as she moves closer, we see now that, softly, discreetly, she is crying.

KING KALAKAUA (V.O.)

Tell my People I tried.

\*  
\*

48

EXT. DAVIES GARDENS / GAZEBO - DUSK

48

A gorgeous sunset. Ka'iulani sits in the gazebo alone, a beautiful sunset in the distance casting a dreamy haze over everything. She's been crying. In her hand, another letter from Kalehua. A hand lays on her shoulder - it's Clive.

CLIVE  
Should I leave you?

She shakes her head no, motions for him to sit down.

KA'IULANI  
I'm a mess.

He sits close to her, quiet, looking at the letter, something on his mind.

CLIVE  
More news?

KA'IULANI  
A childhood friend. His father was helping a colony of lepers and now has the disease himself.

CLIVE  
That's terrible.

KA'IULANI  
And me doing nothing to help.

CLIVE  
Do you want to go back?

KA'IULANI  
Things are changing too fast, and not for the better.

\*  
\*

Tears fall from her eyes. She wipes them with a hankie.

CLIVE  
Father says you'll be Queen one day. Are you ready for that?

She looks out at the sunset, it's light making her eyes glow a golden almond color.

She thinks about it, shrugs. The thought upsets her. More tears. His eyes taking her in. Finally:

CLIVE (CONT'D)  
I don't want you to go.

KA'IULANI  
Why's it matter? You're off to University anyway.

CLIVE

It matters.

Clive gently slips his finger through hers. She looks down at their hands entwined, surprised, up into his eyes.

CLIVE (CONT'D)

It matters.

His eyes are sincere but he struggles to say what he feels, his seemingly rehearsed words coming unraveled:

CLIVE (CONT'D)

(increasingly animated)

You have no idea ... what *hell* it's been, living with you, seeing you every day, the way you ... smell, your laugh, your smile...

KA'IULANI

Hell?

CLIVE

Yes, and now you just may very well leave, and I just ...

He jumps up, suddenly bursting with nervous energy, arms outstretched then hands on his head.

CLIVE (CONT'D)

Oh, God!

KA'IULANI

What is?

CLIVE

I don't want you to go!

And it's a release, saying it out loud.

CLIVE (CONT'D)

Don't ...

He calms a bit, sits close to her, still a crazed look in his eyes. She's smiling, surprised again when he blurts out:

CLIVE (CONT'D)

I love you, Ka'iulani. I don't want you to go. I'm ...

More relief, a weight off his shoulders, he's exhausted now, completely adorable in his vulnerability.

CLIVE (CONT'D)  
... hopelessly ... in love.

He smiles. It's out. His face close to hers now. She beams, teasing him.

KA'IULANI  
Hopelessly?

CLIVE  
Desperately, irreparably,  
completely...

And they are FINALLY kissing. Passionately.

|    |  |    |
|----|--|----|
| 49 | OMITTED  | 49 |
| 50 | OMITTED  | 50 |
| 51 | OMITTED  | 51 |
| 52 | INT. PALACE, BLUE ROOM TO THRONE ROOM / HAWAII - DAY | 52 |

Queen Liliuokalani (LYDIA) walks with purpose with Thurston and Dole in tow. Her face is fierce.

DOLE  
A new constitution, your Majesty?

AUNT LYDIA / QUEEN  
A *legitimate* constitution.

Thurston eyes the Queen, sensing an impending threat.

THURSTON  
Your Highness, we already have a constitution in place, signed by the King.

AUNT LYDIA / QUEEN  
I don't recognize that constitution of ... thieves.

Thurston, in his self-righteousness, appears genuinely hurt.

THURSTON  
Thieves? You can't ...



AUNT LYDIA / QUEEN  
Silence, Mr. Thurston. You  
succeeded in bending my brother. Me  
you'll find less pliable.

THURSTON  
We act for the people, your  
Highness.

AUNT LYDIA / QUEEN  
The people?

She pounds her finger against a document before her.

AUNT LYDIA / QUEEN (CONT'D)  
This constitution was petitioned by  
the citizens of this country. By  
the people, Mr. Thurston. This is  
what they want, as do I. Signed and  
enacted immediately.

Thurston can't hide his rage, abruptly leaving the room  
without another word. Queen Lydia appears pleased.

DOLE  
Your majesty, you don't ...

AUNT LYDIA / QUEEN  
You're dismissed, Mr. Dole.

He starts to say more, then reluctantly turns away. The rest  
of this scene is spoken in Hawaiian.

AUNT LYDIA / QUEEN (CONT'D)  
And be careful, Sanford.

DOLE  
Of, your Majesty?

She looks at him more like a friend he has wronged.

AUNT LYDIA / QUEEN  
Of a sudden attack of conscience.

52AA INT. PALACE, MAIN STAIRS TO FRONT DOORS - DAY

52AA \*

An ASSISTANT waits as Thurston exits the meeting with the  
Queen. The assistant takes notes as he speaks:

THURSTON

United States Minister Stevens,  
Pearl Harbor, American property and  
lives at risk.

\*  
\*

He glances at his assistant.

THURSTON (CONT'D)  
Cable that immediately.

52A EXT. SUGAR CANE FIELD, KALEHUA'S HOME - DAY

52A

Endless fields of sugar cane bask in the sun after a grateful rain. The twins, now 19 years old, stand within it. Mamane works the field with a pitchfork while Kalehua leans against his, driven into the earth, reading a letter from Ka'iulani. (Scene is in Hawaiian, yet to be translated.)

MAMANE  
What does your Princess have to say about father? She's probably on some English field, not a thought of Hawai'i.

Kalehua tries to ignore his brother, who becomes more irritated thinking about it.

MAMANE (CONT'D)  
You're a fool just like father.  
(Beat) We need to take care of ourselves.

Kalehua folds the letter, regarding his twin angrily.

KALEHUA  
He left us our home. Unlike most kanaka, we're safe, our mother protected because of him. (Beat) So never refer to our father as a fool again. Understand?

Kalehua pulls his pitchfork from the earth, begins to work.

KALEHUA (CONT'D)  
And the Princess will return.

53 OMITTED

53

54 INT. GREENHOUSE, SOUTHPORT, WEEKS LATER - DAY

54

A hothouse full of lush greenery. A door creaks open and we hear bodies shuffling in the tight space. A moment and Clive and Ka'iulani's faces come into view. He holds her hand, pulling her along.

He comes to his bicycle, upside-down, modified, amidst the foliage, oddly out of place. They stare at it a moment.

CLIVE  
I lowered the top bar so you can  
ride it.

KA'IULANI  
But it's yours...

CLIVE  
(shrugs)  
Try it.

Ka'iulani lifts her dress and mounts the bicycle. Her foot catches the chain and she slips.

KA'IULANI  
Oww!

Clive helps her off the bike as it drops to the floor.

KA'IULANI (cont'd) (CONT'D)  
My ankle.

She reaches for her foot but her corset is too restrictive.

CLIVE  
Have a seat.

He reaches for her boot, placing it on his leg, untying the laces and pulling it from her foot. He tosses it over his shoulder, an attempt at being suave. It hits the bicycle tire, the wheel spinning frantically. Ka'iulani snickers.

He gently massages her foot. A long silence ensues as Ka'iulani watches him attentively.

CLIVE (CONT'D)  
I'm told that this is the most  
sensitive part of a woman's body.

She leans forward and draws him into a kiss. Then, whispering into his ear whispering:

KA'IULANI  
A woman's geography is a little  
different in Hawai'i.

CLIVE  
Is that so?

He grins, kissing her again hard on the lips. She pulls him closer, out of sight.

CUT TO:

55 INT. DAVIES HOME, GARDENS - EXT, WEEKS LATER

55

A perfect spring afternoon. Ka'iulani and Clive lay in the tall grass looking at the DEER roaming in the distance.

CLIVE

What if I asked you to marry me?

Ka'iulani looks over to him.

KA'IULANI

Are you?

CLIVE

I'm asking, what if I asked?

She smiles, running her finger along his ear.

KA'IULANI

I don't know.

CLIVE

You don't know?

She takes her finger back, biting it between her teeth.

KA'IULANI

Wouldn't know until you asked me.

He looks up at the sky, nodding. Both thinking. Finally:

CLIVE

Well, will you?

KA'IULANI

Are you asking now?

CLIVE

Yes.

KA'IULANI

That's not very romantic.

He rolls towards her, kisses her on the cheek. Now he jumps to his knees before her, hand outstretched.

CLIVE  
Victoria Kawekiu Lunalilo  
Kalaninuikahapalapa ...

Completely garbling her name. They both giggle.

CLIVE (CONT'D)  
Ka'iulani... will you marry me?

She considers him there before her, so sincere. She slowly stand, moving to him, standing over him as he kneels before her. She puts her hands through his hair, he pulls his arms around her waist, holding her close.

KA'IULANI  
What if I go back to Hawai'i?

CLIVE  
I'll follow you.

She thinks about that, kisses the top of his head, then again, and again, and again.

|    |   |    |
|----|---|----|
| 56 | OMITTED                                       | 56 |
| 57 | OMITTED                                       | 57 |
| 58 | INT. DAVIES HOME, KA'IULANI'S BEDROOM - NIGHT | 58 |

Ka'iulani sits at a vanity mirror, dressed like an English lady, white dress with a flowing black ribbon around her waist. She pins a broach to the already high neck collar, looks nervously at herself.

She notices her mother's PINK SEA SHELLS among the others, lifts one to her nose, taking in the aroma of long ago. She considers herself in the mirror, loosens the bun, letting her "native" hair fall naturally.

Then she smiles, touching a deep blue shell resting near.

ALICE (O.S.)  
Is that for your first kiss with  
Clive?

Ka'iulani looks back at Alice sweetly, nods her head.

59 INT. DAVIES HOME, MARBLE ROOM - NIGHT 59

A fancy tea party for Ka'iulani. Expensively dressed and haughty guests abound. A gorgeous but stiff Ka'iulani arrives at the top of the stairs, a sort of grand entrance. Some of the guests look up, not sure of how or if to react. Most don't notice her at all. She looks frustrated, irritated not to be accepted like a Princess in this circle. Clive rushes up the stairs, taking her hand.

CLIVE  
You look beautiful.

He leads her down the stairs and into the party.

59A INT. DAVIES HOME, MARBLE ROOM - LATER 59A

A particularly snooty looking couple, mid-twenties, assess Ka'iulani from across the room, drinks in hand.

YOUNG WOMAN  
That dark complexion.

YOUNG GENTLEMAN  
She's half Polynesian, and the wrong half Edinburgh Scots.

YOUNG WOMAN  
And Clive is romantically involved with her.

YOUNG GENTLEMAN  
You know Clive. An island Princess when a real one's not possible.

Ka'iulani notices them staring, the woman's perfectly straight hair causing her to tuck-in her tight curls.

YOUNG WOMAN  
Think she's attractive?

They blatantly regard Ka'iulani, sour looks on their faces, not the least concerned with offending her.

YOUNG GENTLEMAN  
In a jungle tigress sort of way, I suppose.

YOUNG WOMAN  
Probably eats raw meat.

Ka'iulani watches as they snicker. Alice has overheard their comments, decides to show them up by introducing them to the Princess she admires. She leads them toward Ka'iulani, who anticipates the meeting, dread mounting.

ALICE

Victoria, I'd like to introduce the Duke of Winchester and his new wife, the Duchess.

YOUNG WOMAN / DUCHESS

"New" wife? Was there another?

The young Duke laughs at his wife's silly joke. Alice thinks they're ridiculous, as Ka'iulani curtseys before them, their catty snickers now morphing into synthetic party smiles.

DUCHESS

We were just admiring you from across the room .. it's Princess, correct?

Ka'iulani nods, shy. Clive turns, observing the interaction.

DUCHESS (CONT'D)

One never knows for sure how to address the Royals of these ... native races.

DUKE

Do you read and write?

Ka'iulani and Alice stare at the Duke, shocked. Clive breaks the silence, laughing out loud at their snobbish ignorance.

CLIVE

In both Hawaiian and English, David. Hawai'i has the highest literacy rate in the world.

Innocuous smiles, they aren't particularly interested.

DUCHESS

Your gown is lovely. (Beat) You could almost pass for one of our Royals.

Clive cocks his head. Did they just insult her again? But before he can even respond:



KA'IULANI

My family line dates back 1500  
years. How long have you had your  
title? A month?

Her retort creates an awkwardly silence among the group.

KA'IULANI (CONT'D)  
Please excuse me.

She rushes from the room, irritated. Clive follows. Alice turns back towards the venomous couple, not missing a beat.

ALICE  
I'm sorry. Honesty always seems to get the best of us at the Davies home. Another drink?

60 EXT. DAVIES HOME, THEO'S OFFICE - NIGHT 60

Ka'iulani and Clive sit in the darkened office. She looks intense.

CLIVE  
They're pompous fools, all of them.

KA'IULANI  
I don't care what they think. I don't. (Beat) It just bothers me to sit here like some... ornament, scrutinized by commoners who question my breeding while my country is falling apart.

Clive runs his finger over her cheek, which kind of annoys her. She shakes his hand away from her head.

KA'IULANI (CONT'D)  
I don't know where my allegiances are anymore.

They're interrupted when the door opens. Theo, Mrs. Davies, Alice enter. Alice takes Ka'iulani's arm.

ALICE  
Come back. The Duke and Duchess stormed out, but everyone else is dying to meet you.

Ka'iulani looks skeptical, glances at Theo, noticing that he appears tense, a TELEGRAM in his hand.

ALICE (CONT'D)  
Honestly ... come on ...

Alice pulls Ka'iulani up and out the door. Clive starts to follow but Theo stops him, hand on his chest.

THEO  
Sit down a moment.

Mrs. Davies takes a seat on the sofa.

CLIVE  
I'm sorry about the incident with  
the Duke and Duchess. They ...

THEO  
They're self-centered buffoons.  
Sit.

Clive looks at his mother, his father, concerned.

CLIVE  
I'd rather stand.

Theo moves to the office window, looking out, then at Clive.

THEO  
You and Victoria?

CLIVE  
I've proposed. And she's accepted.

But his parents are not sharing his joy, their faces serious.

THEO  
We thought so.

Clive studies them, his smile fading, confused.

CLIVE  
You don't approve?

MRS. DAVIES  
That's not it at all, Clive. We  
love her like our own.

CLIVE  
Then what?

Theo hands Clive the telegram. Clive reads it quickly, his  
face growing pale as he finishes, not knowing what to say.

THEO  
Listen to me. If you want her to  
stay, if you want to marry her ...  
she can't see this.

Clive looks at his father, at the telegram, thinking it through in his head. And though he looks consumed with guilt, he nods his head, agreeing. A conscious decision.

A60 INT. DAVIES DRAWING ROOM - NIGHT A60

Clive returns to the party, shaken. The room is alive with activity, Ka'iulani and Alice at the center of it all, having a great time. Clive and Ka'iulani make eye contact across the room. She smiles brightly. Clive manages what he can.

61 OMITTED 61

62 OMITTED 62

63 INT. DRAWING ROOM - DAY 63

Ka'iulani and Alice sit at a table, playing chess. Mrs. Davies hovers about the room. The BUTLER enters, announcing a visitor, mysterious under a dark cloak and hood.

BUTLER

Mrs. Connelly, the seamstress.

The girls turn towards her as "Mrs. Connelly" slowly lifts her hood. She is, in fact, Miss Barnes. Now twenty and worse for wear. She is sopping wet from the rain.

KA'IULANI

Miss Barnes?

Miss Barnes is clearly embarrassed, eyes to the floor.

MISS BARNES

Ma'am.

ALICE

But ...

MISS BARNES

Recently widowed, Ma'am.

Ka'iulani stands, slowly moving in front of her, quietly regarding her. Miss Barnes doesn't look up.

MISS BARNES (CONT'D)

I understand if you no longer  
require my service, Ma'am.

The poor woman is shaking, freezing in the wet clothes, obviously in desperate need of work. Ka'iulani looks at the Butler, a SERVANT standing nearby.

KA'IULANI  
Bring towels.

The Servant stares at Miss Barnes.

KA'IULANI (CONT'D)  
Quickly.

ALICE  
She was so ...

KA'IULANI  
Alice, stop.

Ka'iulani moves closer to Miss Barnes.

KA'IULANI (CONT'D)  
Your shawl ... it looks very damp,  
Mrs. Connelly. May I ...?

Ka'iulani starts to remove it, Miss Barnes slowly looking up, the women making eye contact for the first time. Both appear grateful to have found compassion.

63A I/E. U.S. MARINES STORM HONOLULU - DAY

63A

(Previously Scene 57)

MARINES circle Iolani Palace and the Government building, weapons drawn. Hawaiian soldiers are arrested and cuffed. A frightened crowd of kanaka, including Mamane and Kalehua, watch from a distance. Thurston stands proudly, Dole beside him.

DOLE  
Has Washington approved?

\*

THURSTON  
Democracy is American Sanford.

Dole is nauseous with guilt, Thurston possessed with power.  
Pan up to the sky.

64 EXT. DAVIES GARDENS - DAY

64

The sky - we lower to reveal: Ka'iulani's hands reaching to the heavens.

Ka'iulani's POV: She brings her hands back to her heart, ancient hula.

Ka'iulani's POV: She brings her hands back to her heart,  
ancient hula.

We see the big sky, her hands outreached, and then, as the hands lower, the tops of the trees, the cottage, and now, appearing almost sideways from her perspective, Archie. He stands at the door, looking right at her.

SMASH CUT TO:

65 INT. DRAWING ROOM - DAY

65

We peer in from a cracked doorway, slowly entering the room, Archie and Ka'iulani in a heated exchange.

ARCHIE

I just don't know if it's the wisest choice at this moment!

KA'IULANI

Who are you to say what I can do?

ARCHIE

I am still your father, young lady.

KA'IULANI

You are *NOT* my father. You gave up that privilege two, *TWO YEARS* ago when you abandoned me.

Servants watch from outside the door, Archie closes it.

KA'IULANI (CONT'D)

Why are you here?

He stops, looks at her for a moment, confused.

ARCHIE

Haven't you read any of my telegrams?

\*

KA'IULANI

What telegrams?!

Now they both look confused, staring at each other. A sudden, far off look in her eyes.

SLOW-MOTION MEMORY: Ka'iulani leaving Theo's office with Alice the night of the party. Close on the telegram in Theo's hand, his other hand on Clive's chest, asking him to stay a moment.

She storms out of the drawing room...



66 INT. DAVIES HOME. THEO'S OFFICE - DAY

66

...and bursts into Theo's office, coming face to face with Theo.

KA'IULANI  
Where are they?

He looks at her, guilty.

KA'IULANI (CONT'D)  
WHERE ARE THEY?

Theo slowly moves to his desk, opens a drawer, produces a stack of telegrams. She stares at them, shocked, grabs them.

KA'IULANI (CONT'D)  
(reading)  
Monarchy overthrown... (another)  
House arrest! (Yet another) Notify  
Princess!

She eyes him, furious.

KA'IULANI (CONT'D)  
Why?

THEO  
Victoria, you're getting married.

And with the word 'married' she stops in her tracks, mind working overtime, face grave now. She rushes out of the room.

A66 INT. DAVIES HOME, KITCHEN - DAY

A66

Ka'iulani rushes into the large kitchen to find Clive plucking game, immediately concerned by the look on her face.

CLIVE  
What's...

KA'IULANI  
Did you know?!

He's confused. She waves the telegrams at him.

KA'IULANI (CONT'D)  
These. Did you know?

Theo and Mrs. Davies enter the room. Clive looks nervously at them, at Ka'iulani. She throws the telegrams at him, scattering everywhere. She shouts:

KA'IULANI (CONT'D)

*Did you know???*

He's tongue-tied, finally must tell the truth.

CLIVE

*(softly)*

I did.

They face each other, stunned into silence for a moment.

CLIVE (CONT'D)

I thought I'd ...

KA'IULANI

And I'm just to follow behind in  
your pursuits?

Clive sees where this is going.

CLIVE

Ka'iulani, I love you. I don't want  
to lose ....

KA'IULANI

*(coldly)*

You've said that.

She considers him for a long moment, flushed and angry. He  
tries to take her hand, she pulls away.

CLIVE

Ka'iulani.

She looks at him with steel resolve. She starts to leave,  
Theo standing in front of her.

THEO

Victoria?

KA'IULANI (cont'd)

There is no Victoria.

She looks at all of them, back at Clive, who is destroyed.

KA'IULANI (CONT'D)

There never was.

Ka'iulani flees through the front door.

67 I/E. DAVIES GARDENS - DAY

67

CLIVE'S POV: Ka'iulani disappears into the garden shed, re-emerges with her bicycle. She struggles to get on the bike with her immense dress, cussing to herself as she rides away.

Dust catches in the wind, a ribbon whips through the air.

ANGLE ON: Clive watches her pedal off, all at once bounding up and turning to Theo on his way out after her.

CLIVE  
You ... bastard!

68 EXT. COUNTRYSIDE ROAD - DAY

68

Ka'iulani moves down the path, pedaling with angry vigor. Clive runs behind her at a distance, yelling in her direction:

CLIVE  
Ka'iulani! Ka'iulani, wait!

He's sprinting now, running beside her moving bicycle.

CLIVE (CONT'D)  
Stop! I made a mistake. I'm sorry.

He's out of breath, struggling to keep up with the bike.

KA'IULANI  
Do you think you mean more to me  
than my country? (Beat) Do you?

He's stunned by her question.

CLIVE  
I would hope that I might.

But in her eyes, he sees now that he doesn't. A sudden realization to both of them in that instant.

And he stops running. Watches as she moves away.

69 OMITTED

69

A69 INT. DAVIES HOME, KA'IULANI'S BEDROOM - NIGHT

A69

Ka'iulani lays in bed, perspiring and pale but restless. She hears the FRONT DOOR OPEN AND CLOSE downstairs.

She rushes to the window, sees Clive with a suitcase, moving down the front path to a waiting carriage.

She immediately starts to cry, panicky, rushing around the room, what to do? She bolts back to the window, starts to open it, doesn't. She watches as he moves further away, wanting to pound on the window. To stop him. But she doesn't.

He's at the carriage, suitcase inside. He turns, looking towards her window, she ducks out of view, missing his sight.

And she lays against the wall, sobbing, beating her fist into the mattress again and again. We hear the CARRIAGE MOVE AWAY.

She looks across the room, at her bag of shells. Slowly, she moves to it, pouring the shells out onto the dresser. A small shell, dark and dull grabs her attention, and she takes it, holding it tightly in her fist, catching her reflection in the mirror. Devastated.

70

INT. DAVIES HOME, KA'IULANI'S BEDROOM - DAY

70

Darkened room. Ka'iulani in bed, sick, eyes closed. Miss Barnes kneels, sponging Ka'iulani's forehead with a cloth.

Ka'iulani slowly opens her eyes, Miss Barnes looking at her.

MISS BARNES  
Feeling better, Miss?

Ka'iulani shakes her head, pale and clammy.

MISS BARNES (CONT'D)  
Migraine still? (Beat) Just rest.

Ka'iulani nods again. Miss Barnes starts to rise, Ka'iulani touching her hand. Miss Barnes looks back.

KA'IULANI  
Thank you.

MISS BARNES  
Aw, Miss, don't know where I'd been if you hadn't secured this position for me.

The homely Miss Barnes offers a lovely smile. Her first ever.

MISS BARNES (CONT'D)  
Let's just get you well.

She heads out the door. Ka'iulani pulls herself up and back, resting higher on the pillow, looking out the window, at where Clive disappeared. Tears form in her eyes again.

A soft rap at the door, Archie enters. She brushes the tears with her sleeve, hoping he hasn't noticed them. He sits down on the bed beside her.

She surveys his face, same beard, same eyes, but older somehow. He looks mournful, doesn't know where to start.

ARCHIE

I had cross words with Theo last night.

KA'IULANI

Why would he do it?

ARCHIE

He has his own interests to protect. But he feels miserable with what's happened between you and the boy.

KA'IULANI

He should.

ARCHIE

Whether or not it's the best time, the boy loves you.

KA'IULANI

But he left, so it doesn't really matter, does it?

Both silent for a moment. What to say? Slowly, Archie takes her hand in both of his, warming it, eyes down.

ARCHIE

You were right, what you said yesterday.

He looks up at her, words she's wanted to hear.

ARCHIE (CONT'D)

I just ... you're so much like her.  
And losing your mother was ...

He's fighting his own emotions now, looking away. Ka'iulani nods, she understands. He looks up at her again, pulling the tears back.

ARCHIE (CONT'D)  
But I'm here now, child, and I  
promise ... I'll never leave you  
again.

He grabs her, squeezes her tight. She's trying to keep from  
crying as they pull apart. He takes her hand again, smiling  
gently, rubbing her cheek.

ARCHIE (CONT'D)  
You've had a rough night.

She looks back at him, wiping a tear, looking awful, wanting  
to change the subject.

KA'IULANI  
Tell me how we lost our country?

ARCHIE  
We haven't lost it yet.

Archie sits back, studying her.

KA'IULANI  
Tell me.

He thinks, beginning slowly ...

ARCHIE  
Well, your uncle's guard, Captain  
Nowlein, organized a rebellion ...

|    |   |    |   |
|----|---|----|---|
| 71 | OMITTED   | 71 |   |
| 72 | OMITTED   | 72 |   |
| 73 | EXT. THE BEACH / DIAMOND HEAD - DAY   | 73 | * |
|    | As Archie speaks, we see the action. ROYALISTS gathering in<br>the brushes of Diamond Head, Captain Nowlein distributing<br>RIFLES and PISTOLS. |    | * |

ARCHIE (V.O.)  
Almost two thousand natives,  
carpenters, painters, blacksmiths.

Among them, Mamane and Kalehua, ready to fight for the  
country they love.

ARCHIE (V.O.) (CONT'D)  
The plan was to march on Honolulu  
and disband Thurston's regime.

74 EXT. THE BEACH, DIAMOND HEAD - DAY 74

The men slowly descend an immense mountainside, soon spotting a gathering of GOVERNMENT TROOPS. Shells fly from the enemy, peppering the mountainside.

ARCHIE (V.O.)  
But his army of kanaka weren't  
ready for that kind of attack.

The poorly trained "army" stumbles for cover, firing back haphazardly. Republicans respond with a booming BRASS CANNON.

ARCHIE (V.O.) (CONT'D)  
A massacre from the beginning...and  
only to get worse ...

75 OMITTED 75

76 EXT. DIAMOND HEAD BEACH - DAY 76

The republicans reveal a ghastly GATLIN. A moment of silence before ... HUNDREDS OF SHELLS rip through the air, striking at the mountainside and tearing into the Royalist's bodies. Strong men slaughtered in a matter of moments.

Mamane huddles behind a rock, turning in horror to see his twin brother, Kalehua, riddled with bullets.

Shooting subsides, Mamane rushes to his brother, lifts him into his arms, carrying him to safety behind a huge boulder.

Mamane looks back at the gun man behind the Howitzer, enraged, tears streaming down his face... he fires back striking and killing the Republican shooter.

77 INT. DAVIES HOME, KA'IULANI'S BEDROOM - DAY 77

Oddly, this horrible news seems to revive Ka'iulani, looking more energized than she had.

KA'IULANI  
How many dead?

ARCHIE  
Too many.



Ka'iulani imagines for a moment, shaking her head.

KA'IULANI  
And Aunt Lydia?

His eyes meet hers.

ARCHIE  
She was arrested.

78 INT. IOLANI PALACE, KITCHEN - DAY

78 \*

TWO GUARDS escort Queen Lydia through the kitchen of her own home, now occupied by OFF-DUTY GUARDS who flirt with PROSTITUTES in clear view.

ARCHIE (V.O.)  
Declared guilty of treason and  
sentenced to indefinite house  
arrest, forfeiture of her assets.

Lydia passes among the obnoxious intruders like a ghost.

KA'IULANI (V.O.)  
And the twins? I stopped getting  
letters from Kalehua.

79 EXT. SUGAR FIELD, KALEHUA'S HOME - DAY

79

An endless field of sugar cane, smoke and battle fire in the distance. An unsettling composite of beauty and terror.

ARCHIE (V.O.)  
I've had no word on either of them.

Mamane carries his brother through the field, Kalehua unconscious and bleeding. In his hand, the blood-covered broach that Ka'iulani had given him as a child.

From the other direction, their MOTHER runs to meet them, her multicolored mu'u mu'u catching on the sugar cane, quickly becoming tattered and torn as she hurries to her sons.

80 INT. DAVIES HOME, KA'IULANI'S BEDROOM - DAY

80

Ka'iulani stares out the window. The news is sobering. She turns back, staring at her father in disbelief. Finally:

KA'IULANI

What if we were to appeal to the  
American President to hold his  
troops? \*

ARCHIE

Not an easy task.

He scratches his head, thinking the idea through.

ARCHIE (CONT'D)

And even if we could find a way to  
see him, Cleveland hasn't much of  
his term left.

KA'IULANI

Then we'll act fast.

He smiles at his daughter, impressed by her sudden vigor.

KA'IULANI (CONT'D)

Don't you think I could persuade a  
President?

ARCHIE

Well, you are your mother's  
daughter.

A new determination slowly grows on her face. A cause.

They hug again, her eyes catching on the deep blue shell  
resting by itself on her dresser. The shell she'd chosen to  
remember her first kiss with Clive.

81

EXT. DAVIES HOME, COURTYARD - DAY

81

Ka'iulani and Archie prepare to leave. The Davies family,  
minus Clive, stand near, waiting to bid farewell. Archie  
negotiates BAGGAGE as Ka'iulani turns to Theo.

THEO

I'm sorry to see it end this way,  
for you and for Clive. Blame me if  
you blame anyone, Victoria.

Clearly still angry with him but hugs him nonetheless. He  
starts to say more but she moves away from him, to Mrs.  
Davies, smiling warmly.

KA'IULANI

How can I ever thank you?

They regard each other fondly, then Mrs. Davies reveals a LETTER, handing it to Ka'iulani, gazing into her eyes.

MRS. DAVIES  
Don't disregard your heart.

They hug, Ka'iulani obviously curious of the letter, dropping it into her coat pocket. She moves to Alice, who looks at her, crying into a hankie.

ALICE  
How am I going to get on without you?

KA'IULANI  
Will you come visit me when I get back to Hawai'i?

Alice nods, boo-hooing.

KA'IULANI (CONT'D)  
We've grown up together, haven't we, my darling Alice? Thank you for your friendship.

Alice is sobbing, can't speak. Ka'iulani brushes her cheek.

KA'IULANI (CONT'D)  
Silly goose.

They both smile. And now Ka'iulani and Archie move to board the carriage. Theo calls out after her:

THEO  
You can still become Queen you know. Thurston could be amenable.

KA'IULANI  
My aunt is the Queen of Hawai'i.

82 I/E. SHIP'S DECK TO CABIN - DAY

82 \*

A SAILOR passes as we pan down to a modest parlor room. Archie reads a DOCUMENT as Ka'iulani unpacks for the long trip. She pulls Clive's letter and considers opening it. She hesitates before sliding it into her diary. \*

ARCHIE  
Why didn't you go after him?

She's surprised by the question, thinking about it.

KA'IULANI  
Pride, I suppose.

ARCHIE  
Pride can keep you from a lot of  
good things.

She doesn't know how to respond. They are quiet for a moment  
before Archie hands her the document he's been reading.

KA'IULANI  
What is it?

ARCHIE  
Theo wrote it for you.

Ka'iulani reads, surprised.

ARCHIE (CONT'D)  
His way of making amends, I  
suppose. The American press will be  
waiting for you.

KA'IULANI  
They know we're coming?

ARCHIE  
Theo made sure of it. He posted an  
inflammatory letter with the New  
York press.

KA'IULANI  
Why am I not surprised?

She studies the document further.

KA'IULANI  
It needs revision.

Archie chuckles, kisses his daughter on the forehead, leaving  
her alone in the room. She finishes reading, placing the  
document in her pocket. She looks suddenly anxious, pulls the  
deep blue shell from her other pocket, turning it in her  
gloved hand, looking out the porthole into the distance, sad.

83

EXT. NEW YORK HARBOR, SHIP'S PIER - DAY

83

A sea of REPORTERS, CURIOSITY SEEKERS wait for a glimpse of  
the "colored" Princess. The reporters exchange glances and  
giggles. Ka'iulani peeks out near the podium, shocked by the  
crowd, visibly nervous. Archie turns to her.

ARCHIE

You can do this, child.

Ka'iulani's face says yes and no. One reporter turns to another in jaded anticipation.

REPORTER #1

Think she'll be barefoot?

They laugh. Archie moves to the podium, anxiously facing the crowd, red-faced, completely out of his element but persevering.

Ka'iulani looks at the reporters near the front of the crowd, obvious with their notepads, the same cartoon picture displayed on the visible part of their folded newspapers. She looks closer at one of them, the CARTOON PICTURE is of Ka'iulani wearing a BONE in her nose, stirring a cauldron, presumably a suggestion of cannibalism. Her skirt bears the British flag. The text: **PUPPET BARBARIAN ARRIVES.**

The cartoon rattles her, nerves on top of nerves, as Archie speaks:

ARCHIE

Ladies and Gentlemen, thank you for being here today.

He looks over at Ka'iulani, mentally wishing her luck.

ARCHIE (CONT'D)

At this time, I would like to present my daughter, Princess Ka'iulani of Hawai'i.

Ka'iulani appears, a smart navy-blue travelling outfit, plumed hat, jacket, boa, awkwardly moves toward the podium.

REPORTER #1

She's beautiful.

Ka'iulani's hands fuss with her dress, staring down at her script, voice trembling with fear as she begins:

KA'IULANI

Unbidden, I stand on your shores today. I come unattended except for the loving hearts that have come with me over winter seas ...

HECKLER (O.S.)

Speak Eng-lish?!

ANOTHER HECKLER (O.S.)  
Speak up, girl!

She takes a breath, a darting glance out at the crowd and back at her notes, at Archie who urges her on.

KA'IULANI  
I hear (beat) I hear that  
Commissioners from my land have  
been (checking the script)... have  
been asking this great nation to  
take away my little vineyard.

Not going well. She's losing her nerve, speaking without authority:

KA'IULANI  
They speak no word to me, and leave  
me to find out ...

She stops. The crowd silently regarding her. A memory flashes before her eyes.

83A EXT. MEMORIES / HAWAII, FOREST OF PALMS - DAY 83A

Her young mother and the very young Ka'iulani playing and laughing together. Her young hands caressing her mother's face.

\*  
\*  
\*

83B EXT. NEW YORK HARBOR, SHIP'S PIER - DAY 83B

She looks out at the crowd, and then, suddenly, she decides not to use the prepared speech, quietly folding it. She takes a breath, clearing her head, and speaks from her heart:

KA'IULANI  
Seventy years ago, Christian  
America sent men and women to give  
religion to Hawai'i. Today, three  
sons of those missionaries are  
appealing to your capital to undo  
their father's work.

She is gaining confidence, momentum. She's found her voice.

KA'IULANI  
I, a young, inexperienced girl with  
not one of my people near me and  
all these statesmen against me,  
have chosen to stand up for the  
rights of my people.

She looks small before the huge crowd, but very mighty,  
successfully igniting the passion of her audience.

KA'IULANI (CONT'D)

Even now I can hear their wail in  
my heart and it gives me the  
strength and courage... and I am  
strong... strong in the faith of  
God, strong in the knowledge that I  
am right, strong in the strength of  
seventy million people who in this  
free land will hear my cry and will  
refuse to let *their* flag hide  
dishonor to *mine!*

Polite applause that gradually grows, soon the entire crowd  
ERUPTING INTO APPLAUSE. They feel her passion, embrace her.

Ka'iulani's fear-stricken face breaks into nervous relief,  
and after extended applause, a Reporter calls out to her:

REPORTER #2

Princess Ka'iulani... will you be  
meeting with the President?

KA'IULANI

I'm in the United States as a  
private individual with no  
invitation to the White House. But  
with your help, I might change  
that.

REPORTER #2

But you can call on him any time,  
informally.

KA'IULANI

I couldn't do that. One wouldn't  
call on a gentleman with whom they  
are not acquainted informally. And  
I don't believe the public station  
of President Cleveland makes a  
difference.

REPORTER #1

How long will you wait then for an  
invitation?

KA'IULANI

As long as it takes.

REPORTER #1

And if he won't meet with you?

A slight, adorable smile.

KA'IULANI

Then I shall be here a long time.

The crowd applauds again, appreciating her moxie. Sensing that they have accomplished their goal, and noticing that Ka'iulani is getting tired, Archie steps in.

ARCHIE

That's all this afternoon, ladies and gentlemen, thank you.

The crowd is stirred, enthusiastic. Reporters immediately capture the story, making notes and speaking to each other:

REPORTER #1

A barbarian princess? Not a bit of it (making notes) Not even a hemi-semi-demi barbarian. Rather, the very flower of civilization.

REPORTER #3

Her accent says London, her figure New York, but her heart says Hawai'i.

Archie fights off the crowd, escorts Ka'iulani to a CARRIAGE.

84 INT. THE GAZETTE-HAWAI'I - DAY

84

INSERT NEWSPAPER: **"NOT EVEN A HEMI-SEMI-DEMI BARBARIAN"**

PULL TO REVEAL: The paper sits on Thurston's desk. He writes furiously on a pad of paper as an ASSISTANT enters. Thurston hastily finishes writing, shoves the pages toward the assistant.

THURSTON

Set this to print immediately.

The assistant studies the pages, looks up.

ASSISTANT

And the headline?

Thurston thinks a moment, his eyes declaring war.

THURSTON

'The Princess Who Thinks She's Queen.'



85 OMITTED

85

86 INT. BREVOORT HOTEL LOBBY, NEW YORK - DAY

86

Ka'iulani enters the baroque hotel lobby, curious. And then she sees him, Koa, older but as handsome as ever. She smiles broadly, arms extended in excitement.

KA'IULANI

Koa! How are you?

But her enthusiasm fades as he approaches, his look dire, taking her by the arm and pulling her aside.

KOA

What are you doing here?

KA'IULANI

What do you mean? I'm here to help.

KOA

Help? Ka'iulani, do you realize how dangerous a situation our nation finds itself in? The Queen and I are trying to maintain what's left of our country and you're parading in front of the American press?

\*

KA'IULANI

I'm here to get help for our country.

He flashes Thurston's newspaper before her eyes, the headline 'Princess Who Thinks She's Queen' splashed across the front.

KOA

(harshly)

You are not the Queen and you are not the government. You're a child playing games you don't understand. Did you even bother speaking to the Queen about this?

\*

KA'IULANI

How could I?

\*

KOA

It's Mr. Davies, isn't it? Don't you see? He controls one of the largest sugar plantations in Hawai'i. He has nothing to gain from American involvement and everything to lose.

KA'IULANI

I'm not acting on his behalf, Koa. These are my interests ... yours!

KOA

Who are you?! Just a little fool.

His words anger Ka'iulani, lashing back.

KA'IULANI

I am Princess-regent, and I'll act according to my conscience. \*

He glances away, then back at her.

KOA

May your conscience send you back to England. \*

She looks hard at him, really taking him in.

KA'IULANI

I idolized you all my life. \*

She turns and walks away, Koa grabs her arm. \*

KOA

For the love of our family, please. \*

She frees her arm, looks at him coldly and walks away. \*

87 I/E. CARRIAGE / WASHINGTON - DAY

87

Ka'iulani and Archie ride through Washington, silent, nervous. She looks gorgeous in an elaborate long-sleeved gown with a flounced skirt, a snugly fitted bodice, an immense hat trimmed with ostrich plumes.

A flash of irritation, studying the invitation in her hands.

KA'IULANI

I came to America to meet with the  
President, not to share a hot dog  
with the First Lady.

ARCHIE

You're not statesman. \*

KA'IULANI

So I'm to have a luncheon...

ARCHIE

*Under the guise of a social visit.* \*  
You have to walk a fine line here, \*  
Ka'iulani.

She looks confused, frustrated, the White House coming into  
view outside the carriage. She looks down, opening her fist,  
Clive's deep blue shell in her hand for luck.

88 OMITTED 88

89 OMITTED 89

90 INT. THE WHITE HOUSE-STATE DINING ROOM - DAY 90

Ka'iulani sits at one end of the table. At the other sits  
MRS. CLEVELAND, 27. She has delicate features framing her  
thoughtful, intelligent eyes. Archie sits beside Ka'iulani.  
Dinners of Turkish game hen sit before each of them. There is  
a terribly long silence. Ka'iulani breaks the ice.

KA'IULANI

Iolani Palace has a blue room very  
much like this.

MRS. CLEVELAND

Maybe I'll be your guest one day.

The First Lady eyes Ka'iulani.

MRS. CLEVELAND (CONT'D)

I must say, Princess Ka'...

KA'IULANI

Ka'iulani. It means 'the highest  
point of heaven' in Hawaiian.

MRS. CLEVELAND  
It's beautiful, and so are you, my  
dear. Much fairer in person than in  
the papers.

KA'IULANI  
Thank you.

MRS. CLEVELAND  
Grover was adamant that you join  
us...

PRESIDENT CLEVELAND, 50, red nosed and bulky, "accidentally"  
stumbles into the dining room.

MRS. CLEVELAND (CONT'D)  
Speaking of the devil ...

PRESIDENT CLEVELAND  
A stroke of good fortune. My  
meeting was canceled. I'm available  
for lunch!

MRS. CLEVELAND  
(To Ka'iulani) The man can always  
eat. (To President) I mean the  
President ... I know you won't take  
no for an answer, Grover.

He sits down at the table, a place mysteriously already set.  
A SERVANT approaches Ka'iulani.

SERVANT  
Anything I can bring you, Ma'am?

KA'IULANI  
Cumin, please?

The servant nods, moves away.

PRESIDENT CLEVELAND  
Your Highness, it has been  
impossible to ignore your stay  
here. The press absolutely loves  
you. There are Senators on Capital  
Hill that wield less power over the  
press than you seem to.

ARCHIE  
Her Highness understands that she's  
not here on state business...

The servant places a small bowl of cumin beside Ka'iulani.

KA'IULANI

Thank you ... what my father is saying is that I am grateful to be a guest and would never presume to talk about the politics of Hawai'i... which reminds me ...

The President and his wife chuckle. Ka'iulani looks down at her dinner plate, smiling.

KA'IULANI (CONT'D)

... of this bird.

PRESIDENT CLEVELAND

The hen reminds you of Hawai'i?

KA'IULANI

It does, actually. Natural, unspoiled, perfect.

He continues to eat as she proceeds, delicately lifting a nearby PEPPER shaker.

KA'IULANI (CONT'D)

For as long as anyone can remember, pepper has been the perfect seasoning for hen.

She sprinkles pepper on the bird, putting the shaker back where it was, now picking up the SALT shaker.

KA'IULANI (CONT'D)

Lately though, salt, a white mineral from the sea, has been the fashion.

She sprinkles salt over her game hen.

KA'IULANI (CONT'D)

Careful to add just a bit, as a perfect balance is easily upset.

She takes a small spoon, scoops just a bit of cumin into it.

KA'IULANI (CONT'D)

Should you introduce an American spice, such as Cumin, the salt is fortified, the hen destroyed.

Ka'iulani sprinkles the cumin over the bird, cuts a piece for the President to taste.

KA'IULANI (CONT'D)  
Mr President, if you please.

The President acquiesces, stabbing the piece of hen with his fork, plopping it into his mouth, scrunching his bulbous nose.

PRESIDENT CLEVELAND

Salty.

KA'IULANI

All the beautiful spices that existed beforehand, lost.

The President smiles, wise to Ka'iulani's metaphor and endeared by her innocent diplomacy.

PRESIDENT CLEVELAND

As if never there. Tell me, how do we restore the natural flavor?

A dramatic pause before she responds:

KA'IULANI

Cumin has no place on hen.

The President eyes her for a moment, then laughs heartily, as does his wife. Archie soon joins in, relieved and proud.

PRESIDENT CLEVELAND

Well Princess, I only have four weeks left in office, but I promise to do what I can to halt the use of ... cumin.

Ka'iulani smiles brightly. They clearly like each other.

PRESIDENT CLEVELAND (CONT'D)

You'll need to get your spices in order quickly, young lady. President-elect McKinley is from Ohio and, as far as I know... not a very good cook.

She and Archie look pleased to have swayed the President, though on their faces, we see they now realize that four weeks is little time to make a change.

91 OMITTED

91

92 OMITTED

92

93

INT. 'IOLANI PALACE , PROVISIONAL GOVERNMENT H.Q. - DAY 93

The former palace is barely recognizable, stripped and used as the republican's headquarters. From a podium, Thurston rallies a CROWD including the EXECUTIVE COUNCIL, his tone bordering of fascist, dictatorial.

THURSTON

She may have succeeded in winning over Cleveland, but the new President doesn't share his views. McKinley is wise to the riches of this country, what we can do for his.

Murmurs of agreement.

THURSTON (CONT'D)

Her plan has failed. And, further, what she's done is an act of treason. We will not stand for it! (Beat) Should she return, I propose that she is immediately incarcerated.

Mostly agreement from his audience. Dole stands at the side, speaking up.

DOLE

And what possible good could that accomplish? She's of little relevance now. The United States is on your side ...

THURSTON

Our side, don't you mean, Justice?

Thurston stares at Dole, publicly challenging him. They stare each other down, Dole growing intimidated, shaking his head.

DOLE

Yes, yes ... but imprisoning the Princess will only create more tension between sides.

Thurston studies Dole for a moment, challenging him again.

THURSTON

There is only one side, Sanford ... ours.

He points his finger at Dole.



THURSTON (CONT'D)  
Yours. (Beat) Interesting you  
haven't realized that yet.

94 EXT. "AUSTRALIA" HAWAI'I, PACIFIC OCEAN - DAY 94

Ka'iulani and Archie stand on deck, waiting to catch a glimpse of Hawai'i. She points to the horizon, smiling, happy to return home. Archie holds her in his arms, sharing her joy. But as they get closer, the smiles fade.

KA'IULANI'S POV: THREE AMERICAN WARSHIPS unload AMERICAN TROOPS into Pearl Harbor.

95 EXT. OCEANIC WHARF - DAY 95

The GANGPLANK drops. Ka'iulani and Archie look out in astonishment. This is a country in decay, a horrible contrast to the Hawai'i Ka'iulani left years before. Poverty abounds, natives homeless and emaciated. In the distance, SIGNS read "Welcome to Our Brave Boys in Blue" and "Hawai'i, U.S.A!!!"

In addition, some natives stand in protest against Ka'iulani. Some look at her like a ghost, others mutter to each other while studying her, angry. Others yell in her direction: \*

NATIVES  
(Subtitled)  
Where's our beloved Ali'i? What is  
happening to our beloved 'aina?

Koa steps forward with a Lei, placing it over her head. He shares a sad smile with her. \*

TWO U.S. MARINES approach the Princess, Koa and Archie, moving with purpose, intimidating. Are they going to arrest her? \*

U.S. MARINE  
I have orders to escort you to the  
Queen's residence, Princess.

96 OMITTED 96 \*

97 INT. HOUSE ARREST, 'IOLANI PALACE - DUSK 97 \*

Ka'iulani walks through the familiar palace, it's exotic splendor a faint memory. The sunset outside casts a sinister, dreamlike haze over the room.

In the distance, an old, haggard woman is seated behind a writing table, papers spread out before her. Ka'iulani approaches, closer scrutiny revealing the old woman to be Queen Lydia, who looks up, not immediately recognizing Ka'iulani. Tears form in the Princess's eyes.

KA'IULANI

Auntie?

Lydia's face softens at the sound of her voice, eyes wide.

AUNT LYDIA  
Ka'iulani, my child? I hardly  
recognize you!

She stands, quickly moving to the Princess.

AUNT LYDIA (CONT'D)  
You've become a woman! So  
beautiful, just like your mother.

The two ex-Royals share a heartfelt hug. A moment before more  
is said, regarding each other.

AUNT LYDIA (CONT'D)  
Do you have a beau?

The Princess shakes her head, a sudden pain in her heart.

KA'IULANI  
Not anymore.  
(changing the subject)  
I've missed you.

Holding hands until they sit.

AUNT LYDIA  
Your country has missed you,  
Ka'iulani. I'm impressed you came  
home.

KA'IULANI  
But everything's changed.

Lydia sits back, studying her niece as she speaks.

AUNT LYDIA  
The United States supports the anti-  
Royalists. We're being annexed.  
(Beat) The kanaka signed a petition  
against it, which was ignored.

Ka'iulani is shocked.

AUNT LYDIA (CONT'D)  
What you did was very noble, my  
child. Unfortunately, you've  
arrived at the saddest possible  
time. The annexation ceremony is  
tomorrow.

She has a faraway look in her eyes, a woman defeated.

AUNT LYDIA (CONT'D)

I won't attend. Instead I'm hosting  
a private function, a kind of  
funeral for our sovereign nation.

KA'IULANI

Is there nothing more we can do?

Lydia shakes her head, no answers.

AUNT LYDIA

We have been a country besieged by  
greed and death.

The Princess thinks on this, reminded:

KA'IULANI

A wise woman once said, 'we must  
always make room for the living'.

Lydia nods, remembering better days. Ka'iulani isn't ready to  
give up on her country.

KA'IULANI (CONT'D)

(defiant)

And we will.

98 EXT. DARKENED STREETS OF HONOLULU - NIGHT

98

Ka'iulani rides her Arabian horse at full gallop through the  
streets of Honolulu, past an OLD LADY and her Lei stand. The  
scented air and cool breeze of night seem to calm her  
somewhat. \*

With most of the village asleep, Ka'iulani can imagine the  
peaceful Honolulu she left behind. She rides on to her  
destination.

99 EXT. FRONT PORCH, KALEHUA'S HOME - NIGHT

99

Ka'iulani climbs off her horse as the front door opens.  
Mamane steps out, surprised to see the Princess.

KA'IULANI

Aloha!

She's thrilled to see him, running towards the twin and  
hugging him warmly, no regard for Royal formality any longer.

KA'IULANI

I'm so happy you're alright! I  
hadn't received a letter from you  
in such a long time.

MAMANE

Princess ...

She steps back, smiling, noticing the strange look on his  
face, a quick glance inside the home. And then her eyes fall  
on Kalehua, his broken body propped on a chair, eyes closed.

Visibly shaken, she slowly steps inside, softly kneels down beside him as his eyes open, instantly aglow at the sight of her. His speech is labored.

KALEHUA

Princess?

She takes his hand, gazes into her friend's eyes. Even with his body twisted and torn, his eyes twinkle at the sight of her. He moves slightly, painfully, showing her that he still wears her broach. Tears in her eyes, trying to be strong. She reaches up, pulls the ivory cross he had given her from around her neck. She smiles warmly, holding his hand tightly.

KA'IULANI

I've missed hearing from you, old friend.

He gazes at her, not sure if she's just a part of his delirium, lost in her beauty. He tries to speak, doesn't have the strength. She kisses his hand, trying hard not to fall apart.

KA'IULANI (CONT'D)

In heaven, you will be a King and I will bow down before you.

In Kalehua's eyes, such joy. A moment he has waited for ALL his life. He speaks slowly, painfully, smiling nonetheless.

KALEHUA

Restore ... their faith.

She nods, understanding.

KA'IULANI

I'll see you again very soon.

She rises, kisses him on the cheek, such love in her eyes. And the tears begin to fall the moment she turns away.

100 OMITTED 100

101 EXT. WAIKIKI BEACH - SUNRISE 101 \*

She sits on the beach, her Victorian shoes next to her, unlaced. The moon is huge, lighting the night.

She digs her toes deep into the cool sand.

She purposefully removes Clive's letter from her jacket, looking at it before breaking the seal. She reads:

CLIVE (V.O.)  
*My dear Ka'iulani,  
I understand your reasons for  
leaving me. I acted selfishly, and  
for that, I am truly sorry. But  
please, I beg of you, don't forget  
us. Our love deserves to be  
guarded. I pray that time will  
bring us together again. Remain  
courageous my beloved Princess.  
Nobody can resist you. Certainly  
not I. Your loving Clive.*

She gently folds the letter, staring out into the black night far in the distance. She has no more tears to cry.

Her hand brushes on a shell lying close by. She picks it up, examining it in the moonlight, small and round, light-colored against the palm of her hand.

KA'IULANI  
The night my country disappeared.

And she closes her fingers around it, holding it tight.

FADE TO BLACK.

|       |   |       |
|-------|---|-------|
| 102   | OMITTED                                   | 102   |
| 103   | OMITTED                                   | 103   |
| 104AA | EXT. `IOLANI PALACE, ANNEXATION DAY - DAY | 104AA |

A cloudy day and a sterile, subdued ceremony attended mostly by white business men, including Thurston and Dole.

The ceremony's end is punctuated by a group of MUSICIANS playing "Hawai'i Pono'i", the Hawaiian anthem, as the Hawaiian FLAG is lowered, replaced by the AMERICAN FLAG.

Slowly they rise, putting down their instruments, walking behind the palace in protest. \*

Sheet music flits in the breeze, pages soon picked up by the strong wind, blowing away.

104

INT. QUEEN'S RESIDENCE, WASHINGTON PLACE - DAY

104

Meanwhile, in a private ceremony, the Queen, Ka'iulani, Koa and other kanaka lay to rest their sovereign nation, a sort of funeral for the nation. Somber faces. Lydia places a WREATH over the Hawaiian FLAG. Ka'iulani and Koa share a sad glance, forgiving each other in an instant.

A young HAWAIIAN GIRL, 8, escapes into the room, an apologetic servant following, unable to catch her. The girl rushes toward the Queen, placing a lei at her feet.

HAWAIIAN GIRL

E mau aku ke ea o ka 'âina i  
ka pono.

SUBTITLES

May the sovereignty of the  
land be perpetuated because  
it is just.

The girl smiles up at the Queen, Lydia's face brightened by the adorable child. The girl moves to Ka'iulani, placing a lei at her feet. Ka'iulani is similarly charmed, then surprised as the child places a BROACH, Kalehua's broach, beside it. Ka'iulani stares down, not knowing what to think.

KA'IULANI

Where did you get this?

Ka'iulani bends down, picking up the broach. The little girl turns, looks back to the front door where Mamane stands, dressed in the black of mourning.

MAMANE

Meeting you was the greatest day of  
his life. Fighting for you, his  
darkest. Remember him well.

His eyes are filled with tears, and now, so are Ka'iulani's. The two of them share a long respectful glance.

104A

EXT. CLEGHORN RESIDENCE, 'AINAHAU - DAY

104A

Governor Dole walks with Ka'iulani in her garden where she feeds her PEACOCKS.

DOLE

May I have a word your Highness?

\*  
\*

LATER: on the lanai.

\*

DOLE

I appreciate your seeing me, your  
Highness. I can only imagine the  
emotions you are feeling today.

\*



She doesn't reply. He proceeds nervously.

DOLE (CONT'D)

Now that Hawai'i is a U.S.  
Territory, there must be new laws.  
To that end, three U.S.

(MORE)

\*

DOLE (CONT'D)  
Commissioners will be arriving  
today to assist me.

She couldn't care less.

DOLE (CONT'D)  
Lorrin Thurston and I were  
wondering if you would mind ...  
well, if you could possibly find it  
in yourself to host a dinner for  
these Commissioners.

Ka'iulani turns away from her peacocks, faces Dole.

KA'IULANI  
Add insult to injury?.

DOLE  
Your highness. These Commissioners  
have a critical role in the future  
of Hawai'i.

She doesn't care, turning away again.

DOLE (CONT'D)  
Law-makers whose knowledge of  
Hawai'i is limited to what Thurston  
has told them.

Ka'iulani turns back towards him, suddenly catching his  
drift. He looks at her closely, speaking more directly.

DOLE (CONT'D)  
Just be a good hostess to them.  
Show them our solidarity. It's a  
very important evening for us.  
(Beat) It could be for you as well.

Dole clearly has respect for the Princess, wanting to make  
amends for his ways. And his suggestion works, an idea  
blooming in Ka'iulani's head.

DISSOLVE TO:

|     |         |     |
|-----|---------|-----|
| 106 | OMITTED | 106 |
| 107 | OMITTED | 107 |
| 108 | OMITTED | 108 |

109 OMITTED 109

110 EXT. `AINAHAU, CHINESE GAZEBO - NIGHT 110

Lanterns bloom from every tree. Formally-attired guests move in circles of conversation, the mood bright and festive. Among them, the THREE COMMISSIONERS and their WIVES, Governor Dole and his wife, Anna, in her wheelchair.

Ka'iulani makes a dramatic entrance, stunning in a brocaded satin holoku of royal yellow. She moves among her guests, welcoming them, the BAND launching into a rendition of "A HOT TIME IN THE OLD TOWN TONIGHT".

Thurston arrives last, dapper in his evening attire, his beady eyes scanning the room. He and the Princess inadvertently touch, back to back, turning, surprised to be suddenly facing each other. He takes her hand.

THURSTON

You're doing a service for your people tonight, Princess.

KA'IULANI

I hope so, Mr. Thurston.

The walk together, his hand gently on her lower back.

THURSTON

This dinner is important to me, to all of Hawai'i. You included. Of course, you will compensated.

She looks at him and smiles. A server passes with a tray of drinks, Thurston taking two. He hands one to the Princess, the other for himself. They both sip, assessing each other.

He takes in her beauty, maybe even thinking she's flirting.

THURSTON (CONT'D)

You've grown nicely, I must say.

She's amused, her face hard to read as she responds:

KA'IULANI

I've learned how to play the game.

Thurston doesn't know how to respond, but SENATOR COLLUM, a jovial-looking older man, approaches before he can.

COLLUM

I seem to have lost my wife. May I  
escort you to your table? \*

KA'IULANI

Please, senator... thank you.

111 INT. `AINAHAU, CHINESE GAZEBO - NIGHT

111

At the center of the elaborately decorated room, TWO TABLES,  
each set for twenty six places, decked with green ferns,  
scarlet crab apples, oranges and watermelon.

Guests wear lei, seated in couples, some of the Americans  
seemly perturbed to be seated in close proximity to native  
Hawaiians, though silent. At a distant table, Mamane and his  
mother, both dressed in black, still in mourning for Kalehua.

Ka'iulani and Ex-Queen Lydia are seated front and center,  
Holoku clad SERVANTS stationed behind them, holding kahilis  
(tall feathered sticks) above their heads.

A short prayer, then the food is served. Amusingly, Thurston  
is seated by the pantry door, every new dish causing him to  
be hit in the elbow.

MRS. COLLUM, a rather uptight woman, eyes the native dishes  
with concern. Senator Collum, however, digs right in,  
tasting, identifying, glancing her way.

MR. COLLUM

Chicken!

MRS. HITT, one of the other commissioner wives, is excited by  
her exotic dish. She watches as Ka'iulani daintily dips her  
fingers into the pasty poi, following suit.

SENATOR MORGAN, a portly fellow, piles his plate, dives into  
the watermelon. Everywhere, laughter and conversation.

Governor Dole makes eye contact with the Princess, nodding.  
There is something in their glances. Solidarity perhaps?

112 INT. `AINAHAU, CHINESE GAZEBO - LATER

112

Thurston stands up, addressing the crowd:

THURSTON

Ladies and gentlemen, ladies and  
gentlemen ...

Everyone turns, giving Thurston their attention.

THURSTON (CONT'D)

I'm glad to see everyone enjoying themselves. I'd like to present our hostess for the evening, the lovely Princess Ka'iulani.

Ka'iulani rises, moving to where Thurston stands. Polite applause, smiles. Thurston moving back to his seat.

KA'IULANI

Thank you. I hope everyone enjoyed the local food tonight. The haggis, of course, is not Hawaiian, but rather, a reminder to my father to stay away from the kitchen staff.

Polite laughter. Archie smiles anxiously. She regards the crowd.

KA'IULANI (CONT'D)

Hawai'i is about to enter the 20th Century a changed nation. Tonight, I offer that we embark on this transition as friends.

The crowd applauds brightly, especially Thurston.

KA'IULANI (CONT'D)

Mr. Thurston and Mr. Dole wanted a "popular government". Well, it has arrived under the laws of the American constitution.

Thurston nods, pleased with his accomplishment.

KA'IULANI (CONT'D)

So what does this mean? Ask Mr. Thurston and he'll tell you that, if you own land, you can vote. (Beat) Conveniently, the natives do not own land.

Thurston stops smiling, listening closely.

KA'IULANI (CONT'D)

If you ask one of the commissioners from Washington, all present this evening, they'll surely tell you otherwise. They'll tell you with great pride that any American male who can read or write, can vote.

Thurston half-stands from his seat, interjecting.

THURSTON

Any "white" American, of course. As  
to the others, one day they will be  
ready and I look forward to it.  
But that is not today.

\*  
\*  
\*  
\*

He glances casually at two HAWAIIAN ATTENDANTS, obviously  
offended by his comment. Ka'iulani considers his statement.

KA'IULANI

On the contrary, Mr. Thurston. You  
will find the Kanaka eager to have  
a hand in their own governance.

SENATOR MORGAN

Miss Cleghorn, what are you saying  
exactly?

\*

She eyes him warmly.

KA'IULANI

I'm talking about the right to  
vote. (Beat) I petition universal  
suffrage for all native Kanaka.

\*

THURSTON

Senators, this is not the place for  
such a conversation. We cannot  
consider a petition from a...  
privileged heiress.

\*

\*

\*

The crowd shifts.

\*

COLLUM

Indeed Mr. Thurston.

\*

The senator turns, addressing Ka'iulani.

COLLUM (CONT'D)

With all due respect, Miss  
Cleghorn, our government doesn't  
recognize you as a statesman. Who  
will present your petition?

\*

\*

Ex-Queen Lydia looks on with anticipation, glee almost. She  
looks out into the crowd, finds ...

DOLE (O.S.)

I will.

The Governor works through the crowd, joining the Princess.

THURSTON

Sanford, what are you doing?

Dole glances at the Princess, the Queen, the audience.

DOLE

Your Majesty, Your Highness, ladies  
and gentlemen, I formally propose a  
revision to the annexation  
document.

\*  
\*

Thurston's jaw drops.

THURSTON

Sanford, this really isn't the time  
or place...

KA'IULANI

The Commissioners are present, the  
Governor. I can't think of a better  
time. (Beat) If this revision is  
signed, no individual can profit  
from the sale of our land.

\*

DOLE

The public lands of Hawai'i will  
not become part of the U.S. land  
inventory, instead held as a public  
trust for the benefit of all the  
residents of Hawai'i.

Thurston is furious, rushing closer.

THURSTON

There's not a businessman in  
Honolulu that'll support that  
ridiculous idea!

DOLE

Hence, the Princess' petition for  
universal suffrage.

THURSTON

May I remind you, young lady, that  
you are no longer a Princess.

(back to Dole)

Have you lost your senses Sanford?  
(MORE)



THURSTON (CONT'D)

Our families developed this land  
and now you want to give it away?

\*  
\*

An uneasy Senator Collum chimes in:

COLLUM

The presence of the United States  
in these islands must be in the  
interests of all its citizens.

Thurston throws Collum a concerned look.

SENATOR MORGAN

Miss Cleghorn, how many natives are  
we talking about?

KA'IULANI

(looking at Thurston)  
Ninety percent our population.

The other senators suck in their breath. Long silence.

COLLUM

I believe we are compelled to  
present Miss Cleghon's petition to  
congress.

THURSTON

This is madness. Sanford, come to  
your senses, please.

Dole stares Thurston down. Thurston looks away, wipes his  
mouth with a napkin. \*

THURSTON (CONT'D)

Good night everyone.

He takes a step to leave, all eyes on him, some with pity,  
others harboring anger.

At the front door stand the two HAWAIIAN ATTENDANTS. Thurston  
attempts to squeeze between them. They won't budge.

QUEEN/AUNT LYDIA

Let him be gone.

Dole bows to the Queen and begins to leave also. \*

QUEEN/AUNT LYDIA (CONT'D)

Stay. \*

DOLE \*

Your majesty, I really don't  
think... \*

AUNT LYDIA  
Have a seat Mr. Dole.

\*  
\*

113 OMITTED

113

114 OMITTED

114

115

EXT. DIAMOND HEAD BEACH - AFTERNOON

115

A gorgeous, clear afternoon at the beach. GUESTS, dressed formally and informally, stand together. Ka'iulani and Archie stand at the front of the group. Mr. and Mrs. Dole, and Commissioners Hitt, Morgan and Collum also in attendance.

Facing them, the featured singers, the KAWAIHAU TRIO. They bow deeply to Ka'iulani and sing in Hawaiian. (Titled the Lei No Ka'iulani - "A Wreath for Princess Ka'iulani".)

SINGERS IN HAWAIIAN

O ua mau pua lehua  
I lawe ia mai no kuu lani  
I wili ia me maile lau lii  
I ohu i wehi no Kaiulani,  
Me he punohu ula ala i ke kai  
Ka nohea nohea ke ike aku,  
I kuu wehi lani  
E ola mau o Kaiuonalani.  
E kii mai hoi e lei e  
Kaiulani e Kaiuoluna  
I ko lei lehua puakea  
I wili'ia me maile laulii

SUBTITLES

Bring forth the wreath of  
lehua, The wreath for our  
beloved Princess. Loving  
hands with maile did weave a  
beautiful crown for  
Ka'iulani. And upon thy head  
we place it. How lovely and  
charming to behold thee.  
Royal and queenly thou art,  
Our loving Ka'iulani. This  
token of love for thee we  
bring, oh receive it,  
Ka'iulani! Wear your lei of  
white lehua. \*

Now all fall silent, only scattered Republicans clapping, clueless. The singers look to Ka'iulani, expectant. Ka'iulani is overwhelmed, a moment before she says:

KA'IULANI

No'u no ka lehua puakea i  
wilia me ka maile lauli'i.

SUBTITLES

I accept the wreath with  
love.

And at once, everyone applauds and cheers with great joy. Ka'iulani is radiant, overjoyed. Mrs. Collum turns to Governor Dole:

MRS. COLLUM

What just happened?

DOLE

They just crowned her...

MRS. COLLUM

Can they do that?

Ka'iulani turns, facing the crowd, bows her head. And when she looks up, she is surprised to see -

CLIVE, amid the crowd, applauding with everyone else. Their eyes connect. Clive smiles apprehensively.

His presence shakes her, but she refuses to let it take away from this moment, the proudest of her life.

Archie approaches, hands her a letter. She looks confused, begins to read it aloud, the words slowly sinking in:

KA'IULANI

*"...the quiet efforts of the Princess to obliterate harsh feelings in Hawai'i, and her acceptance of the new order of things is appreciated by this community. In recognition, the new territory of Hawai'i expects to grant all Hawaiians full rights of citizenship as Americans."*

She looks up, amazed.

KA'IULANI (CONT'D)

The kanaka can vote!

Everyone around her begins the cheer, excited. She looks at Archie.

ARCHIE

I think Mr. Dole foresaw a force of nature that Mr. Thurston was blind to. \*

KA'IULANI

What's that?

ARCHIE

You, my dear. You!

And they hug with great excitement before he pulls back.

ARCHIE (CONT'D)

Your mother would have been so proud of you.

Her smile is full of love for him.

KA'IULANI

I think she's proud of both of us.

She kisses his cheek. This father and daughter have finally found a life together.

116 EXT. DIAMOND HEAD BEACH - LATER

116

The crowd has dissipated. Clive stands at a distance, by himself on the beach, waiting to see Ka'iulani. He looks completely out of place, an English business suit on the beach. He's looking out at the horizon uncomfortably when:

KA'IULANI (O.S.)

Is that the pompous fellow I once drove into a ditch?

Clive spins around and there she is. Eyes on each other, both smiling, fascinated. Both older, just as beautiful. But she looks at home here, he doesn't.

CLIVE

I always said I'd follow you to Hawai'i.

She nods, unable to hide her happiness. He can't take his eyes off of her.

KA'IULANI  
You might've come a bit sooner.

CLIVE  
Well, I had some circumstances.  
(Beat) My father passed away.

KA'IULANI  
Oh, I'm sorry.

Clive nods.

CLIVE  
And he left his Hawaiian interests  
in my charge.

KA'IULANI  
Is that why you're here?

Clive starts to nod yes, then shakes his head, smiling at her again, so happy to see her.

CLIVE  
You were marvelous today. \*

She smiles.

CLIVE (CONT'D)  
Did you ever read my letter?

KA'IULANI  
I did.

CLIVE  
I've never stopped thinking about  
you, Ka'iulani. I ... I was so  
stupid. Such a ridiculous boy ... I  
should have realized ...

He looks deep into her eyes, full of love for her. Tears come to hers, having him here now, with her.

CLIVE (CONT'D)  
You are this country. Hawai'i is  
you.

She nods, happy to know he understands. He takes her hands.

CLIVE (CONT'D)  
I can live with being your second  
love.

She looks into his eyes, touching his cheek, now running her hands through that thick head of hair.



CLIVE (CONT'D)  
Just as long as we can be together.

And she kisses him. They kiss long and hard. And when they pull apart again ...

CLIVE (CONT'D)  
I love you, Ka'iulani.

She touches his lips with her finger, studying him.

KA'IULANI  
I do too. You never left my heart.

He takes her in his arms, holding her tight, spinning her around. In her ear:

CLIVE  
Come back to England with me. Marry me.

But when he puts her down, her face holds a look of surprise.

KA'IULANI  
Why would I go back to England?

Both wear confused smiles on their faces.

CLIVE  
The country is crumbling. Would you really want to stay here, watching it fade away?

Eyes on him, smile drifting away.

KA'IULANI  
And what would it fade into without me?

He's trying to understand.

CLIVE  
You can't expect that I would just ... leave England. I have ... obligations ...

KA'IULANI  
And so do I ... here.

His eyes grow serious, shaking his head.

CLIVE  
Not anymore.

The words hit her hard. She studies his suit, suddenly very aware of how out of place he looks here.

KA'IULANI

Is that why you waited until now to come?

He shakes his head no but it's not convincing. They're silent, taking in what's happening, suddenly aware that they are divided by more than countries.

CLIVE

Surely, we can ...

And her eyes are on him, taking it all in.

SLOW-MOTION MEMORY: The moment when he was running beside her on her bicycle, the look between them.

She says it more to herself, a realization:

KA'IULANI

We made our choice that day.

And it makes sense to her now. They chose to move on without each other. She looks at him, a faraway smile, a proud front.

KA'IULANI (CONT'D)

Yes, of course we can.

And softly, they kiss again, though it's not the same. He pulls back, trying to smile, trying to be positive. Memorizing every part of her face like he'll never see it again. A long moment before he utters:

CLIVE

You are magnificent. \*

A last, sweet, heartbreaking smile between them. And he turns, slowly walking away from her, along the now vacant beach. Ka'iulani follows him with her eyes as he moves slowly out of sight, out of her life.

KA'IULANI

(softly to herself)

Goodbye Clive.

116A EXT. 'AINAHAU, LIBRARY - DAY

116A

Ka'iulani stands alone in her father's library, looking out the window, a moment of solitude. Mamane enters the room. \*

MAMANE (O.S.)

You summoned me, your Highness?

She turns to him, offers him a delicate smile.

KA'IULANI

Mamane. Please, come.

She reveals a document, placing it in his hands. He's confused, opening it. It's the deed to his property.

KA'IULANI (CONT'D)

For you and your dear mother.

MAMANE

But father left us ...

KA'IULANI

I know you've been burdened. Please take it. It's the least I can do.

Mamane nods his head, overwhelmed, doesn't know what to say. She kisses him on the cheek.

KA'IULANI (CONT'D)  
Let this be an honour to them.

He gently kneels before her, his words barely audible.

MAMANE  
Thank you, your Highness.

She pulls him up, back on to his feet, such regard for this patriotic kanaka, lifting his chin and meeting his eyes.

KA'IULANI  
Go, be with your family. \*

Mamane nods politely and leaves. \*

Ka'iulani turns back to the window but something catches her eye - A PAINTING on an EASEL: 18th Century, Captain Cook's men fire rifles at an angry crowd of native Hawaiians. Many lay dead. The image resonates with her. \*

DOLE (O.S.)  
Change was not so violent this time. \*

Ka'iulani doesn't budge, as if she expected Dole's arrival. \*

KA'IULANI  
I think an entire nation died this time, Mr. Dole. \*

DOLE  
No, your Highness. It lives. \*

She turns to him, puzzled. \*

DOLE (CONT'D)  
It lives in you. \*

CLOSE ON: Ka'iulani's eyes.

117 EXT. BEACH - SUNRISE

117

Ka'iulani rides her horse along the surf as heavy clouds begin to roll in.

A sharp "horizontal rain" begins to assault her.

She kicks her horse pushing it to go faster and faster. Her eyes are that of a woman with nothing more to lose. She kicks again, harder and harder. No particular destination except to become numb.

Her breathing becomes heavier as her face is drenched with the hard rain. Is she crying or laughing?

We continue to follow her as the image slows into a dream-like state.

Ka'iulani closes her eyes. A FOG rolls in:

EXT. BEACH - SUNRISE

A riderless horse (Ka'iulani's) gallops away.

118 EXT. BEACH - SUNRISE

118

Ka'iulani re-opens her eyes to reveal her standing in the water. Her horse is nowhere to be seen.

From a distance the VOICES OF HAWAIIAN WARRIORS chant to their new Queen. Is the chanting coming from the sea?

MAMANE (V.O.)  
(old man's voice)  
Princess Ka'iulani died on March  
6th, 1899 at the age of 23,  
survived by her father, Archie  
Cleghorn and Queen Lili'uokalani.

Her hands overflow with the glittering sea shells, her ola  
shells.

MAMANE (V.O.) (CONT'D)  
In 1993, President Clinton signed  
the 'Apology Resolution' passed by  
Congress.

She opens her fists, the shells spilling out, cascading down  
to the bleached sand below. The chant grows stronger.

MAMANE (V.O.) (CONT'D)  
The document offered an apology to  
Native Hawaiians on behalf of the  
United States for its illegal  
overthrow of the Kingdom of  
Hawai'i. To this day, Hawaiians  
continue to restore their culture.

The chanting stronger still. Ka'iulani looks out at the  
horizon, smiles as she sees something we cannot.

MAMANE (V.O.) (CONT'D)  
Many natives continue to believe  
that Ka'iulani died of a broken  
heart ... at the loss of her  
beloved country.

The chanting suddenly stops. And slowly, like an old  
photograph, her image fades away.

FADE OUT.

THE END