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The Construction of Honolulu

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The Construction of Honolulu

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Report

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Abstract

The Construction of Honolulu

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Within this report is an examination of the influences, ideas, and historical references that were instrumental in writing the pilot episode of *Honolulu*. This report will also chronicle the development of the story from its initial inception to its hopeful future. Special attention is given to obstacles in the story that were overcome by unconventional, or counter-intuitive writing measures.

Table of Contents

Introduction.....	1
Chapter 1. Inspiration.....	2
Chapter 2. Concept.....	4
Chapter 3. Setting.....	6
Chapter 4. Characters.....	7
Chapter 5. Story.....	11
Chapter 6. Writing.....	13
Chapter 7. Re-Writing.....	15
Chapter 8. Reflection.....	18
Appendix A “Pages from Treasure Island”.....	20
Appendix B “Honolulu Photographs from 1886”.....	26
Appendix C “Early Character Interviews”.....	30
Appendix D “Original Bible Draft”.....	37
Appendix E “Original Pilot Outline”.....	41
Appendix F “Early Bible Draft”.....	62
Appendix G “Cut Alcatraz Scene”.....	66
Appendix H “Early Honolulu Teaser”.....	70
Appendix I “Honolulu Teaser Draft 2”.....	81
Appendix J “Honolulu Teaser Draft 3”.....	91
Appendix K “Deleted Jack the Ripper Scenes”.....	108

Introduction

Entertainers are a special breed of commercial artist. Screenwriters among them are particularly confused. What is their role? To amuse? To educate? To express themselves? The answer to me has always been all of the above and none.

When it came time to write the pilot episode of *Honolulu*, I focused on telling a story that I myself would watch on television, as well as a story I could envision writing after a hundred episodes. I'm proud of the end result. While I am keenly aware that I have more growing to do as a writer and storyteller, writing *Honolulu* has been one of the most rewarding experiences of my life.

Chapter 1.

Inspiration

A favorite moment in Robert Louis Stevenson's "Treasure Island" follows Blind Pew tapping his cane up the road to the Admiral Benbow Inn. Tap-tap. Tap-tap. Tap-tap. Inside, Pew finds buccaneer Billy Bones, and gives him the dreaded "Black Spot." Then Pew leaves as he came. Tap-tap. Tap-tap. Tap-tap.

The curiosity infused terror of this scene is a striking example of world building that inspired the show, *Honolulu*. What is the "Black Spot?" Who sent Blind Pew? What do they want with Billy Bones? At every turn, "Treasure Island" forces readers to ask questions, leading them on a journey that mirrors that of its protagonist.

Robert Louis Stevenson, who spent time in Hawaii, is a master storyteller. His characters and the world they inhabit are so distinct and so real, an entire genre was created in their wake. Unlike "Treasure Island," *Honolulu* doesn't set out to manufacture a new genre. Instead, its goal is to celebrate the diverse array of action and adventure stories that generations have enjoyed.

Nautical stories, from "20,000 Leagues Under The Sea" to "Moby Dick" were a great influence on the oceanic elements of the story. The shootouts and dynamite harken back to the Spaghetti Westerns of Sergio Leone. The inherent conflict between Eastern and Western powers is inspired by novels like "Shogun" and "Rising Sun," while its tragic structure owes more to the samurai films of Masaki Kobayashi, in which no good deed goes unpunished.

A dissection of *Honolulu* would also yield influences outside of the period adventure story. The original *Star Wars* trilogy as well as the series *Star Trek: The Next Generation* and the re-imagined

2005 series of *Battlestar Galactia* were also key to tackling *Honolulu*. That these stories were also inspired by the likes of “Treasure Island” and “Moby Dick” speak to the enduring quality of the originals.

The criminal aspect of *Honolulu* owes more to the Yakuza films of Takeshi Kitano, the gangster films of Martin Scorsese, and a library of film noir and classic detective stories that include Roman Polanski's *Chinatown* and Billy Wilder's *Double Indemnity*. I would also be remiss to not mention David Simon's *The Wire*, which perfectly encapsulated the duality of another American city, Baltimore.

In short, *Honolulu* is the product of over twenty years of research into the Action/Adventure “ubergenre” that I love so well. The inspiration came from a plethora of sources from a variety of mediums. Hopefully *Honolulu* stands on its own.

Chapter 2

Concept

Some scripts are born out of a character, or a scene, or a set piece. Some stories come from experiences or conversations. *Honolulu's* inception began with a question. Visiting a friend in Oahu, I asked, “What was Hawaii like during the 19th century?” She had no idea and I was a “nerd” for asking.

The question stuck. During my trip to Oahu, I visited Iolani Palace in Honolulu, which served as the home to the Kings and Queens of Hawaii. I saw portraits of the islands' monarchs, a series of dynasties that dated back to the earliest chieftains who united the islands. I was particularly interested in Hawaii's last monarch, Queen Liliuokalani. Following her removal from the throne in 1891, she was held prisoner for over a year at the palace. It seemed hard to believe that the United States government would not only condone the violent takeover of an allied country, but also sanction an innocent woman's home-incarceration (I would later learn that Queen Liliuokalani was imprisoned for her role in counter revolutions).

I was hooked. The story was compelling and relatively untold. I knew I had something special. I would tell the story of the fall of the Hawaiian Kingdom from the point of view of the citizens who made up the island nation, from the American businessmen who brought about its destruction, to the Hawaiian nobility who failed to preserve it. I was also intrigued by the prospect of exploring 19th century attitudes about race in a Westernized country whose demographics were predominantly Asian.

At the time, I pitched people an epic Western set in Hawaii-- but I didn't have a story. Or characters. I wasn't even clear on a medium. The scope of the story I wanted to tell-- one that followed characters from every section of Hawaiian life, felt too epic for a two hour movie. It wasn't until single camera dramatic television started tackling larger and larger stories, that I realized the series potential

for my *Untitled Hawaii Kingdom Project*.

The project would stay untitled and shelved for several years. I maintained an interest in Hawaiian history, but a television series felt too out of my league. At the time, I was still learning to write feature film scripts, which are more forgiving in structure. Surely, I thought, a project like my Hawaii story, would be too much for me as a fledgling screenwriter. I kept my notes, most of them scribbled in drugstore notebooks, and I worked on becoming the best writer I could be.

Chapter 3.

Setting

The project would be resurrected my second year in grad school. By now I had read more, seen more, experienced more, and had more to say. In preparation for the project, I took a class on Japanese history and watched as many genre films as I could. I studied the events that led to the American annexation of the islands and the people it impacted. The first choice I had to make as a writer was when would the story would take place.

The year of 1886 was chosen because it was the last year before the first American uprising, called the Bayonet Revolution, which resulted in King David Kalakaua signing the “bayonet constitution,” which stripped away voting rights from Asian citizens and poor Natives. The year also happened to be exactly a hundred years before I was born.

Only a few years after Wyatt Earp's shoot out at the OK Corral, 1886 lies firmly within the timeline of the Old West. The American Civil War was as fresh in the minds of the public as the First Gulf War is today. The Meiji restoration in Japan, which effectively signaled the end of the samurai, had only taken place a decade earlier. And in between these countries was Hawaii, where outlaws and ronin could conceivably meet.

The more I learned about Hawaii in 1886, the more I knew it would be the perfect backdrop. For example, in April of that year, a devastating fire consumed nearly all of Honolulu's Chinatown. It was rumored to have begun with a bar fight, but there is no evidence one way or the other. I knew that this event could serve as the aftermath of a showdown that involved primary characters. Originally, the pilot episode would end with the Chinatown fire, but as the script evolved, this plan was scrapped.

It was at this time I also decided to place the focus on Honolulu rather than the Hawaiian

Islands in general. This seems obvious in retrospect but having read James Michiner's "Hawaii," I knew the other islands besides Oahu were ripe for original stories. But given the format and the nature of storytelling, I decided that the city of Honolulu would offer more in the way of diverse characters, as well as a simpler method of intersecting these characters' individual stories.

Having been to Honolulu twice, once as a tourist and once on a visit to a Native friend who lives there, I was struck by the two worlds of Hawaii. Currently, the closer you are to the Palace and downtown, the more tourists, hotels, and beaches you'll find. If you're visiting, this may be the only Hawaii you see. With my friend I saw the other part of Hawaii. Because rent, commodities, and even food is expensive, generations of families live in the same home. Kids still go to school barefoot and hungry. Drugs are a constant outlet for populations who are unable to reap the benefit of the tourist industry. Though the businesses have changed, in some ways, Hawaii is not that different now as it was in 1886, when opium was in vogue and the cannery companies would yield an awesome amount of power over government.

If I have anything to say with *Honolulu*, it's that some issues are quite old and still unresolved.

Chapter 4.

Characters

Characters are the lifeblood of any good story. Whether Arthur and his knights or Andy and his toys, characters should be living, interesting, dynamic individuals. Researching the history of Honolulu, I found many great historical figures on whom to base my characters. A few, like King David and Queen Liliuokalani, and Sanford B. Dole (who does not appear in the pilot) retained their names. Others were changed to allow more freedom. Marshal Halbert Wilhelm, for example, is based on Marshal Charles Wilson.

Ella Kalakaua was also inspired by a real person. Her character is based on Princess Victoria Kaiulani, who was born in 1875. Victoria (like Ella) was betrothed for a time to the issue of the Emperor of Japan. At that time, King David negotiated with nations all over the Pacific to create a confederation he referred to as the Polynesian Empire. He understood that Hawaii would be in danger of being annexed by America or Japan, and did his utmost, at first, to keep the Kingdom separate. Victoria, unlike Ella, was willing to marry into the Japanese dynasty. It's unclear whether the Japanese ever seriously considered the union, but such an alliance would have had great implications.

Though her historical counterpart was beautiful, youthful, and died young, ultimately, she was not an interesting enough character for an action adventure series. For that part of Ella's character, I turned to home. My younger sister, Elyssa, is every bit as tenacious, stuck up, and violent as Ella. I have no doubt that if Elyssa were in the dangerous situations that Ella finds herself in, she would act in the same irrational, insane, I-don't-know-how-she-gets-away-with-it, manner. Elyssa is the strongest, most willful, melodramatic, driven person I've ever encountered. She scares me. That is where Ella's core comes from.

In addition to historical figures, I knew I wanted to include characters that were representative of groups of people, rather than individuals. I started with Chinatown-- writing Min as the fisherman's wife (based on a girlfriend of mine), Fang the elderly owner of a Saloon, and Xang, leader of the local gang. There were many others who I knew would make appearances later-- the missionaries led by Byron Moss, the militia led by Otto Dole-Seymor, the Yakuza led by Kato Morimoto.

All this felt great, but I didn't have my protagonist. So I wrote out all the qualities that I needed in his character. He needed to be brave. He needed to skirt the law, but not be a murderer. He could dabble in opium, but he couldn't be a pusher. He had to be likable, but a rogue. It's obvious now that my protagonist *had* to be a smuggler. Perhaps I was reticent because of the comparisons to Han Solo of *Star Wars* and *Firefly's* Malcolm Reynolds. I got over it, and Zeke Nassir was born. But I hated the name. Months went by. I changed it to Cole, then Doc, then Codd at one point. I finally landed on Orion.

Once I had Orion's character settled, Tomi was easy. Tomi is the best kind of sidekick. He is everything that Orion is not. I wanted to make sure that his presence never felt obligatory or redundant. He would not be *Robin* to Orion's *Batman*. Tomi is more cultured, wittier, and better looking than Orion. He's a smooth talker, better at math, and is able to push Orion in directions that Orion otherwise wouldn't consider. He's also brave and even gallant when he wants to be. He has some growing up to do, but that's part of his character.

Once I had settled on smugglers being the protagonists, I knew I needed a personified danger on the seas. Storms would be common and any could claim their lives in the real world, but watching a TV show about protagonists in a storm from which they are sure to escape, doesn't make for compelling drama. A naval commissar was a consideration, but since I knew that the police force in Honolulu was a given if I told any crime stories in the city, I chose to go in the other direction.

Piracy is nearly as old a profession as thievery. Countless stories have been told about pirates.

There was “Treasure Island” of course, but what worried me more about including pirates was the comparison to the *Pirates of the Caribbean* film series. I enjoyed the first two films, but I knew that *Honolulu* had more diverse potential. I had started out wanting to write a western crime drama with political intrigue. The campy style of *Pirates of the Caribbean* didn't feel right.

I thought of making the pirates more eastern. In the 1880s, Indonesian pirates were still a threat. But information on them was scarce, and I didn't think their presence near Hawaii would be credible. Then, at some point, I remembered my cousin telling me a story about a whaling ship that was lost in the Arctic and had resorted to cannibalism to stay alive. I realized that a whaling ship was ideal for piracy. It had plenty of room for loot, plenty of mean crewmen, and it even had long boats for engaging and boarding ships.

Thus Roger Jericho was written. He is an amalgamation of captains Ahab, Nemo, Silver, and Chang (the Shakespeare quoting Klingon played by Christopher Plummer in 1991's *Star Trek VI*). He is a sort of gentleman scientist, eager to explore and cause harm. He is psychotically curious. I believe he is Hobbesian in his outlook, seeing little difference or value in the lives of humans and animals. That he treats both with such ferocity is a testament to his consistency, if not his moral decency. While I'm not a hundred percent sold on his dialogue in the pilot, I believe he is an antagonist who can go on to do great and terrible things.

Chapter 5.

Story

Arguably the most difficult aspect of brainstorming a pilot is choosing a story that is not only compelling in its own right, but leaves the reader wanting more, while teasing everything else the show has to offer.

There were many elements to consider. Paramount was Orion and Tomi's story. Their interaction with Ella would inform the series thereafter. Ella would be the lynchpin between worlds, drawing Orion and Tomi into the political. Once the revolution began, Orion and Tomi would have to pick sides and Ella was an ideal device.

As much as I enjoyed Orion and Tomi, I knew they needed to be outsiders, so they couldn't be involved in too many pre-existing conflicts. It wouldn't make sense for Orion and Tomi to be involved in gang warfare between the Yakuza and the Chinese gangs, nor would they be involved in the missionary's church services on a regular basis.

The outsider nature of Orion and Tomi proved to be a blessing and a curse. Orion and Tomi could go anywhere on the island and never belong. But for this to work, Orion and Tomi had to have reasons to visit the different worlds of Honolulu. It wouldn't make sense for the two of them to stroll into a camp of white American businessmen unless they had a good reason.

I resolved this in the pilot by introducing them at sea. I had considered starting with a prison break from Alcatraz in San Francisco Bay, but when I realized it takes a minimum of three weeks to sail from San Francisco to Hawaii, I eighty-sixed that in a hurry. In its place, Orion and Tomi are introduced as sailors first, then smugglers. Hopefully their first interaction with Ella speaks to their characters.

With Orion and Tomi introduced at sea, I knew that Ella would be as well. Her historical counterpart spent over a decade in England, and I incorporated that into Ella's character.

I continued like this, writing introductions to characters, planning on weaving them together into some narrative, but it was no use. The plot was too dense.

I had wanted to show every aspect of Hawaiian life in the first episode, but this was untenable. As it read in this version, Orion (still called Zeke) and Tomi save the princess from Jericho, the Yakuza led by Kato start a war with the Chinese gang, King David meets with Japanese ambassadors, and the American businessmen meet with militia eager for revolution. This was all way too much for sixty minutes of television. Though the draft I wrote for class followed this scattered structure, I realized it would never work.

Chapter 6.

Writing

It felt like I had to start from scratch. Luckily, I would find that the hard work was already done. I had several stories to choose from. I decided to narrow my focus on only two or three of them. Even this would prove to be too much for a pilot episode. For the teaser, I started with Kato coming to Hawaii and instigating the war between the Yakuza and the the Triads. This really didn't work if I wanted to keep the story that involved Ella, Tomi, and Orion.

I soon realized I would have to choose one story over the other. There was not enough overlap of plot points to justify the two stories being in the same episode. I had to choose whether to introduce Kato or Jericho. Because I knew Kato was not much of a talker and because I considered Jericho more “original,” I chose Jericho.

The draft that I turned in at the end of summer was dramatically different than the version I had submitted at the end of spring. Gone were subplots about missionaries, or any reference to the Yakuza. In their place was a simple story about a princess running away from a marriage, encountering two smugglers, and being taken captive by a psychotic whaler pirate.

The draft's structure went something like the following:

Teaser

Princess Ella Kalakaua of Hawaii, who is betrothed to the future Emperor of Japan, sneaks away on a lifeboat from her passenger ship bound from England.

Act One

Two smugglers, Orion and Tomi, find Ella adrift on the lifeboat. They take her aboard their boat and head towards Honolulu.

Act Two

On their way to Honolulu, they encounter the dreaded whaler, "The Grey Ghoul." Orion goes aboard to speak to the whalers' captain, Roger Jericho.

Act Three

Roger Jericho stalls Orion while his crew take Tomi captive and steal their cargo.

Act Four

Ella successfully rescues Orion and Tomi.

The structure was simple and it touched on the major plot points that I felt were important to characterize the main characters. But there was something off about the story that I hadn't figured out yet.

Chapter 7.

Re-Writing

The notes I received from other writers and my professors were helpful, but I believed there was something missing from the pilot that I had turned in, and it was in the title.

Honolulu.

In sixty pages, hardly any of the action took place on Hawaii. Most of it was relegated to the high seas. I love the ocean. And I love sailing, but the show is called *Honolulu!* I realized I had failed to live up to the premise. This haunted me for weeks. I didn't want to just fix what was there. I had to figure out a way to incorporate more of the city into the story.

The solution I came up with could be said to be counter-intuitive. As screenwriters, there is a tendency to keep putting obstacles in front of our protagonists. As a thought experiment, I considered the implications of what would happen if Orion and Tomi successfully brought Ella back to Honolulu *without* facing Jericho.

The result surprised me.

Not only would this change allow me to explore Honolulu more – including characters like Min, Fang, and Wade, but it also created new problems for our heroes. Ella would face off against her uncle earlier, and when Orion and Tomi were most secure, Ella would do the unthinkable to turn their lives upside down. Amazingly, the true antagonist of the story isn't the psychotic killer pirate whaler, but the Princess of the Kingdom. She gets in the way of everyone's plans, from Orion, to King David, to Jericho. I couldn't have hoped for a more engaging character and it all came from briefly stepping out of the way and letting the characters dictate what happens next.

The newer draft followed this structure.:

Teaser (Pages 1 - 4)

In which Princess Ella Kalakaua, who is betrothed to the Emperor of Japan, sneaks away on a lifeboat from her passenger ship bound from England to Hawaii.

Act One (Pages 4 - 17)

In which two smugglers, Orion and Tomi, find Ella adrift on the lifeboat. They take her to Honolulu, where she is immediately recognized as the King's niece.

Act Two (Pages 17 - 31)

In which Orion and Tomi set a meet to unload their cargo. Meanwhile Ella is locked in her room at Iolani Palace. Orion has a tryst with his girlfriend, Min, then checks on his friend, Luke, a wanted man with a sizable bounty on his head. That night Ella steals Orion's boat with the cargo still on board.

Act Three (Pages 31 - 47)

In which Orion and Tomi steal Min's husband's boat to go after Ella. After a day of sailing, they find Ella, but soon come across the whaling vessel, the "Grey Ghoul" whose captain, Roger Jericho, is little more than a pirate. Orion and Tomi are captured while Ella remains hidden.

Act Four (Pages 47 – 67)

In which Ella frees Orion and Tomi from the “Grey Ghoul”. They return to Honolulu only to have the cargo confiscated. Ella agrees to marry the Japanese Emperor. Orion betrays Luke for the reward on his head, but Luke escapes. King David employs Roger Jericho, Captain of the “Grey Ghoul” to escort Ella to Japan.

This works a whole lot better in my opinion. The story isn't too complex, and the moral dilemmas are more interesting. Forcing my protagonist, Orion, to choose between facing Xang and betraying the trust of his friend was a worthwhile decision. To make matters even better, Orion fails to kill Luke, giving Orion one more adversary who wants him dead.

There's still a whole lot I would like this pilot to do. If I can add more hints toward the oncoming revolution, or at least show more discontent among the American population, I think the world will come more alive. That being said, I'm proud that this version is much closer to what I set out to accomplish than the previous drafts. It's funny, it's dark, and hopefully, it entertains.

Chapter 8.

Reflection

Upon reading *Honolulu* again, I think I know what it's about. Even though there are fewer references to the impending power-struggle between the Americans and the Natives, *Honolulu* is about Agency-- who has it, who doesn't, and what does it all mean. There's something almost Nietzschean about the plot. Every character in nearly every scene, struggles to maintain freedom or control.

Ella, a princess, struggles to maintain power over her own destiny. Orion, a smuggler, struggles to maintain power over his possessions (while he steals from others). David, a monarch, struggles for power, though he's crippled by delusions of grandeur. Jericho, a sadist, struggles to control nature and man alike.

I did not go into writing *Honolulu* with this theme in mind. Power is often in the eye of the beholder. Yet I can't deny that power as a motif, is ever-present. Given that the historical backdrop of *Honolulu* is a political power struggle, perhaps this is only fitting. But there is another theory.

I stopped believing in God a year prior to writing *Honolulu*. It wasn't a quick decision. It was more like a long death. While I had issues with determinism before, now, if the science was to be believed, nothing mattered. Our universe could be just one of an infinite number of universes that begin and end in the same timeless instant. With each big bang and history of the world predetermined by physics, what was the point?

Chris Rock said recently that "if ignorance is bliss, what's the opposite?"

So perhaps I wrote *Honolulu*, with its themes of power, because I felt powerless myself. Luckily the thought that I lack power doesn't overwhelm me like it once did. As predetermined as the universe may be, I still get to explore what the universe has in store for me. I sometimes compare life to a movie

and this is only the first act. I also tell myself that life may be meaningless. But it's meaningless whether its meaningless.

Along with another script I've written called *Thirty Dead Norsemen* (a Viking retelling of the legend of Hamlet), *Honolulu* will be read and covered at Warner Bros. and SmokeHouse Pictures as soon as I deem them ready. My hope is that *Honolulu* serves as a full-bodied representation of my skills as a screenwriter and as a person. I deeply enjoyed writing it, and I hope you enjoyed reading it.

APPENDIX A
"Pages from Treasure Island"

TREASURE ISLAND

cheek. I remember him looking around and whistling to himself. Then he broke out in that old sea-song that he sang so often:

"Fifteen men on the Dead Man's Chest,
Yo-ho-ho, and a bottle of rum!"

After finishing his song, he asked for a bottle of rum and introduced himself. He told us only that we should call him "captain." He threw several gold coins on the table, and my father showed him to his room.

The captain stayed with us for a long time. He was a silent man by custom. All day long he hung around the cove or sat on the cliffs with a brass telescope. During the evening, he sat by the fire and drank rum and water. Every day when he came back from his stroll he would ask if any seafaring men had passed by. I soon figured out that the captain asked this question because he was hiding from someone or something.

One day he took me aside and promised me

TREASURE ISLAND

a silver coin on the first of every month if I would only keep my eye out for a seafaring man with one leg and let him know the moment he appeared.

The image of this frightening person haunted my dreams and caused me many sleepless nights. On stormy nights, when the wind shook the four corners of the house and the surf roared along the cove and up the cliffs, I would see the one-legged man in a thousand forms. Sometimes the leg would be cut off at the knee, other times at the hip, and still other times I imagined him as a monstrous creature who had only one leg which grew from the middle of his body.

But although I was terrified by the idea of the seafaring man with one leg, I was far less afraid of the captain than were most people who came to the inn. His stories frightened them. They were dreadful tales about hanging, walking the plank, and wild storms

TREASURE ISLAND

at sea. When the captain told his tales, he grew red in the face, and his voice boomed like cannon fire. Although the people were frightened at the time, when I look back I realize that the stories provided their dull country lives with some excitement and adventure.

The captain stayed with us many months. After a while he had no more gold coins, but my poor father was too afraid to ask him to leave. All the time he stayed with us, the captain never changed his clothes, except for his socks. His coat was patched and repatched, but never replaced. He never wrote or received a letter, and he spoke only with patrons of the inn.

During these months, Dr. Livesey visited us many times. My father was very sick, and we all feared he would never live to see the spring. The doctor took an immediate dislike to the captain. One evening the two men got

TREASURE ISLAND

into a quarrel. In a fit of temper the captain drew a sharp sailor's knife from his pocket and threatened to pin the doctor to the wall.

The doctor never so much as moved. He spoke in his usual calm tone of voice:

"If you do not put that knife away, I promise, upon my honor, that you shall hang for your actions."

The two men stared silently at each other, but the captain soon knuckled under, put away his knife, and sat down. All the while he grumbled like a beaten dog.

APPENDIX B

“Collection of Hawaiian photographs from the 1880s”















APPENDIX C
"Early Character Interviews"

INT. INTERROGATION ROOM - NIGHT

CONSTABLE

Name.

ZEKE

You first.

CONSTABLE

Tell the Marshal that the prisoner
is not cooperating--

ZEKE

Name's Zeke. Short for Ezekial.
Last name, Nassir.

CONSTABLE

Nassau? What's that? Dutch?

ZEKE

Arab.

CONSTABLE

An Arab? I suppose you're royalty.

ZEKE

Not that I know.

CONSTABLE

Where you from, "Zeke?"

ZEKE

I ain't from nowhere in particular.

CONSTABLE

Got a nationality?

ZEKE

American.

CONSTABLE

Where you born?

ZEKE

Arizona Territory.

CONSTABLE

When?

ZEKE

August.

CONSTABLE

When, smart ass.

ZEKE

'61.

CONSTABLE

Family?

ZEKE

Two brothers. Dead. Mother in Mexico. Father killed in the war.

CONSTABLE

Which one.

ZEKE

Blue and grey.

CONSTABLE

Which was he?

ZEKE

Grey.

CONSTABLE

How'd your brothers die, Mr. Nassir?

ZEKE

Fishing accident.

CONSTABLE

So, I suppose they ain't the two the Earps called the Arab Boys? Part of the Cochise Cowboy gang? They strung up your brother Daniel when he was 19. How'd that make you feel?

ZEKE

Don't know who you're talking about.

CONSTABLE

As for Isaiah, he got so bent out a sorts from little Danny dying, he made the mistake of going after Wyatt himself.

ZEKE

I don't know these people you're talking about, mister.

CONSTABLE

Your brothers was outlaws, wasn't they, Mr. Nassir.

ZEKE

My brothers were fisherman. They died in a boating accident.

CONSTABLE

You know I can't prove they are who we know they are, but that don't change the facts.

ZEKE

Am I accused of a crime, mister?

CONSTABLE

When'd you first come to the islands?

ZEKE

Three years ago.

CONSTABLE

From?

ZEKE

San Fran.

CONSTABLE

What were you smuggling?

ZEKE

Smuggling? I don't do any smuggling, mister.

CONSTABLE

I suppose you're a fisherman like your brothers.

ZEKE

Yes sir. Just like my brothers.

INT. MARSHAL'S OFFICE - NIGHT

MARSHAL

Mr. Gensai, nice to see you again.

TOMI

You too, Marshal-san.

MARSHAL

How long we known each other, Tommy?

TOMI

Long time. Twenty years maybe?

MARSHAL

We've shared more than a few sake,
haven't we?

TOMI

That we have, Marshal. That we have
indeed.

MARSHAL

What's this I hear about a new
Nippo Crime Boss in town?

TOMI

Crime Boss?

MARSHAL

Tommy, come on.

TOMI

Nah, Marshal-san, that don't sound
familiar.

MARSHAL

Tommy, everyone knows you're a
moonshining, racket running, whore
mongering sonofabitch. Tell me you
ain't at odds with this fella.

TOMI

Marshal, I sell rice, do a little
fishing. I don't know what you're
talking about. My nose is clean.

MARSHAL

Well can you tell me who the
squinty eyed little shit is? Could
be good for your business.

TOMI

Sure he ain't a Chink? I know how
you whites think we all look a lot
alike.

MARSHAL

He ain't a Chink. He's some "yow-ku-
sah" Nippo. I got sources saying
they's a crime syndicate moving
opium to Cali via the Island. They
got a presence as far away as New
York, and last year, them gangsters
murdered your very own Emperor of
Japan's cousin. Now I'm gonna ask
you again. What do you know about
the Yowkusah?

TOMI

Yakuza? Sure that's Japanese? I ain't heard of it. Could be Chinko.

MARSHAL

It ain't Chinese, Tommy!

TOMI

So, you're telling me, Marshal, that there is a Japanese "crime syndicate" able to murder the cousin of an emperor, move poppy from one corner of the earth to the other, and has enough of their goons on this here island to make an international Crime Boss feel comfortable? Well, you betcha, sir, I can think of nothing smarter than to tell you exactly who that Crime Boss is. And I'll let you know, just as soon as I find him.

INT. PALACE - DAY

REPORTER

Princess Kalakaua--

EMMA

Please, call me "Emma."

REPORTER

I couldn't.

EMMA

Please. I insist.

REPORTER

I'm sorry, I cannot.

EMMA

Very well.

REPORTER

Princess Kalakaua, your uncle is the King of the Hawaiian Islands, yet recently he has also declared himself Emperor of Polynesia. Does that make you an Empress in waiting?

EMMA

He didn't just declare himself emperor. The people of Guam and Samoa, asked him to--

REPORTER

So you deny that the King of Hawaii has any imperial aims.

EMMA

I don't understand the question.

REPORTER

Is it true you have been promised to the Emperor of Japan as a wife to his eldest son?

EMMA

I am my own woman, sir.

REPORTER

Could you imagine how the United States might see such an alliance as a threat?

EMMA

The United States?

REPORTER

Empires have ways of growing, as I'm sure you're aware. How do you respond to people in America who are weary of an Oriental empire coming so close in proximity to American interests?

EMMA

Hawaii is not American, nor ever will be.

REPORTER

Of course, but you must admit, there are many Americans in Hawaii.

EMMA

We have been very liberal in our immigration policies. Perhaps too much so in certain cases.

REPORTER

But many of the Americans here are descended from missionaries, aren't they?

EMMA

Yes.

REPORTER

So don't they, being born on the Islands, have as much right as the Natives to decide what government they should follow?

EMMA

The people of Hawaii support the King.

REPORTER

But if the King were in an allegiance with Japan--

EMMA

Hawaii is its own Kingdom. We will not be a pawn in a game between the United States and the Emperor of Japan.

REPORTER

And the King's Polynesian Empire?

EMMA

My Uncle may call it that, but it is a Republic much like the United States--

REPORTER

You may want to reword that last bit.

EMMA

Why should I?

REPORTER

Our American readers may not take kindly to being compared to an Empire.

EMMA

America is the single largest Empire in this hemisphere.

The Year is Eighteen-Hundred-Eighty-Seven.

America's farthest frontier is awash with anarchists, outlaws, smugglers, and zealots. Enter the largest port in the world, where human trafficking is common and the opium trade is at its apex. Murder, espionage, and rebellion abound. Threats of piracy and foreign incursion is ever-imminent. Welcome to Honolulu, where the West has yet to be won.

Setting

The Honolulu of 1887 is scarcely recognizable as the modern city it is today. Waikiki beach has no hotels, but a swamp that carries the fecal refuse of the city. The tallest building is the Royal Palace, a sore reminder for the downtrodden and a target for democratic agitators . Thousands of sails sway in the harbors of Honolulu and Pearl while sailors drink and smoke their wages away on shore . Earthquakes here are felt as far away as San Francisco. Mauna Loa, the largest volcano of any pacific island, erupted only seventeen years ago and a year from now she will erupt again, raining lava on homes and families over an area of 29 square miles.

The reigning dynasty is the the House of Kalākaua. The King is David Kalākaua, known as the “Merrie Monarch,” a conservative who believes in absolute monarchy. He is the first king to have circumnavigated the globe, and the founder of the Polynesian Empire. A coup will strip him of his power by the end of the year. His sister, the famous Lili‘uokalani, the Princess of Hawaii, will return from the British Queen's Jubilee, in Europe. In a under a year, she'll attempt to seize the throne.

The American immigrants are a growing concern. Led by businessmen like Sanford B. Dole, (proprietor of Dole Plantations) many of the Americans are fixated on a singular goal: Annexation by the US government. Organizations like “The Committee of Public Safety” fight to restrict the rights of Native and Asian populations, while purporting to institute values of the US constitution. A Republic is their end. Racketeering and intimidation are their means.

The criminal underworld of Honolulu is a vibrant collage of colorful characters, good, evil, and in between. The dark side of trade, the black market, smuggling, and piracy, cull the weak living outside the law. Japanese Yakuza wrestle territory from the Native Kingpins as Indonesian pirates seize shipments of Chinese opium. The saloons offer an assortment of women and drugs and gambling. The lives of this caste are cheaper than bullets.

Characters

Ezekiel “Zeke” Nassir, 28, a smuggler born in Denver to a Mexican-American woman, Lucia, and a Lebanese man, Yusuf. Yusuf was a confederate soldier who Zeke says died in the war. In reality, Yusuf returned from the war, drunk, and scarred from his experiences. He was belligerent and violent for ten years until he finally died. In 1880, Zeke and his brothers moved to Tombstone, Arizona, to mine for silver. It wasn't long before they were making ends meet. Zeke became a skilled gambler, and a friend to Doc Holiday, who he considered a mentor. But in 1881, Zeke's younger brother, Daniel, 19, deaf, and dumb, was charged with stealing a horse and hanged by the famed lawman, Wyatt Earp. Seeking vengeance, Zeke and his older brother, Isaiah joined the gang known as “The Cowboys of Cochise County.” In 1882, Isaiah assassinated Morgan Earp, but was himself killed only a few months later.

Presently, Zeke feels little loyalty to any personality, nation, or government. He's kicked a morphine habit, but smokes opium mixed with ganja. His business takes him from San Francisco to Honolulu on a regular basis. Though there are many smugglers in Honolulu, Zeke has one of the best reputations. He doesn't have the fastest ship, or the quickest draw, but he gets the cargo to its destination sans customs, tariffs, or questions.

Emma Kalākaua, 21, a princess of the Royal House, third in line for the throne behind her sister and aunt. She has just returned from England, having spent the better half of her isolated life there. Hawaii is a foreign land to her now. The dirty barbarians who propagate her family's streets both disgust and excite her. She is proud of her country, highly educated, and a force to be reckoned with.

Issac Dole-Seymor, 35, a cheap businessman who married into the Dole Family fortune, only to be cut out of its most profitable ventures. Dole-Seymor handles the less than legal side of things for the family, focusing on the docks, the drugs, and the racketeering. He hates Asians and opium, but is a drunken wreck, himself. He was a combatant in the Battle of Little Big Horn before he came to Hawaii.

Tomi “Tommy” Gensai, 30, a Japanese entrepreneur with plans to make it big. He produces Hawaiian moonshine sake to the local saloons and parlors. His best friend is Zeke, with whom he sometimes travels to San Francisco. Tomi is the heart of Hawaii.

Charles Wilson, 40, Marshal of Honolulu, is a British born officer unquestionably loyal to Princess Lili‘uokalani; He'll turn a blind eye to lesser crimes-- for a price, but is fiercely at odds with government agitators, violent criminals, and pirates. A veteran of the Boer Wars, Wilson is a staunch opponent of Western Imperialism. He is nonreligious, though resolutely moral by his own standard. He serves as the the face of law and order in Honolulu.

Kato Morimoto, 40, a Yakuza boss banished from mainland, Japan. He hates Hawaii and the Gaijin. While he is nothing more than a middle man, passing merchandise from one boat to another, he exerts incredible power over the Little Tokyo district of Honolulu.

Series Arc

First Season-- 1887-1888.

Zeke struggles to navigate the increasing hostilities between the various criminal bosses, as well as the cold war brewing between the well-to-do American businessmen and the Hawaiian Royal Court. Upon being apprehended while loading copious amounts of opium bound for San Francisco, Zeke makes a deal with Marshal Wilson to root out American rebels. In the mean time, Zeke owes money to Kato Morimoto for a debt he inherited from his friend, Tomi. Zeke also meets Princess Emma for the first time, thus beginning a relationship that will be tested for years to come.

Hawaiian history-- The Bayonet Constitution is signed by King Kalākaua. Asians and non-landowning Natives are stripped of their voting rights. Princess Lili‘uokalani attempts a coup.

World history-- Geronimo is captured by Federal troops, ending the last major Indian War.

Second Season-- 1889-1890

Hawaiian history-- The volcano on the Big Island erupts. The former Hawaiian Prime minister, Walter Murray Gibson, is forced into exile after becoming the leader of a cult. Railroads come to Oahu. Robert Wilcox stages a coup.

World history-- Slavery is banned in Brazil. Grover Cleveland is elected as the US President.

Third Season-- 1890-1891

Hawaiian history-- McKinley Tariffs wipe out Hawaii's sugar advantage. First Ostrich Farm on the islands. Attempt at telegraph to connect islands fails.

World history-- First “tube” in London. Chief Sitting Bull killed at Wounded Knee Massacre.

Fourth Season-- 1891-1892

Hawaiian history-- King David Kalākaua dies in San Francisco. Princess Lili‘uokalani becomes Queen. Monarchist Government warehouses are set on fire, likely due to sabotage.

World history-- Thomas Edison patents a motion picture camera. Nicola Tesla invents the Tesla coil. The game of Basketball is created.

Fifth Season-- 1893-1894

Hawaiian history-- The Americans overthrow the Kingdom in 1893. Sanford B. Dole is made President of the newly formed Hawaiian Republic. President Grover Cleveland attempts to re-establish Lili‘uokalani as ruler, but fails. The final battle between Americans and Hawaiians takes place in 1895.

World history-- War is declared between Japan and China. X rays are discovered. The first film theater is opened in France.

APPENDIX E
"Original Pilot Outline"
HONOLULU PILOT OUTLINE

Teaser

SAN FRANCISCO - Chinatown - Day

- a) ZEKE, 27, plays a game of Mahjong with a group of surly Chinese. TOMI, 29, comes around, looking to hire Zeke's boat for smuggling. Zeke and Tomi are almost robbed, but they save themselves.

) HONOLULU - Docks - Night

- a) A Japanese vessel pulls into Honolulu Harbor. MORIMOTO KATO, 35, steps off.
- b) Kato finds a Japanese person and forces the man to show him where YAMATO NAGI, the local Yakuza boss is.
- c) Once he arrives at the local boss' hangout, Kato learns that Nagi's nephew got drunk and was therefore not present to pick Kato up. Kato guts him for the offense.

3) PACIFIC OCEAN - Passenger Ship "Brittania" - Night

- a) In a massive steel hulled sailing/steam ship, Princess KALAKAUA, 21 confides in her servant, VICTORIA, 19. ELLA
- b) The CAPTAIN sees a distress signal and Ella insists they investigate.
- c) The ship is not in distress, but a pirate lure. Ella's ship is boarded. Victoria hides Ella in a compartment with a six shooter.

Act 1

3) PACIFIC OCEAN - Zeke's Ship, "Clementine" - Day

- a) Zeke notices they are being pursued and gained on by a larger, faster ship. He decides to engage in a naval battle, over Tomi's objections.
- b) Zeke lures the ship close, then he and Tomi toss dynamite onto the pursuing ship, blowing its mast. Then Tomi and Zeke turn on the steam and make their escape.
- c) Zeke is suspicious because he doesn't think his boat was worth the effort on behalf of the Chinese, but Tomi suggests it had more to do with honor, which Zeke accepts.

4) HONOLULU - Palace - Day

- a) MARSHAL HALBERT WILHELM, 50, delivers a report to KING DAVID KALAKAUA, 49. He expresses his concerns regarding the Americans. King David is unimpressed.
- b) King David meets with IKE TOLEAFOA, 38, a heavy built Samoan gangster who tells King David when a certain cargo ship will be arriving. He demands that King David order the Marshal to keep his nose out of it. In exchange, Toleafoa says he can deliver votes in Samoa to join King David's proposed Polynesian Empire.
- b) DETECTIVE WADE MALAKULANI catches Wilhelm on his exit, tells him

there's a crime that needs his special attention.

-
5) **HONOLULU - Little Tokyo - Day**

- a) The gutted and dismembered nephew of Yamato Nagi lies prostrate in the center of the village that makes up Little Tokyo. Marshal Wilhelm and Detective Malakulani think it might be the beginning of a gang war between the Triads and the Yakuza.

6) **PACIFIC OCEAN - "Brittania" - Day**

- a) Ella remains as still as she can, while painfully listening to the pirates pillage the ship and have their way with Victoria.
- b) The pirates find Ella's hiding place. She kills three of them and injures a fourth.
- c) Ella demands that Victoria be set free, and the survivors be allowed to leave the vessel in one of the life boats. The pirate captain, Qi Alatas, emerges. He responds to her threat by killing the injured pirate, then Victoria, then cutting Ella across the face.

7) **PACIFIC OCEAN - "Clementine" - Day**

- a) Zeke spots another ship pursuing them in the distance. This time Tomi can't talk his way out of what they're smuggling.
- b) Zeke opens the crates to reveal twenty brand new GATLING GUNS.

Act 2

7) **PACIFIC OCEAN - "Clementine" - Day**

- a) Zeke punches Tomi. Tomi fights back. Tomi subdues Zeke and tells him he has a White buyer in Honolulu who will pay good money for the guns. Zeke renegotiates his cut. Tomi agrees.

8) **HONOLULU - Little Tokyo - Day**

- a) Kato listens to Nagi's enforcers report on their activities. Much of the discussion revolves around a truce with the Chinese Triads-- The Yakuza stay out of Chinese rackets, and the Triads offer the Yakuza protection from Qi's pirates. Kato asks to meet the Triad Leader to pay tribute.

8) **HONOLULU - Chinatown - - Day**

- a) Detective MALAKULANI pays a visit to Fang Wu's illegal Casino. He wants information regarding the murder. It's the first Wu has heard of it, but he considers how he can use the information to his advantage.

9) **PACIFIC OCEAN - "Brittania" - Day**

- a) Ella's arms are tied to two opposing masts. B pulled wide. She's virtually crucified without a cross. She can only survive this way for a few hours. Qi eats the fine food and drink of the cabin. Ella begs for mercy and promises to give the pirates anything they want. But Qi's only reason for keeping her alive is entertainment.

10) **PACIFIC OCEAN - "Clementine" - Day**

- a) Zeke and Tomi spot the Brittania and the Pirate ship, which Zeke recognizes as Qi's. Qi has tried to kill him before but maybe not

this time... The ship from San Francisco is gaining on them, so Zeke decides to take a risk, and rides up along side the Brittania.

Act 3

11) PACIFIC OCEAN - "Brittania" - Day

a) Over Tomi's objections, Zeke offers to give the gatling guns to Qi in exchange for protection against the advancing pursuers from San Francisco. After threatening to skin Zeke alive for fun, Qi agrees. Zeke insists the guns stay on the Clementine until the threat has passed. Qi doesn't mind. Ella is distraught when she realizes that Zeke and Tomi are not there to save her.

10) HONOLULU - Hawaii Government - Day

a) King David meets with SANFORD DOLE, 42, to discuss the legislative session. The King cuts off their meeting to visit the Clear Water Mission School. Dole acts as though he respects the King when discussing the Opium trade, but Dole's plans are more complex. He warns the King not to associate with REVEREND BYRON MOSS, a controversial religious figure, and the King's personal minister. The King ignores his warnings.

Honolulu - Little Tokyo - day

A) Detective Malakulani examines the crime scene. He notices the people are more jittery than normal. Something has them spooked.

OAHU - Outskirts - Clear Water Mission School - Day

A) CAROL, the school teacher, introduces King David to the school. He shares the stage with Rev. Moss. A man from the paper takes their photo.

PACIFIC - Brittania - Day

A) The San Francisco Ship demands that Qi give up the stolen cargo -- the gatling guns. Qi acts like he agrees, tricks the ship into letting their guard down. Then Qi and his men seize the ship, slaughtering everyone on board. Meanwhile Zeke and Tomi, planning their own escape, release the Captain of the Brittania, Ella, and the Brittania's crew. Swashbuckling on three ships gives Zeke and Tomi the cover they need to sneak away in the Clementine.

Act 4

HONOLULU - CHINATOWN - Night

Kato Morimoto meets XING CHANG, 41, the Triad Leader, who welcomes him. They speak English, so as to not need translators. Kato informs Xing Chang that the lax grip on Honolulu of Yamato Nagi is at an end, and that he intends to treat the city as he would any neighborhood in Japan. All he requests is for the Chinese to stay out of his way. Xing Chang agrees.

Once Kato has left, Xing Chang calls him an arrogant welp. He asks his

men about the GATLING GUNS. He is told they are enroute from San Francisco after being stolen from the US military. (of course they are en route, but in the possession of Tomi and Zeke)

Pacific - Clementine - Night

Tomi and Zeke look at the stolen Gatling guns with wide grins. They can see the glow of Honolulu on the horizon. That's when they hear Ella, shifting about. She gets the drop on Zeke and holds a knife to his throat and pulls a gun on Tomi. Zeke and Tomi are able to subdue her, and she's very angry.

Int. Honolulu - Chinatown - night

Detective Malakulani tries to get information from Xing Chang, but it's no use.

Int. Honolulu - Police HQ - Night

Malakulani is discouraged by the lack of progress, but the Marshal has good news. A local Japanese migrant confessed to the murder. Malakulani asks to meet with the prisoner.

Pacific - Clementine - Night

Tomi and Zeke make a little headway with the Princess, but she's difficult. She asks questions about the crates of gatling guns that neither Tomi or Zeke thought to cover up. She tells them that whatever they're being paid for the guns, her uncle, the King would pay double to keep them out of the hands of Uncle Sugar, her term for the White American businessmen in the fruit/sugarcane business. Zeke and Tomi agree to hand them over when the money's in their hands.

Honolulu - Fang Wu's Casino - night

Kato Morimoto comes to Fang Wu's casino because he heard that it is Xing Chang's favorite. Fang Wu knows why Kato has come -- to send a message -- and directs him towards one of the other casinos who are more extravegent and have less to offer Kato in terms of information. Kato admires the Wu's cajones, so he agrees.

Honolulu - Chinese Saloon - night

Kato Morimoto has all the exits blocked. Forty or so people are inside. Gamblers, drinkers, prostitutes... Kato has the building burned down.

Act. 5

Honolulu Harbor - Morning

The pillar of smoke from the Great Chinatown Fire of 1886 touches the sky while the fire is so big, Tomi and Zeke speculate that it might

be an eruption. Ella tells them to focus on the task at hand, and they do.

Honolulu - Morning

Everyone is helping to put out the fire. Even the King passes water in the fire brigade. He chases off a photographer looking to make hay. Also there, are the congregation of the Clear Water Mission, the Marshal, Detective Malakulani, and Xing Chang.

Honolulu - Day

Meanwhile Kato does naked calasthetics.

Honolulu - Day

Tomi and Zeke off load the crates onto the shipyard. Ella leaves to find the Marshal. Zeke and Tomi reflect on whether they can trust her or not. It was either that or kill her and neither of them want that on their conscience. Zeke decides to go help fight the fire.

Honolulu - Day

Fang Wu directs his employees to use water to stop the fire from spreading to his casino. People get upset that the water is being diverted from their houses, but the Yakuza's strong men stand in their way from interfering.

Honolulu - Day

Zeke helps the King with the fire brigade. He saves the King's life when a building collapses near the King's line, but they never formally meet.

Honolulu - Day

Ella finds the Marshal and tells him about the guns on the shipyard. He tells her to get to the palace and stay there.

Honolulu - Day

A Portuguese man, Ulberto Silva, 45, approaches Tomi on the docks. He says the cargo belongs to him. Tomi says something came up and the price has doubled. Silva tells Tomi that he's taking the cargo and he's not going to be paying anything. Tomi pulls a gun, and Uberto shoots Tomi down.

Honolulu - Day

Kato walks through the still burning Chinatown. His men join the fire brigade putting out fires and relieving the tired workers.

Honolulu - Day

Zeke finds Tomi shot.

Honolulu - Day

Ulberto delivers the Gatling Guns to the Marshal.

Honolulu - Police headquarters - Day

Detective Malakulani interrogates the suspect who confessed to killing the Yamato's nephew. When the detective insists that someone is forcing him to confess, the suspect tells him it was the Devil.

Honolulu - Palace - day

Ella is restlessly crammed in a closet with her gun, rather than the beautiful bed in the room.

Honolulu Harbor - Day

Qi and his crew, covered in blood, make their way to the island, easy to spot because of its giant fume of smoke.

APPENDIX F
"Early Bible"

Honolulu

In 1778, James Cook was the first European to set foot on the Hawaiian Islands.

The Natives treated him as one of their own.

Cook returned to the Islands the next year.

The Natives ate him.



THE SETTING

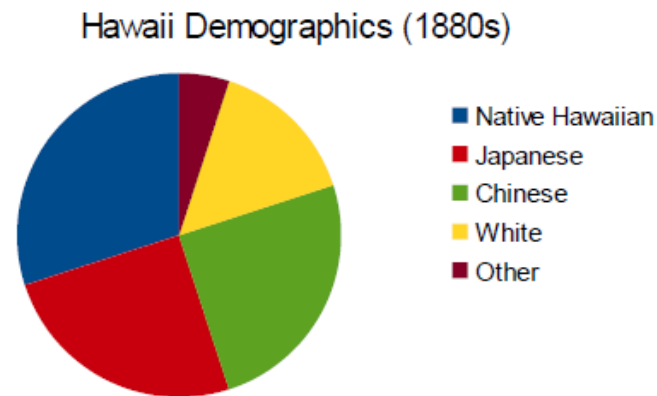
Honolulu

Honolulu in 1886 is the largest Polynesian city in the world, and one of the world's largest ports cities. The chief export is sugarcane, sold to America. Most of the economy, however comes from Hawaii's unique location, smack dab in the middle of the Pacific, between the Americas and the Far East. It is an ideal place for trade, legal and otherwise.

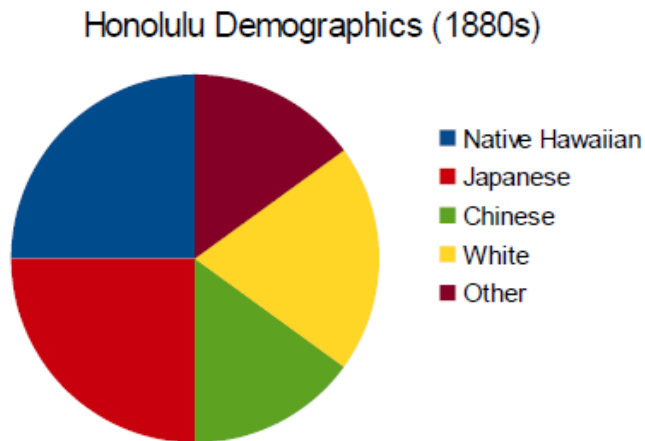
Demographics

Honolulu in 1886 is one of the most diverse cities in the world. Only 25% of residents are of Hawaiian origin. Most of the rest are of Japanese, Chinese, or Anglo origin. However, there is a constant influx of foreigners from every corner of the globe passing through and some forget to leave.

All of Hawaii	
30% Hawaiian	45000
25% Japanese	37500
25% Chinese	37500
15% White	22500
5% Other	7500
Total	150000



Honolulu	
25% Hawaiian	13750
25% Japanese	13750
15% Chinese	8250
20% White	11000
15% Other	8250
Total	55000

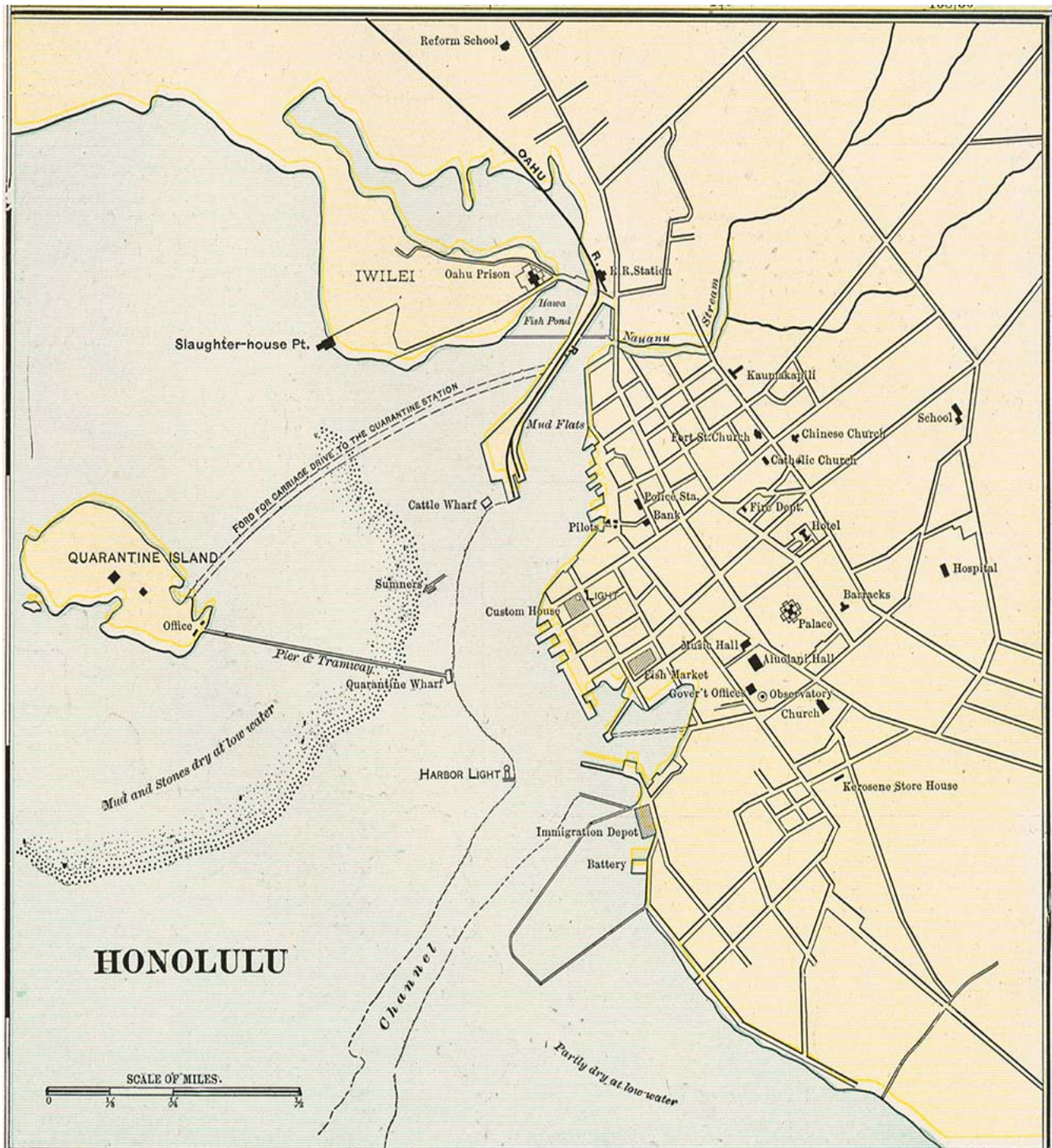


Foreign Relations

As the capital of Hawaii, Honolulu is also a hub for international politics. Supported explicitly by the Japanese, US, and UK governments, the King enjoys a relatively secure position, but the growing American immigrant population is troubling. That's why he secretly plans to marry off his niece to the future Emperor of Japan. Such an allegiance could make the Kingdom of Hawaii one of the most powerful nations on earth.

Crime

There is a crackdown on petty lawbreaking, but most organized crime goes unpunished. Minor offenses like opium possession are given hard labor, whereas murders are often undisclosed or ignored as per the Marshal's discretion. If they had to investigate every death of a drunken sailor, the police would never get anything done.



Domestic Policy

In Hawaii, anyone with 75 dollars (around \$185 today) can vote in local elections. The legislature has power over passing laws, but as Chief Executive, the King has absolute veto power. A white minority represent the American immigrant population and are frustrated by what they perceive as an imbalance of power. Many of the Americans are descended from missionaries, and are devoutly against “celestial” vices like opium and ganja. They are also strict moralists when it comes to prostitution, gambling, and the other mainstays of 19th century life.

In the next year, the Americans will seize the King's palace and force him at gunpoint to sign a new constitution that takes away his absolute veto power, prohibits Asians from voting, and raises the minimum amount of property a voter must own to \$600 (around \$1,500 today).

San Francisco

San Francisco is Honolulu's closest major city, making it *the* place to ship goods to America. San Francisco's wharfs are a hive of criminality and violence, and also home to some of the richest men in America (and the world), many of whom own stock in the ships making the journey to the Orient.

Law and order is more strict in San Francisco. Even in 1886, Alcatraz Island, is a prison that holds San Francisco's worst criminals, but it will be some time before it develops a reputation for being inescapable. Undoubtedly, some of the criminals at Alcatraz are smugglers/pirates who travel to and from Hawaii.

THE CHARACTERS on APRIL 18th, 1886

Note

All names (except for Sanford B. Dole, King David, Princess Lilukulani, and a few others) have been changed from their historical basis so as to allow more freedom for the writer to explore the theme of a paradise in turmoil. That being said, most, if not all the characters are based on real people who lived in 1880s Honolulu.

Politics

Engaged in the longest legislative session in Hawaiian history (129 days), the lawmakers are poised to strike down laws that prohibit opium possession in small amounts over the objections of the White American minority. However, the American minority, led by **Sanford B. Dole**, 42, is able to pass a motion that nullifies an election of a Native lawmaker who was also a member of the King's cabinet.



Sanford B. Dole

Meanwhile, **King David Kalakaua**, 49, is busy courting the Japanese ambassadors who he believes hold the key to creating his own Polynesian Empire. He also meets with a Samoan gangster named **Toleafoa**, 31, who acts as the King's muscle in exchange for safe passage for his illegal cargo, mostly Chinese laborers (outlawed in 1877), to the Americas.



King David Kalakuau



Princess Ella

Princess Ella, 18, is on her way back to Hawaii after being away in England since she turned eleven. While she has fond memories of the islands, she hasn't learned of King David's reasons for summoning her before her studies had concluded. Her potential betrothal to **Taisho**, 8 years old, future Emperor of Japan, will come as a shock (Fun fact, Taisho's oldest son will be Hirohito,

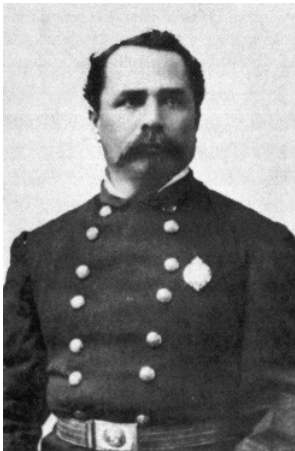
Emperor of Japan during WW2 and beyond).

Chinese labor is at the height of its abuse, though in most cases the conditions are better than they are in China. **Peng Yao**, 21, a merchant's nephew, is a student at the University of Honolulu studying Marx and socialism. He plans to organize the Chinese laborers into a union capable of breaking the shackles of indentured servitude. When he returns to China as an older adult, he will be instrumental in the affairs of Chairman Mao Zedong.



Peng Yao

The Royal Police



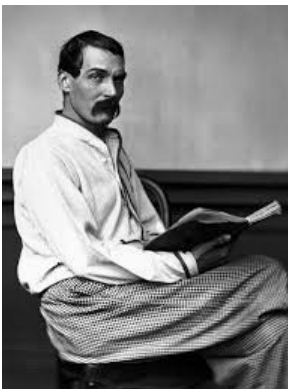
Halbert Wilhelm

The police force of Honolulu is led by **Marshal Halbert Wilhelm**, 50. Incorruptible, and incorrigible, the Marshal is a staunch defender of the King and his policies. Formerly, the Marshal was a soldier in the British Empire. He was a Sergeant Major in the Boer War, but has since given up war and does not take kindly to Western Imperialism. Not being religious, the Marshal will often overlook petty crime, much to the chagrin of the Americans.

Wilhelm's right hand man is Detective **Wade Mahuiki**, 24, who the Marshall treats like a son. Wade has a secret love for Princess Ella, with whom he cared for as a child. He is the most loyal of any Native Hawaiian to the throne. He will gladly give his life to see the Royal Family safe. Foreshadowing.



Wade Mahuiki



Ulberto Silva

Ulberto Silva is a Hawaiian born Portuguese agent of the state. The Marshal uses Silva to spy on the Americans and other instigators. Ulberto is quiet, ruthless, and efficient. Despite working for the crown, Ulberto is the only man on the islands the Marshal truly fears.

Organized Crime

After a botched assassination ended with the death of an influential noblewoman, **Kato Morimoto**, 35, a premier Yakuza gangster, is exiled from Japan for a minimum of five years, to Hawaii where he is to act as a middleman for stateside Yakuza and those in Japan. To say he resents his post is to put it lightly. He plots to bide his time until revenge is imminent. He doesn't care at all for the Japanese population on the island, equating them to peasantry. He finds more common ground with the American businessmen.



Kato Morimoto



Xing Chang

Morimoto's arrival does not go unnoticed by the local Chinese Triad Kingpin, **Xing Chang**, 41. Where Morimoto has loftier goals than Honolulu, the Triads are threatened by his presence in the city. Unlike Morimoto, the Triads are not supported by a central organization. Their rackets in Honolulu are independent from Triads on the mainland, as is their command over local organized crime. With Morimoto comes an infusion of foreign muscle and money. It may not be long until the Triads and the Yakuza go to war.

Until Morimoto, there was only the pirates for the Triads to deal with. The Triads pay the Indonesian pirate, **Qi Alatas**, 38, monthly for his discretion in plundering their wares, and for protection against other raiders. The Triads consider the deal fair, but Qi has become greedy. And as the Yakuza move into Hawaii, his rates are about to triple.



Qi Alatas

Outlaws Without Affiliation

Tomi, 29, and **Zeke**, 27, met in Alcatraz, where they were both imprisoned for a time. Tomi is Zeke's sometimes first mate, though he vows to never set foot in San Francisco again. Zeke and Tomi mostly smuggle opium, but sometimes they'll move stolen merchandise or other illegal goods.

Currently they both have a modest sum on their heads,

though few bounty hunters have considered them worth the bother. Tomi also owes the Triads a substantial amount in gambling dues, a debt that Zeke shares since he vouched for Tomi.



Ezekial "Zeke" Nassir

Tomi's long term love interest is **Amelie Délicieux**, 31, a Thai transsexual prostitute/madame in Honolulu. She operates the safest brothel in the city, having inherited it from the previous madame. The



Tomi Gensai

secret of her original sex is known to only a few. Beyond a scar where her penis used to be, and her lack of a vagina, there is little evidence to give her away. Both Tomi and Zeke will have had sex with Amelie, but she prefers Tomi, with whom she shares a stronger connection. She is very self-conscious, but is one of the most beautiful women in Honolulu. She hires a doctor to

periodically remove some of the fatty flesh from her arms and legs, and has the fat, mixed with parafin (petroleum jelly), injected into her breasts. This is how you did breast implants in the 1800s (it is extremely dangerous). She also refuses to eat any meat, sticking instead to a strict diet of foods high in estrogen (The science of the times didn't know much about hormones, but



Amelie Délicieux

traditional medicine has helped women go through menopause for ages. Those ingredients would be accessible and known to 19th century doctors, as well as many transsexual women).

Fang Wu, 61, is a local casino owner who struggles to get by without disappointing the Triads or the Royal Police. He may be a coward, but he is smart. He has seen many gangsters, many kings, come and go, but he has never been on the losing side of a gamble when his life was on the line. He is good friends with Tomi and Zeke.



Fang Wu

Gokan Park, 36, is an eccentric bespectacled Korean bounty hunter



Gokan Park

who works mostly for the Triads, but will offer his services to whoever has cash, including the government. He is methodical, impeccably neat, and enjoys eating live octopus. He is surprisingly deadly with a blade, and even deadlier with a gun.

Uncle Sugar

Uncle Sugar is the term given to the White American Tycoons who make their fortunes by harvesting Sugar Cane. Among them is Sanford B. Dole's younger cousin, **Otto Dole-Seymour**, 29, an entrepreneur who hopes to get rich from his family's connections on the island. He starts the Dole-Seymour Fruit Cannery, but soon finds himself involved in politics and race baiting. His is a story of a “good boy become evil.”



Otto Dole-Seymour

The Common Folk



Carol Iona

Carol Iona, 28, is a school teacher who also writes for the Honolulu Press. She is the great granddaughter of Missionaries and considers Hawaii to be as much her birthright as it is for the Natives. She is racist, mostly out of ignorance, but is married to a Native Hawaiian man, **Radcliff Iona**, with whom she has two “hapa” (Native-

White mixed) children. She is a strong believer in the Bible and evolution. Her hope is for Hawaii to become a more Enlightened Christian Kingdom than it is today.

Radcliff Iona, 30, is a respected member of the Native community, though his marriage to Carol has caused a few rifts in the community. While he isn't a Noble, there is talk that he should run for local office. He is smart, resourceful, and a pillar in the community. If he does get elected, however, it will be hard for him to resist the temptations of the American special interests.



Radcliff Iona

Time will tell whether he will be able to stand up to them.



Ysabel Jonas, 30, was born in San Francisco. She and her father moved to Hawaii in 1865 to escape the Copperhead Riots. Currently she works as a caretaker for the school where Carol Iona teaches. Ysabel and Carol are friends, but there's only so much Ysabel can tolerate.

Min Ze, 25, is the wife of fisherman, **Bo Ze**, 31. She does her best to stay out of trouble, but finds herself drawn to the allure of Zeke, with whom she has an ongoing affair. She is also addicted to opium, which has become a spiraling problem that she is yet to conquer.



Min Ze



Dr. Jon Geist

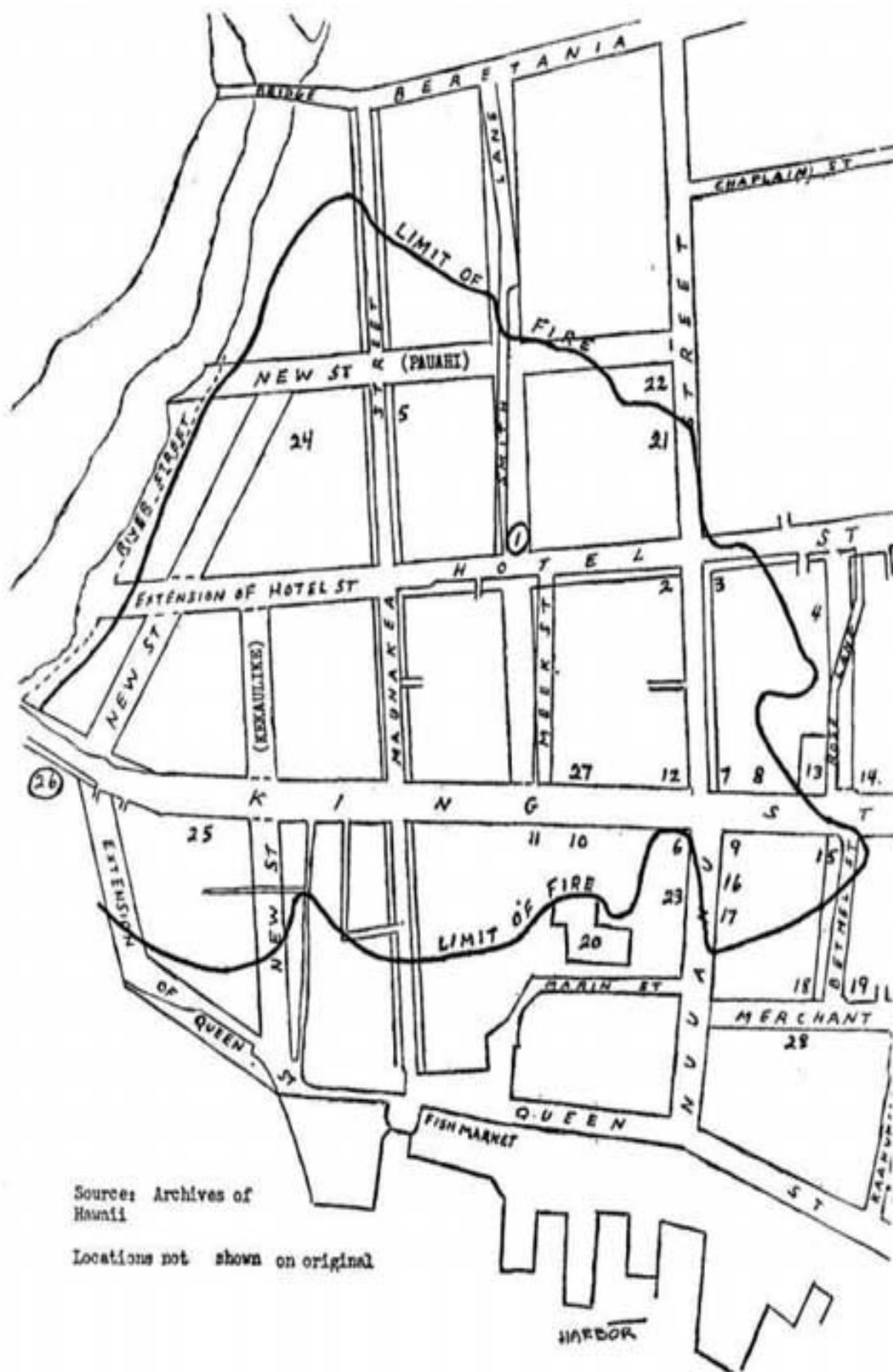
Dr. Jon Geist, 36, is new to the city. He is a recovering morphine addict and veteran of the Spanish American War. He abhors human suffering, and is uninterested in politics. When the time comes, though, it's unclear which side he'll stand with.

First	Last	Occupation	Ethnicity	Faction
Byron	Moss	Reverend	Anglo American	Clear Water Mission
Carol	Iona	Teacher	Anglo Hawaiian	Clear Water Mission
Radcliff	Iona	Farmer	Native Hawaiian	Clear Water Mission
Ysabel	Jonas	Caretaker	African American	Clear Water Mission
Jon	Geist	Doctor	Dutch	Independent
Min	Ze	House wife	Chinese Hawaiian	Independent
Peng	Yao	Student	Chinese	Independent
Amelie	Délicieux	Madame	Thai	Rogue
Gokan	Park	Bounty Hunter	Korean	Rogue
Ike	Toleafoa	Gangster	Samoaan	Rogue
Qi	Alatas	Pirate	Indonesian	Rogue
Tomi	Gensai	Bootlegger	Japanese Hawaiian	Rogue
Zeke	Nassir	Smuggler	Lebanese/Mexican American	Rogue
David	Kalakaua	King	Native Hawaiian	Royal Family
Ella	Kalakaua	Princess	Native Hawaiian	Royal Family
Lilikulani	Kalakaua	Regent	Native Hawaiian	Royal Family
Victoria	Tokoa	Servant	Native Hawaiian	Royal Family
Halbert	Wilhelm	Marshal	British	Royal Police
Ulberto	Silva	Constable	Portuguese	Royal Police
Wilson	Carter	Detective	Native Hawaiian	Royal Police
Fang	Wu	Casino owner	Chinese	Triad
Xing	Chang	Racketeer	Chinese	Triad
Otto	Dole-Seymour	Henchman	Anglo American	Uncle Sugar
Sanford	Dole	Senator	Anglo Hawaiian	Uncle Sugar
Kato	Morimoto	Crime Boss	Japanese	Yakuza
Nagi	Yamoto	Thug	Japanese	Yakuza

THE CHINATOWN FIRE OF 1886

On the night of April 18th, a fire was started during a dispute between two gentlemen in a saloon in Honolulu's Chinatown. The resulting blaze killed hundreds of people and destroyed so many buildings that even the King helped pass water for the fire brigade. At this moment in Hawaiian history, it didn't matter whether you were Anglo, Native, Chinese, or Japanese, you worked to put out the fire.





Sources: Archives of
Honolulu

Locations not shown on original

THE PROTAGONIST

Ezekiel “Zeke” Nassir

Born, 1860, in a small town near Denver, CO, on April 12, the same day as the start of the US Civil War.

Family

Zeke's father, Yusuf Nassir, was a Lebanese immigrant and an outlaw, who turned confederate soldier once the war began. His mother, **Lucy Santo**, is the illegitimate child of a Mexican land baron and an American prostitute.



Lucy Santo

Zeke grew up with two older brothers, **Isaiah** and Mohammad, and a younger brother, Daniel. He also had a sister, Clementine, who died as an infant.

Traveling West

In 1870, the family was desperate for money, so Yusuf moved the family west to Tombstone, Arizona. The boys all worked in the silver mines until 1876, when Yusuf was killed in a bar fight.

Voyage to Mecca

The boys parted ways from their mother and traveled east toward Mecca. Lucy became a nun and joined the convent, “Las Hermanas De Los Santos,” in Tijuana. It was on the trip to Mecca, that Zeke developed a love for the sea. He became friends with the Greek pilot, and chose not to go farther inland than Jerusalem. Instead, he spent the remaining three years on a schooner, learning the Mediterranean smuggling trade.

Return to Tombstone

In 1880, Zeke returned to Tombstone to find his brothers had become a gang of outlaws known as the Arab Boys. There, he befriended the famous gambler, Doc Holiday, who taught him how to read people and gamble effectively.

In 1881, Daniel was caught holding the reins of a horse that wasn't his and was recognized as a

member of the Arab Boys. He was lynched on sight by Wyatt Earp and Earp's brothers. Outraged, Zeke, Mohammad, and Isaiah joined the Cochise Cowboys, a gang that had been gunning for Earp for some time. In 1882, Isaiah and Mohammad successfully assassinated Wyatt's brother, Morgan. Mohammad was killed a few weeks later. Isaiah successfully evaded capture and disappeared to parts unknown.



Isaiah Nassir

Becoming a Smuggler

Cornered in a shootout, Zeke was rescued by Doc Holiday who told him to get as far away from Arizona Territory as he could. Zeke found his way to San Francisco that same year.

Zeke started work on the docks, then became a boat hand. One night he won big on a rigged Chinese Lottery game and earned enough to buy a ship of his own. He named it **Clementine**, after his dead sister. While it wasn't big above water, it had a massive hull, perfect for smuggling. Zeke's first trips to the Hawaiian Islands were fraught with danger, but Zeke was a natural pilot. Even without the fastest ship, he was able to consistently beat the competition through sheer skill.

Relationships

The same year he started smuggling, he became good friends with **Tomi Gensai**, a Japanese bootlegger, drugdealer, and whoremonger. In 1884, Zeke married a sweet, naive divorcee named **Molly**, in San Francisco. Her first husband divorced her when she was 19 because she was found to be barren. At 21, she considered herself an old maid.



Molly Nassir

While he cares for Molly, he doesn't love her. He is more in love with **Min Ze**, a Chinese woman born in Hawaii, married to a Chinese fisherman. She and Zeke don't speak much, as Zeke's Chinese and her English are limited. But they smoke opium and play mahjong on the beach, which suits Zeke fine.

THE PILOT

Logline

After rescuing Princess Ella from pirates, Zeke and Tomi escape being arrested, only to come face to face with Honolulu's newest worst gangster, as well as a national catastrophe.

Teaser

Zeke and Tomi, stripped naked, march across the sharp lava rock of the big island. Their torturer is a sadistic Native Hawaiian crime boss who has mistaken them for a couple of small time crooks who ripped him off. Zeke and Tomi are able to break loose and cause the torturer to fall into the lava. A shootout ensues on top of the volcano with a few more goons falling to their deaths. Zeke and Tomi get away but are caught by pirates.

Act 1

The legislature is at a standstill. The Native Hawaiians are refusing to budge from their positions and the Anglo Hawaiians are refusing to compromise. It's a stalemate and everyone is unhappy. Sanford B. Dole adjourns the legislature for the day and retires to his office. There he meets with... to be continued.

APPENDIX G

"Cut Alcatraz Scene"

INT. ALCATRAZ PRISON - DAY

GUARD

No one escapes from Alcatraz.

The guard slams Zeke to the ground.

GUARD (CONT'D)

Don't forget your friend.

The guard tosses a severed HAND into the cell him.

ZEKE

Jesus, what the hell's the matter
with you? You need a wife or
something?

The guard laughs.

GUARD

I have my work.

ZEKE

Well I don't mind to tell you,
Rufus, you're one sick SOB.

Zeke tosses the hand at the guard. The guard picks it up.

GUARD

Better watch it, Zeke. You can't
out-swim sharks and you sure as
hell can't outrun bullets.

ZEKE

I can outrun you.

GUARD

You're headed for the noose, Zeke.
If I were you, I'd get right with
God.

ZEKE

He knows where to find me.

TOMI

Welcome back.

ZEKE

Don't get all upset.

TOMI

I told you to wait for me.

ZEKE
I saw an opportunity.

TOMI
You know what your problem is,
Zeke? You got no sense of loyalty.

ZEKE
I came back, didn't I?

TOMI
No, you got caught. And Hank got
eaten.

ZEKE
Hank knew the risks.

TOMI
You're the worst person I've ever
met.

Zeke looks into Tomi's cell from outside.

TOMI (CONT'D)
How'd you do that?

ZEKE
I grabbed a key when they were
roughing me up.

Tomi looks up at Zeke, full of hope.

ZEKE (CONT'D)
(awkward)
So... I guess this is goodbye.

Tomi is quick to pounce.

TOMI
I could come with you...

Zeke grimaces.

ZEKE
I'm not really the partnering sort.

TOMI
You're going back to Honolulu,
right? I got contacts there.

ZEKE
Look, Tomi, you're a nice enough
guy but -- no offense... I don't
get along with squints.

TOMI
Squints? Squints? Say that to my
face, you muhadeen mother fucker.

ZEKE
I just did, Tomi. Jesus.

TOMI
Let me out so I can kick your ass.

ZEKE
For God's sake, don't take it
personal.

TOMI
Listen, I got a score in Chinatown.
You got a boat, right?

ZEKE
Last time I checked. Two months
ago.

TOMI
I got the merchandise, you got the
boat. We split the ride, 50/50.

ZEKE
But I'm holding the keys.

TOMI
I could scream.

ZEKE
What are you, a woman?

TOMI
Let me out. I can help.

ZEKE
Can you even swim?

TOMI
I'm a fast learner.

ZEKE
Jesus Christ. You're going to drown
if you don't get eaten by sharks.

TOMI
Look, Zeke. I really don't like the
guards here. They sodomize me.

ZEKE
They sodomize everyone.

TOMI
I thought I was special...

ZEKE
Goddamn it, Tomi. Fine. But don't
slow me down.

TOMI
You got it.

ZEKE
Just so you know, this is exactly
how Hank died.

EXT. MAUNA LOA - DAY - 1886

APPENDIX H
Early Honolulu Teaser
TEASER

INT. CHINESE METHODIST CHURCH - WORSHIP HALL - DAY

Fifty or so Chinese emigrants fill the pews as a CHINESE PREACHER delivers his sermon in Mandarin Chinese. The church is white and pristine.

A man wearing fine clothing and a fedora steps inside. He is TOMI, 29, Japanese.

PREACHER

(A mother in the old country washed her clothes in a stream. At her side, her only child played merrily. But later, when she called his name, there was no answer. The mother ran to the house, but her son was not there. Then she ran into the wild, into the forest, but it was too late. Her son was killed, mauled by a wolf. Heartbroken, oh, how that mother hated wolves! She detested them because of what they had done to her beloved child. So should we hate evil that kills our children?)

Tomi kicks a SLEEPING MAN. The man looks up, confused. Tomi mimes his apologies and works his way up the pews.

TOMI

(hushed)
Zeke! Zeke?

The preacher bellows louder over Tomi's search.

Finally an usher takes Tomi by the arm.

TOMI (CONT'D)

Hands off.

The usher complies, gently, and directs Tomi to a side door.

TOMI (CONT'D)

Inside?

The usher nods.

TOMI (CONT'D)

Alright. Why didn't you say so?

Tomi walks in.

INT. CHINESE METHODIST CHURCH - BACK HALL - DAY

A stark contrast to the white, shiny worship hall, the back hall's walls are stained with the smoke of opium, cigars, and blood.

On this Sunday morning, this is where vice hibernates. The men and woman here are drunk, strung out, or unlucky.

In the corner of the hall is a LEBANESE/MEXICAN AMERICAN who is all three.

His name is EZEKIAL "ZEKE" NASSIR.

Tomi approaches Zeke's table with caution, unwilling to wake up the sleeping junkies on the floor.

Zeke plays Mahjong with three CHINESE MEN. From his left, are Lu, Tan, and Rue.

Tomi stands in the corner between Lu and Tan. He gives Zeke a smile.

TOMI

You look like shit, Zeke.

Zeke looks up under his hat. Lu is actively concealing his hand from Tomi while staring directly into Zeke's eyes.

ZEKE

You can't stand there, Tomi.

Tomi looks around, realizes his error, and crosses over to Zeke's vantage point.

TOMI

Oh, I'm sorry.

Zeke goes back to his hand.

ZEKE

It's alright.

Zeke lays down a tile. The game continues.

TOMI

What's the game? Mahjong?

ZEKE

Yup.

Zeke is tired.

TOMI
I never learned how to play. Never
trusted Chinks to play fair.

Zeke looks at the other players to see if Tomi's slur catches a reaction. No one seems to notice. Even so, Zeke looks at Lu, carefully.

ZEKE
Stop talking, Tomi.

Tomi smiles, leans back against the wall.

INT. CHINESE METHODIST CHURCH - WORSHIP HALL - DAY

The Preacher stops short his sermon for a choir to deliver a hymn.

INT. CHINESE METHODIST CHURCH - BACK ROOMS - DAY

The music from the choir permeates through the walls.

TOMI
You always had a soft spot for
Chinamen.

Zeke plays.

ZEKE
Nope. Just for manners.

Tomi leans in.

TOMI
I have job for us.

Zeke scoffs.

ZEKE
I haven't seen you in two months.

TOMI
Eah, I was holed up at the Rock.

Zeke plays.

ZEKE
Yet here you are.

TOMI

Honestly, I'm surprised as you are.
The criminal justice system in this
country is really corrupt when you
think about it. Two hundred dollars
can take you pretty far.

Zeke eyes the pot. As does Lu.

ZEKE

Not as far as you'd think.

TOMI

Anyway, I met this cracker boy.
Turned out to be a pillow chewer.

Lu and Zeke make eye contact again as Lu plays.

ZEKE

Can we talk about this later?

TOMI

No. Now, this cracker's old man is
a negro named Mister Sand. Mister
Sand is a big time looking to move
product out of San Fran esta la
pronto. As in tonight. That's where
we come in.

Lu pretends not to listen. Zeke slowly reaches for his
holster only to find nothing there.

ZEKE

Not here, Tomi.

TOMI

I met with Sand's lieutenant,
another cracker named Vincent. He
gave me two thousand up front! Took
my pinky for collateral but I think
it was worth it.

ZEKE

He took your pinky?

Tomi shows Zeke his crooked metal finger where a his smallest
digit used to be.

TOMI

Sand means business.

Under the table, Lu, reaches for his own gun.

ZEKE

We can't talk about this here.

TOMI

Why? Not like the Chinks speak English.

ZEKE

No... But I bet they understood two thousand up front.

TOMI

It's not like I have it on me.

A pause. A gun cocks.

ZEKE

I don't think you're very convincing.

Tomi shoves the nearest Mahjong player's head into the table. The player across from Zeke pulls out a gun. Tomi cuts into the gun handler's wrist with a nine inch bowie knife. Zeke grabs the gun on the table and shoots the remaining player in between the eyes.

INT. CHINESE METHODIST CHURCH - WORSHIP HALL - DAY

The congregation notices the gunshot but do not react. A little girl cries.

INT. CHINESE METHODIST CHURCH - BACK HALL - DAY

Tomi pulls the knife free, nearly severing the hand.

TOMI

Ouch. That's gonna sting.

LU

(Japanese cocksucker!)

Tomi shoves Lu's face into the table hard enough to shut him up.

TOMI

Were you winning?

ZEKE

Not really.

TOMI

No harm, no foul, then.

ZEKE
It was still poor form.

TOMI
Eah, he was going to rob us.

ZEKE
He was going to rob you.

TOMI
Suits him right, then. Arab
justice, amiright?

ZEKE
Whatever you say.

Tomi and Zeke walk out.

INT. CHINESE METHODIST CHURCH - WORSHIP HALL - DAY

The Preacher belts out the end of his sermon as Tomi and Zeke
make their way outside.

PREACHER
(Let us never forget the wolves are
coming. The agents of the Devil are
never far away. Amen. Let us pray.)

EXT. CHINESE METHODIST CHURCH - DAY

Tomi and Zeke step out into the sun. In the background plays
the subtle intro to a familiar anachronistic song.

ZEKE
Where's the cargo?

TOMI
Fresno. I'll have it here by eight
o'clock.

ZEKE
You never told me where we're
taking it.

TOMI
Honolulu. You'll like it.

Outside, the grand city of San Francisco of 1886, comes alive
as Jimi Hendrix' ALL ALONG THE WATCHTOWER plays them out.

End of Teaser

ACT ONE

EXT. DOLE ESTATE - DAY

A pig rotates and roasts over a spit. A beautiful young Hawaiian WOMAN in a grass skirt cranks the meat. To her left and right, five other beautiful women roast pigs in the same manner.

A white man in an expensive dark suit pulls the ear off a pig and gnaws on it.

He is OTTO DOLE-SEYMOR, 31, well-dressed, refined, with polished hair and a well groomed moustache.

Here and there posh Haoles (Whites) and Hawaiian Nobility converse among themselves.

The estate is a virtual paradise with flowers abloom, and rich green foliage on every side.

In the center, a magnificent white mansion towers over the scene.

He walks through the estate, passed a Hawaiian band playing under a white gazebo, then twenty brilliant birds of paradise tethered to wiry perches, to a long table set for a King.

Otto spots two older gentleman in deep congress -- SANFORD B. DOLE, 42, white, and KING DAVID KALAKAUA, 49, Hawaiian.

Otto takes a martini glass from a passing waiter, and drinks it thirstily, then takes two more glasses and walks up to the two gentleman.

DAVID

-- a cowardly business, that Ford mess. Heroes deserve better.

SANFORD

He was a crook. Justice was served.

DAVID

American justice, perhaps.
Thankfully our Kingdom strives to be a bit more discerning.

SANFORD

I never understood your fascination with Jesse James. He was an outlaw. A criminal. He murdered people for money.

DAVID

And I suppose Ford killed James out of civic responsibility.

OTTO

Perhaps not, but it is the winners who write the history books.

SANFORD

Your majesty, may I introduce to you my nephew, twice removed, Mr. Otto Dole-Seymor.

DAVID

A pleasure.

SANFORD

He organized today's luncheon.

DAVID

Quite the event. I doubt there is a finer party in this hemisphere.

OTTO

I'm humbled that you think so.

Pause.

OTTO (CONT'D)

Your majesty.

David nods.

DAVID

That'll be my stomach growling. If you'll excuse me, gentlemen.

David leaves.

SANFORD

Don't ever interrupt me while I'm doing business again.

OTTO

You said I'd have an audience.

SANFORD

I said I'd introduce you. I just did. Now make yourself scarce.

OTTO

He's a despot and you're treating him like an old friend.

SANFORD

He's both. And if you understood anything about politics you'd appreciate my position.

OTTO

Uncle--

SANFORD

Don't. You only share my name because your mother can't keep her legs shut. You're a bastard and a parasite. Now get.

Otto leaves.

APPENDIX I

TEASER

"Honolulu Teaser Draft 2"

EXT. SEALINER "MARTHA WASHINGTON" - 1886- NIGHT

As the red sun falls silently behind a green mountain on the horizon, the hundred-foot pacific ocean-liner, "Martha Washington," and the bulk of her passengers stand watch, like witnesses to a Viking funeral.

The passengers are all well-to-do folks, mostly from the United States. Among them are investors, moguls, titans of industry. Even royalty.

The crowd's guide is PETER FULTON (30), a lanky man with silky blond hair and perfectly groomed muttonchops. He has the oily demeanor of a sideshow ringleader.

PETER

Coming up, we're just about to pass
the Big Island. That's the Island
with the volcanoes, some of the
largest in the world.

Nearly pouring out of her corset, a large woman speaks up. She is BEATRICE J. HARRISON (50). Beside her is her son, ADAM HARRISON (25).

BEATRICE

Heavens, that's not where we're
headed is it?

Peter cracks a smile.

EXT. SEALINER "MARTHA WASHINGTON" - NIGHT

A figure cloaked in a grey PANCHO shimmies out of an open window, onto the rear deck of the Martha Washington.

PETER (V.O.)

Fear not, ladies and gents, we'll
be perfectly safe--

The figure lands with a thud. Two MEN in BOWLER hats share cigars, but take no notice of the figure in grey.

EXT. SEALINER "MARTHA WASHINGTON" - REAR DECK - SAME

The figure looks up under her straw hat. She is ELLA KALAKAUA (18), a beautiful native Hawaiian, dark in complexion with soulful green eyes.

PETER (V.O.)
--if we keep our distance. Our
final destination is Oahu Island, a
few hundred miles north.

EXT. SEALINER "MARTHA WASHINGTON" - FRONT DECK - SAME

The eruptions of Kilauea are visible as the neon spray of orange lava contrasts against the incoming darkness of nightfall.

BEATRICE
My god, it's like liquid fire!

Peter ignores the volcanoes, sticks to his planned remarks.

PETER
Oahu, of course is home to
Honolulu, the largest Polynesian
city in the world...

EXT. SEALINER "MARTHA WASHINGTON" - REAR DECK - SAME

Ella tosses a half dozen satchels into a lifeboat.

PETER (V.O.)
Nestled between San Francisco and
Tokyo, she's the only trading post
'tween East and West for a thousand
miles.

A uniformed FIRST MATE (30), in proper dark blue regalia
grabs Ella by the shoulder.

ADAM (V.O.)
Are there pirates?

Ella's so startled she drops a satchel filled with silver
cutlery.

EXT. SEALINER "MARTHA WASHINGTON" - DECK - SAME

Peter gives Adam, a half smile. The other passengers listen
carefully to Peter's response, but before he can manage one--

ADAM
Outlaws and the like?

Peter laughs. Other passengers do too.

PETER

This isn't the Caribbean or the
American Frontier, boy. Hawaii is
an island of missionaries and god-
fearing sailors.

EXT. SEALINER "MARTHA WASHINGTON" - REAR DECK - SAME

The First Mate grabs his whistle and starts to blow when Ella
slams him in the throat with an oar. The First Mate gargles
and gags. Ella doesn't hesitate.

She picks up the oar and tosses it into the lifeboat. She
pulls on one of the ropes above her, lowering the dingy
towards the water.

ADAM (V.O.)

What about smugglers then? And the
opium trade?

A Hawaiian servant girl, VICTORIA (19), spots the wounded
First Mate and rushes to his side. The First Mate coughs, and
points to the railing.

Victoria looks over the side and sees Ella and her lifeboat
reaching the water.

PETER (V.O.)

Fairytales. Honolulu is the safest
port city in the Western
Hemisphere. There is little room
for vice in Paradise.

Ella raises a finger to her lips, gesturing for Vitoria to be
quiet. Victoria can't breathe, let alone speak.

EXT. SEALINER "MARTHA WASHINGTON" - FRONT DECK - NIGHT

Peter smiles to himself as the rabble of tourists and
investors

PETER

In ten years, I wager the Honolulu
stock exchange matches that of
London. In fifteen, that of New
York, and beyond.

EXT. LIFEBOAT - NIGHT

As Ella rows, we hear the opening trumpets of Johnny Cash's
"RING OF FIRE" which lead into the credits.

Ella pushes down on her oars with a purpose. Behind her, the lava of Kilauea shoots its liquid fire through the black of night.

END TEASER.

ACT ONE

EXT. PACIFIC OCEAN - DAY

A SPYGLASS follows Ella Kalakaua and her lifeboat from a distance. She is still rowing, albeit at a quarter of her initial ferocity.

EXT. PACIFIC OCEAN - "CLEMENTINE" - SAME

Tracking her with their spyglasses are two men-- one, of Middle Eastern descent, the other Japanese.

The Middle Eastern man is DAKHIL (DOC) NASSIR, (30) a smuggler. He's in loose-fitting clothes practical for sailing, and an Australian fedora to keep the sun out of his dark eyes.

His shipmate, TOMI GENSAI, (28) is more of a dandy. A suit jacket is slung over his shoulder while the sleeves of his dress shirt are rolled to his elbows. His hat is more stylish than practical.

An old BEAGLE named SPIKE lays on the deck without interest.

DOC

What do you make of it?

Tomi shrugs, puts away his spyglass, turns his attention to a bowl of rice and grilled

TOMI

She's lost.

Doc puts away his spyglass but keeps his eyes on her.

DOC

I don't think so. She knows where she's going. At least she think she does. She's rowing due east.

Tomi laughs.

TOMI

Does she know she's in the middle of the goddamn ocean? Nothing East of us for five thousand miles!

Doc sits down with Tomi. Tomi gives him some tea and a bowl of rice.

DOC
We should pick her up.

Tea nearly comes out of Tomi's nose.

TOMI
And do what with her?

Doc shrugs.

DOC
Find out what she's after.

TOMI
A girl like that ain't after
nothing. Running from something,
more like, and I don't need to tell
you the last thing we need is some
girl snooping around our inventory.

DOC
We should at least see if she needs
help. It's not very likely she'll
run into anyone else.

Tomi takes a big bite of rice and talks with his mouth full.

TOMI
You know what you're problem is,
Doc? You care too much.

Tomi swallows.

TOMI (CONT'D)
And I don't care at all, so what
the hell, bring the bitch aboard.

EXT. PACIFIC OCEAN - "CLEMENTINE" - LATER

The "Clementine" is a medium-sized schooner, with wide sails
and a clip pace. Doc and Tomi come about Ella's lifeboat
without any effort at all.

EXT. PACIFIC OCEAN - "CLEMENTINE" AND THE LIFEBOAT - LATER

Doc leans over the side of the Clementine. Ella is determined
to ignore the much larger ship.

DOC
Ahoy!

Ella doesn't answer, just keeps rowing. Doc has to move towards the Clementine's rear to keep up with her.

Spike, the beagle barks at her.

DOC (CONT'D)
I said "Ahoy!"

Ella doesn't look up. Surprisingly, given her tattered clothing, she has a POSH British accent.

ELLA
I heard you!

Doc and Tomi exchange a look. Tomi shrugs.

DOC
Then perhaps you didn't understand.
Ahoy means "hello."

Ella is stubborn. Doc pulls down a sail so the Clementine can stay with Ella's boat.

ELLA
I understood. And I kept rowing.

DOC
Where are you headed?

ELLA
Argentina.

Tomi laughs.

TOMI
Argentina?

ELLA
Via Chile, I should imagine, what's so funny?

Tomi gives Doc a "she's crazy" sign.

DOC
Miss, I think you better come with us.

ELLA
Ha! No thank you. I'll take my chances alone.

DOC
I'm not joking, miss. You could get hurt out here.

ELLA

Judging by your accent, you're an American? No thank you. I don't like Americans.

DOC

My first mate's Japanese if that makes you feel any better.

ELLA

It doesn't!

DOC

Will you at least let us give you some supplies? You're a long way off from Chile.

Ella scoffs.

ELLA

I have supplies. Enough for two weeks, I reckon.

Tomi mumbles, so only Doc can hear.

TOMI

One week, unless she starves herself.

Doc whistles and gestures towards a double-barrel shotgun at Tomi's feet. Tomi picks it up and tosses it to Doc.

Doc aims the gun.

DOC

I really think you should reconsider.

Ella, making her way away from the Clementine doesn't see Doc pointing the gun.

ELLA

I'm fine, thank you very much. Honestly--

Doc fires into the underside of Ella's lifeboat Ella shrieks in fright. Spike barks and wags his tail.

Ella's boat starts taking in water.

ELLA (CONT'D)

How could you?!!

Doc fires again. This time water floods into the lifeboat. In seconds, Ella struggles to stay afloat.

Tomi pats Doc on the back and speaks in a faux British accent.

TOMI
Great shooting, sport! Well done.

EXT. PACIFIC OCEAN - "CLEMENTINE"

Ella, drenched and furious pulls herself over the side of the Clementine. Doc and Tomi rush to her side to help.

She beats them off with tightly clenched fists. She grabs her hat and swings it like a whip.

ELLA
Fuck you, you Yanky Dago Bastard!
And you too, you... Chink!

Tomi smiles and rolls his eyes.

TOMI
Well, I like her.

Doc grabs her wrist as she tries to hit him again.

DOC
Lady, you're on my boat. My boat.
My rules. First rule is get your
slurs right. Tomi's a Nip, not a
Chink, and if anything, I'm an A-
rab, not a Dago. Rule number two,
Unless you'd like to swim to
Honolulu, sit down and shut up.

Doc sits her down on a makeshift hammock.

ELLA
You're taking me to Honolulu?

Tomi scoffs.

TOMI
We're not going to Argentina.

Ella becomes nervous, looks for a way off the boat. She stands up.

ELLA
I demand to be let off at the
nearest port!

Doc sits her back down.

DOC
No arguments here. Honolulu it is.

EXT. HONOLULU - DOCKS

MARSHAL HALBERT WILHELM (45), storms towards the "Martha Washington" sealiner. He's a brass old British gent, with an incorrigible mustache and a barrel chest. He wears the blue uniform of the Honolulu Police.

Walking with him the Marshal is DR. JON GEIST, a handsome Dutch aristocrat. His accent is faint.

JON
Look, boss, I don't know how this happened. I'm really embarrassed, Marshal. I took my role as her escort very seriously. If I had known what she was up to--

Halbert isn't interested.

HALBERT
--You're sure she took a lifeboat?

JON
One of the servants saw her. I can't for the life of me imagine what she hoped to accomplish by taking to sea... I hope this doesn't interfere with my appointment. I'm to be the royal physician, you see...

HALBERT
--I know full well who you are, Doctor. Where were you, when the girl disappeared?

JON
Surely, you don't think I was responsible!

As they pass CONSTABLE WADE MAHUIKI, Halbert addresses him.

HALBERT
Constable, inform the Merchant Marines. I want to canvass the entire area. Anywhere she could have rowed since last night. The entire Big Island if you have to.

Wade nods--

WADE

Yessir.

--and rushes towards the shore.

Jon shakes his head, distressed.

JON

Look, Boss, I'm a military man
myself. Medic. I know you're doing
your job, but come on! I was her
escort, not a warden.

HALBERT

Doctor, she's a willful girl, I
know. But that's beside the point
now. You were here escort and if we
don't find her, it will be you who
informs his majesty that you lost
his niece at sea.

Jon curses under his breath as Halbert leaves him alone on
the dock.

APPENDIX J
"Honolulu Teaser Draft 3"

HONOLULU

Written by

Nathan Warren

TEASER

INT. "MARTHA WASHINGTON" SEALINER - GRAND HALL - NIGHT

JON GEIST (35) is terrified. He pulls his bowler hat hard over his ears. It's no use. The deafening CRIES and WHIMPERS of men, women, and children flood the sealer's grand hall as tables, chairs, and people rock to-and-fro with the waves outside. It's dark, but Jon can see the wide white eyes of the other passengers as they clutch their families for perhaps the last time.

The hall is twenty by forty feet. More than a hundred souls are inside, kneeling on the floor like a damned congregation.

LIGHTNING flashes followed quickly by deafening THUNDER. Jon grimaces. A young woman staggers toward him in the darkness. She is VICTORIA (19), Hawaiian, dressed in servants clothes.

VICTORIA
Doctor? Doctor!

JON
Yes, yes, god damn you, what is it?

VICTORIA
She's gone!

Jon sees a young BOY wretch onto the floor. The boy's MOTHER pats him on the back.

VICTORIA (CONT'D)
Did you hear what I said?

JON
Yes, and... nevermind her.

VICTORIA
But Doctor!

JON
We're on a boat in the middle of the Pacific. Where else could she be?

Victoria points out the window.

VICTORIA
There!

Jon's head spins around.

Through the porthole, Jon watches a raggedy figure wearing a pancho in a dingy-- rowing away from the sealiner. He can't believe it.

JON
That's not her.

But he has doubts.

EXT. PACIFIC - DINGY - NIGHT

The figure looks up from under a leather broad brimmed hat as she expertly rowing defiantly through the piercing rain and sloping waves. She is ELLA KALAKAUA (18), a beautiful native Hawaiian, dark in complexion with soulful green eyes.

EXT. SEALINER "MARTHA WASHINGTON" - REAR DECK - SAME

At the front of the ship, a SAILOR blows his whistle next to the FIRST MATE, watching Ella with Navy binoculars.

Jon Geist staggers to the railing from below deck with Victoria at his side. The First Mate bristles as Jon leans toward him.

FIRST MATE
What are you doing up here? Go below!

JON
Who is that?

Jon points to Ella's dingy, rowing forty feet away.

FIRST MATE
Some girl who commandeered a life boat.

Jon's eyes widen at the mention of a girl. Panic engulfs him.

JON
Well? What are you waiting for? Go after her!

He grabs at the First Mate. The sea man pulls away.

FIRST MATE
We're in the middle of a squall!
Get yourself below deck!

Jon grasps the railing.

JON
You don't understand! She's...

Jon watches Ella row away as if he was watching his own life slip away. In the distance, the volcano Kilauea rumbles and spits liquid fire into the ocean.

JON (CONT'D)
The Future Queen of Hawaii.

The opening trumpets of Johnny Cash's *RING OF FIRE* play in the background.

EXT. LIFEBOAT - NIGHT

Ella pushes down on her oars with a purpose. Behind her, the LAVA of the volcano KILAUEA sputters and spits through the black of night.

The song leads into credits.

END TEASER.

ACT ONE

EXT. NUUANU STREAM - DAY

Honolulu's toilet. A putrid swamp where her citizens come to empty their piss pots and refuse. The shores are lined with outhouses and balconies with overhangs designed so asses can relieve themselves directly into the tepid water.

In the middle of it all, the naked body of a sixteen year old boy lays face down in the water.

On a short pier stands MARSHAL HALBERT WILHELM (45), tall, holding a kerchief over his mouth. His right ear and left pinky are missing. Old wounds. Otherwise, he is a brass British gent, with an incorrigible mustache and a barrel chest. His blue Honolulu Police uniform is pristine and bright, stark and artificial next to the soiled landscape.

Two WORKING MEN in bandanas pull the body to shore.

Rushing to Halbert's side is CONSTABLE WADE MAHUIKI (28), dressed in the same uniform. Though Hawaiian, Wade has an American accent. He's shorter than Halbert but more fit; A young proud copper still unnerved by the sight of a dead body.

WADE

Jesus!

Halbert grunts.

HALBERT

More likely a local. Third this month dumped in the creek.

The working men flip the boy over, CRABS scurry out of open sores.

HALBERT (CONT'D)

You're not the sheriff.

WADE

No sir. I've got a message from the harbor master, marshal's eyes only. Went to headquarters, they said you were here.

Halbert looks at the note, puts it in his pocket.

HALBERT

Did you read it?

WADE

"Marshal's eyes only."

HALBERT

Come with me.

Halbert mounts his horse. Wade does the same.

EXT. STREETS OF HONOLULU - CONTINUOUS

Halbert and Wade make their way on horseback through the dusty streets of Honolulu. Their pace is brisk.

The city more closely resembles a port town of the Old West than the vibrant tourism-centric economy of today. Peddlers sell everything from exotic fish to samurai swords.

IOLANI PALACE is the tallest building in the kingdom, followed by dozens of church spires. DIAMOND HEAD, the dead volcano, looms in the distance. A short distance away from the city are fruit fields, then jungle.

EXT. HONOLULU HARBOR - DAY

Halbert and Wade swat at their horses toward the harbor, thick with masts and sails.

EXT. HONOLULU HARBOR - PASSENGER PIER - DAY

Halbert walks with Dr. Geist at his side toward the "Martha Washington" sealiner. Wade follows closely behind.

JON

First there was a squall-- then she went to her room... Marshal, I don't know why she did it.

HALBERT

Where were you when she went missing?

JON

I was below deck with the rest of the passengers... surely you don't think I was responsible--

Halbert shakes his head.

HALBERT

Quite the contrary, Doctor.

(to Wade)

Constable, inform the Merchant Marines. I want them to canvass the entire area. Anywhere she could have rowed to since last night. The entire Big Island if they have to.

Wade nods--

WADE

Yessir. That's a pretty wide--

Halbert raises his eyebrows.

WADE (CONT'D)

Yessir.

Wade rushes toward the shore. Jon shakes his head, distressed. Halbert pulls himself aboard the Martha Washington's steps. Jon follows him, nervously.

EXT. "MARTHA WASHINGTON" SEALINER - POOP DECK - DAY

Halbert eyes the missing lifeboat from the edge of the ship. Jon leans toward him.

JON

She's probably drowned. There were waves fourteen feet tall last night.

HALBERT

For your sake, I hope you're wrong.

JON

It wasn't my fault! I was her
escort, not a warden.

Halbert takes a breath.

HALBERT

Doctor, from what I've heard she's
a willful girl. But if we don't
find her, you'll be explaining to
his Majesty how you lost his niece
at sea.

Jon curses under his breath as Halbert leaves him alone on
the deck.

EXT. PACIFIC OCEAN - DAY

A SPYGLASS follows Ella Kalakaua and her lifeboat from a
distance. She is drifting, asleep.

EXT. PACIFIC OCEAN - "CLEMENTINE" - SAME

Tracking her with their spyglasses are two men-- one, of
Middle Eastern descent, the other Japanese.

The Middle Eastern man is ORION "RIO" NASSIR, (30) a
smuggler. He's in loose-fitting clothes practical for sailing
and an Australian fedora to keep the sun out of his dark
eyes.

His shipmate, TOMI GENSAI, (28) is more of a dandy. A suit
jacket is slung over his shoulder while the sleeves of his
dress shirt are rolled to his elbows. His hat is more stylish
than practical.

An old BEAGLE named SPIKE lays on the deck without interest.

ORION

What do you make of it?

Tomi shrugs, puts away his spyglass, turns his attention to a
bowl of rice and grilled fish.

TOMI

It's a trap.

Orion puts away his spyglass but keeps his eyes on her.

ORION
You're afraid of a little island
girl?

Tomi laughs.

TOMI
Just the pretty ones.

Orion sits down with Tomi. Tomi gives him some tea and a bowl of rice.

ORION
We have to pick her up.

Tea nearly comes out of Tomi's nose.

TOMI
And do what with her?

Orion shrugs.

ORION
Nothing. It's the right thing to
do.

TOMI
The last thing we need is some girl
snooping around our hull.

ORION
It's not very likely she'll run
into anyone else. You want that on
your conscience?

Tomi takes a big bite of rice and talks with his mouth full.

TOMI
You know what you're problem is,
Rio? You care too much.

Tomi swallows.

TOMI (CONT'D)
But I don't care at all, so what
the hell.

EXT. PACIFIC OCEAN - "CLEMENTINE" - LATER

The "Clementine" is a medium-sized schooner, with wide sails and a clip pace. Orion and Tomi come about Ella's lifeboat without any effort at all.

EXT. PACIFIC OCEAN - "CLEMENTINE" AND THE LIFEBOAT - LATER

Orion leans over the side of the Clementine.

ORION

Ahoy!

Ella stirs awake. She looks up in fright, and starts rowing. Orion has to move toward the Clementine's rear to keep up with her. Ella is determined to ignore the much larger ship.

Spike, the beagle barks at her.

ORION (CONT'D)

I said "Ahoy!"

Ella doesn't look up. She has a POSH British accent.

ELLA

I heard you!

Orion and Tomi exchange a look. Tomi shrugs.

ORION

Then perhaps you didn't understand.
Ahoy means "hello."

Ella is stubborn. Orion pulls down a sail so the Clementine can stay with Ella's boat.

ELLA

I understood. And I started rowing.

TOMI

Where are you headed?

ELLA

England.

Tomi guffaws. Ella is defiant.

ELLA (CONT'D)

Via... Argentina, I should imagine.
What's so funny?

Orion furrows his brow, leans over the Clementine.

ORION

Miss, I think you better come with
us.

ELLA

Ha! No thank you. I'll take my
chances alone.

ORION

I'm not joking, miss. You could get hurt out here.

ELLA

I'm quite a capable sailor, thank you. Besides. I don't very much like Americans.

ORION

My first mate's Japanese if that makes you feel any better.

Without missing a beat.

ELLA

It doesn't!

ORION

Will you at least let us give you some supplies? You're a long way off from Argentina.

Ella scoffs without looking at Orion or Tomi.

ELLA

I have supplies. Enough for two weeks, I reckon.

Orion shakes his head and gestures toward a double-barrel shotgun at Tomi's feet. Tomi picks it up and tosses it to Orion.

Orion aims the gun. Ella is oblivious.

ORION

I really think you should reconsider.

Ella, making her way away from the Clementine doesn't see Orion pointing the gun.

ELLA

I'm fine, thank you very much. Honestly--

Orion FIRES into the underside of Ella's lifeboat Ella shrieks in fright. Spike barks and wags his tail.

Ella's boat starts taking in water.

ELLA (CONT'D)

How could you?!!

Orion fires again. This time water floods into the lifeboat. In seconds, Ella struggles to stay afloat.

EXT. PACIFIC OCEAN - "CLEMENTINE"

Ella, drenched and furious pulls herself over the side of the Clementine. Orion and Tomi rush to her side to help.

She beats them off with tightly clenched fists. She grabs her hat and swings it like a whip.

ELLA
Who do you think you are?

Tomi smiles and rolls his eyes.

TOMI
Tomi Gensai, at your service, m'am.
My esteemed colleague with the
shotgun is captain Orion Nassir.

Ella is indignant.

ELLA
This is piracy! You're kidnappers,
both of you!

She strikes at Orion's face. He intercepts her wrist as she tries to hit him again.

ORION
Perhaps you'd prefer to swim to
Honolulu.

Orion pushes her onto a makeshift hammock.

ELLA
You're taking me to Hawaii?

Tomi laughs.

TOMI
We're not going to Argentina.

Ella becomes nervous, looks for a way off the boat. She stands up.

ELLA
I demand to be let off at the
nearest port!

Tomi sits her back down. Orion grabs the wheel of the boat.

ORION

No arguments here. Honolulu it is.

INT. MAP ROOM - IOLANI PALACE - DAY

The PAINTED WATERS of the Pacific, crisscrossed with longitude and latitude, arrows for currents and trade winds, green specs of land-- The entire Ocean laid bare, covering an entire wall like a tapestry.

A bony hand points to a small green blob. A voice with a Japanese accent--

REN (V.O.)

And this one, your majesty?

The voice belongs to the Japanese ambassador, REN HAGA, a slender man in a tight suit, pointing at a green spec on the map. Ren turns to KING DAVID KALAKAUA (49).

DAVID

That would be "Guam."

The king wears his uniform with pride, as though he designed it himself. It is BLUE with GOLDEN frills; So many medals hang over his heart that the fabric sags on the left. While Native Hawaiian, David's accent, and his muttonchops, are distinctively British.

REN

Guam? Not a very pretty name.

DAVID

To be sure, but quite populous for its size. And its harbor is perfect for my navy.

Ren gives a polite smile.

REN

Your navy? Most amusing.

DAVID

It's only the beginning, ambassador. With my niece wed to your Emperor, the entire Asian continent-- never mind the Pacific-- will kneel.

Ren forces a smile.

REN

I should very much like to meet
her, this bearer of Emperors.

David's eyes twinkle. Marshal Halbert enters from the
opposite side of the room. David doesn't notice.

DAVID

Of course. An audience with
Princess Ella should be scheduled
post haste. I have word her ship is
in harbor at this very moment.

Halbert speaks up.

HALBERT

Your majesty, I need to speak to
you at once. A matter of state.

DAVID

You'll have to excuse me.

David beckons Halbert in as Ren and Nori bow.

REN

Of course.

Ren and Nori finish bowing and make their way hastily out of
the room.

NORI

(in Japanese)

Surely, the Emperor does not really
mean to pollute the bloodline with
these islanders.

REN

(in Japanese)

The Emperor does as he wishes.
Perhaps he'll take the girl as a
concubine.

Nori and Ren share a laugh as they exit the chamber. Halbert
waits till they're gone before he addresses the King.

HALBERT

I have word of your niece.

David's smile fades.

EXT. CLEMENTINE - DAY

Ella watches as the shore comes closer and closer, like death. Tomi doesn't notice her mood or doesn't care. He smokes a cigarette in a cigarette holder.

TOMI
Want a light?

ELLA
Don't smoke. Disgusting habit.

TOMI
What I don't get is you're obviously an islander. So why would you want to go to England. It *snows* in England.

Ella doesn't look away from the oncoming land.

ELLA
I have my reasons.

At the wheel, Orion calls out.

ORION
We're coming around on the harbor.
Hold on.

He turns the wheel hard. Ella nearly loses balance. Tomi smiles as he rocks in his hammock.

EXT. HONOLULU HARBOR - DAY

Orion navigates through a FOREST of MASTS and SAILS to dock the Clementine. In the distance is Iolani Palace, behind it, Diamond Head.

The more she sees, the more Ella is flustered.

ELLA
(to herself)
No, no, no, no!
(to Tomi)
I can pay you!

TOMI
In Argentinian dollars no doubt.

ELLA
Just take me to the nearest British colony, can you do that?

TOMI
What? You mean Australia?

ELLA
Wherever. It doesn't matter.

Orion and Tomi exchange a look.

ORION
We're not a passenger ship.

ELLA
I have money.

ORION
No.

ELLA
Lots of money!

ORION
No.

TOMI
How much money?

ORION
I said "No!"

ELLA
More than you can imagine.

CREWS of every type and nationality man the ships. IMPORTERS, EXPORTERS, SOLDIERS, and OUTLAWS -- here at the crossroads of the world.

EXT. HONOLULU HARBOR - CARGO PIER - DAY

The CLEMENTINE docks and Orion hops out to tie her up. Tomi hops out too and offers his hand to Ella. She looks around, terrified. Tomi leads her down the pier with Orion.

ELLA
I won't get in the way. I once
piloted a yacht from the Thames to
the Isle of Mann.

ORION
On your way to Argentina.

ELLA
Geography isn't my strong suit. Not
in this hemisphere anyway.
(MORE)

ELLA (CONT'D)

Look, if you won't take me, I'll
pay someone who will. How far is
Australia?

Tomi points.

TOMI

Two thousand leagues that-a-way.

Orion furrows his brow.

ORION

Mutiny.

Tomi scoffs.

TOMI

It's only mutiny when we're on the
boat.

At the end of the pier are POLICEMEN and the balding old
harbor master, NICHOLAS.

TOMI (CONT'D)

(Notices the checkpoint)

Looks like custom's out in force.

ORION

They're not checking hulls. We'll
be fine.

ELLA

What's in your hull?

Orion and Tomi reply in unison.

ORION/TOMI

Nothing.

Ella gives them a knowing look.

Orion, Tomi, and Ella walk down the pier toward Nicholas

NICHOLAS

Mr. Nassir and Mr. Gensai... I was--
(sees Ella)

Who's the girl?

ORION

Found her on open water, piloting a
dingy.

NICHOLAS

A what?

TOMI
A rowboat.

NICHOLAS
I know what a dingy is.

Wade looks Ella over. She avoids his gaze.

NICHOLAS (CONT'D)
What's your name, girl?

ORION
She doesn't have to answer--

NICHOLAS
Yes she does. Girl! What's your name?

Ella turns toward Wade. She starts to speak, but Wade cuts her off.

WADE
Oh my God, it's her. It's her!

Wade blows on his WHISTLE. Uniformed POLICEMEN rush toward them from the shore.

ORION
Jesus! Ok, ok. What's the big deal?

WADE
This is Princess Kalakaua, the King's niece.

Tomi grimaces.

TOMI
I fucking knew it.

ORION
Oh, shut up, Tomi. She's not a princess.

Orion looks at Ella.

ORION (CONT'D)
Are you?

Ella shrugs.

APPENDIX K

"Deleted Jack The Ripper Scenes"

INT. OPIUM DEN - NIGHT

Jon is adrift on a sofa, his arms outstretched like an angel.
The world drifts by in slow motion.

EXT. LITTLE BIG HORN - DAY - FLASHBACK

A FLASH of VIOLENCE. Men and women screaming. BLOOD. CARNAGE.

INT. OPIUM DEN - NIGHT

Jon's eyes well up.

EXT. HONOLULU STREETS - NIGHT

Jon sits on the curb, drinking from a green bottle of
ABSINTHE.

A young Chinese prostitute approaches him. Her name is WING
CHANG, (19). Her pale skin melts into a thin silk cheongsam
that barely conceals her modesty.

LUCY

Tough night, sailor?

Jon snuffles, wipes his glassy eyes.

LUCY (CONT'D)

Let me guess. Woman troubles.

Jon shrugs, leans forward. Lucy places her hands on Jon's
shoulders, starts massaging him.

JON

All women are trouble.

Lucy puts slides her hands down to Jon's chest.

LUCY

Lonely?

Jon looks at her.

JON

Very.

LUCY

Got money?

Jon nods.

JON
I'm a doctor.

Lucy smiles, radiant in the moonlight.

LUCY
And you're very handsome.

Lucy takes Jon's lips in her mouth.

INT. PINK PONY SALOON - NIGHT

Sitting at a table across from dirty CATTLEMEN, FARMERS, and SAILORS is a THAI beauty without compare.

The beauty is AMELIA DELICIEUX (31), bone-thin with wide beautiful eyes, cream skin, and a playful short bob of hair. Her makeup is immaculate, her smile, inescapable. She smokes from a 12-inch cigarette holder that she holds between well-manicured fingers.

Amelia lays down her hand.

AMELIA
Three Queens, boys.

JACKSON (21), a young cattleman, acts hurt.

JACKSON
Goddamnit, Amelia. You sure you ain't part gypsy? I feel I been getting jinxed all night long.

AMELIA
The night is still young, cowboy.
You might get lucky yet.

Jackson smiles wide.

JACKSON
Shuffle up and deal.

Amelia smiles back and begins to shuffle.

AMELIA
Alright! Game is seven card stud--

She winks at Jackson when she says stud. He notices.

TOMI (V.O.)
Mind if I buy in?

AMELIA
Sure, sit down, partner...

Tomi sits, makes eye contact with Amelia for the first time.

JACKSON
I don't know if I want to play with
a Chink.

AMELIA
Then you can get out.

Jackson grumbles something. Amelia doesn't say a word, just
deals the cards. Tomi watches her, silently.

INT. OFFICE - NIGHT

Doc fidgets in a chair while a door closes behind him. A
LARGE man passes by.

DOC
Thanks for meeting me on such short
notice.

It's Ike, the Samoan man in business attire from King David's
map room.

He's not in a good mood.

IKE
Cut the bullshit, Doc. What do you
need?

EXT. ALLEY - NIGHT

Jon and Lucy kiss in an alley, she tries in vain to lead him
across the street to the Pink Pony.

LUCY
It's just across the street--

Jon pulls her towards him. Lucy is uneasy. Jon isn't going
anywhere.

LUCY (CONT'D)
--Ok, ok, Doctor--

Jon covers the girl's mouth and pulls her into a nearby
alley. Lucy struggles, but Jon is much more powerful. He
pulls out a NINE-INCH KNIFE from his satchel. Lucy tries to
scream. Tears flow from her eyes and Jon's. He sobs.

JON
They call me Jack.

Jon STABS the girl in the stomach, then pulls himself towards her. He cries like a whimpering fool, never for a moment letting the girl go. She struggles, her screaming muffled by his thick hands over her face.

Lucy EXPIRES in Jon's arms. He kisses her gently on the forehead--

--then shoves the corpse into a doorway before briskly walking away.

His tears are gone.