

PAPA'A
(*Foreigner at home*)

Written by

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** You will find at the end a glossary of Tahitian terms*

FADE IN:

EXT. NEW-ZEALAND - HAURAKI GULF - AFTERNOON

A ferryboat sails on the rough sea.

SUPER: "New-Zealand, 1985"

A storm thunders. Strong gusts of wind whip the ferry. The ferryboat gets caught in a downpour.

INT. FERRYBOAT - AFTERNOON

The rain pelts against the windows of --

THE PASSENGERS ROOM

The boat jolts. A few passengers hold their seats tight. A LITTLE GIRL, 8, hangs onto her MOTHER's arm. A FEMALE CREW MEMBER walks by and stops near them.

FEMALE CREW MEMBER

Well, well, well. What have we got there.

The Little Girl stares at the Crew Member with frightened eyes.

LITTLE GIRL

Are we going to sink?

FEMALE CREW MEMBER

Of course not. There is nothing to worry about.

The Female Crew Member smiles.

LITTLE GIRL

Then why is everybody scared?

All the passengers remain silent. Some of them doze.

LITTLE GIRL'S MOTHER

She doesn't like boats.

LITTLE GIRL

Will the captain manage to take us home safely?

FEMALE CREW MEMBER
There is only one way to know it.
Come with me. You can ask the
captain yourself.

The Little Girl is surprised. Her mother nods for her to go.

The Little Girl follows the Crew Member to the --

CAPTAIN'S CABIN

The CAPTAIN, 30s, an attractive young man, is TANGAROA. He looks half Polynesian half-French.

He stands before the control panel with his copilot, BURT, 30s. The door opens.

TANGAROA
Hi Jodie.

The Female Crew Member, JODIE, closes the door and enters with the Little Girl.

JODIE
Captain. This little girl...

LITTLE GIRL
... Clara.

TANGAROA
How are you, Clara?

Clara stares at him, scared.

TANGAROA (CONT'D)
How old are you?

CLARA
I'm six.

The boat shakes. Clara hangs on to Jodie's arm.

JODIE
Clara would like to ask you
something.

Tangaroa kneels down in front of Clara.

TANGAROA
What can I do for you?

CLARA
Will you be able to take us home
safe?

Tangaroa is struck by Clara's frightened eyes.

FLASHBACK - TANGAROA REMEMBERS

-- DEEP SEA TAHITI - Tangaroa is five years old. He is clinging to a trunk with a girl, Eileen, same age. Eileen has a nice little mole on her right cheek.

They are both lost in the middle of the ocean. It's dark. The waves rock the trunk.

He is struck by Eileen's frightened eyes.

CLARA) (V.O.)
Are you gonna make it captain?

BACK TO PRESENT

Tangaroa pulls himself together and pats Clara's shoulder.

TANGAROA
Of course I will.

BURT
Captain. You gotta come now.

The Captain stands up.

TANGAROA
(to Clara)
Look. The port is right there in front of you.

Jodie takes Clara's hand. They leave the room.

Tangaroa is back at the helm thoughtful. Burt, notices his friend's curious attitude.

BURT
Are you okay?

TANGAROA
Yeah, why?

EXT. PORT OF AUCKLAND - DAY

The ferry docks successfully near the wharf. The rain is pouring. The passengers disembark.

INT. FERRYBOAT - CAPTAIN'S CABIN - DAY

Tangaroa stands near the window and looks on as the passengers leave. He notices a happy Clara with her mother.

BURT
At last. A well-deserved
vacation... We're going to the pub
tonight, you wanna come?

TANGAROA
I can't. I have a dinner planned
with my folks. Another time for
sure.

BURT
What are you gonna do on this
vacation?

TANGAROA
Well, as usual, get back to rowing
trainings.

BURT
See ya, man.

Burt and Tangaroa hug. Burt leaves.

CUT TO:

INT. TAHITI - EILEEN'S HOUSE - BATHROOM - DAY

SUPER: "Tahiti, 1985"

The music is loud on the small radio. Eileen, 30s, is a pretty woman who hides behind that tomboy look.

She splashes her face with some water in the sink, looks at herself in the mirror, an exercise she hates to do every morning.

A tiny scar runs from her left cheek down to her earlobe. It is barely visible, but that's all she sees.

She still has that nice little mole on her right cheek that makes her unique.

She grabs a towel and wipes her face. She runs her hands through her short and wavy dark hair. She ties it into a pony tail and turns her head to the right.

The scar is too visible for her.

EILEEN

Ugh.

She unties her hair, parts it in the middle and drops it on her cheeks to cover the scar. She sighs.

EXT. TAUTIRA - PLAYGROUND - DAY (FLASHBACK)

Eileen, 10, stout, is dressed like a little boy -- unlike her half-sister TEHIVA, 8, a frail and delicate girl.

Eileen races with a little boy, ARII, 10, to climb on a tree. Tehiva follows behind.

TEHIVA

Wait for me Eileen. You're going too fast.

EILEEN

Stay away from me, Tehiva. Stop following me. Go home.

Tehiva stops and hurls her doll toward Eileen. Tehiva collapses on the ground, stamps her legs and whimpers.

TEHIVA

I'm gonna tell mom.

Eileen is already on the tree with Arii.

EILEEN

You can't come with me. It's too dangerous.

Eileen and Arii pick up two mangoes and eat them. They look at Tehiva and laugh.

ARII

Why did you bring her with you?

EILEEN

I didn't. I tried to sneak out. But then she saw me.

Two boys, FREDDY and KARL, 14, walk toward Tehiva. Freddy holds his dog, a pit bull, on a leash. They chat with Tehiva.

Eileen and Arii watch the scene from the tree.

ARII

Guess who's there. The dumbasses.

EILEEN

Since they have their new dog, they
show it to everybody.

Tehiva is about to stroke the dog's head but the dog steps
back and barks showing its impressive jaw.

Karl shoves Tehiva who falls on the ground, bawling.

EILEEN (CONT'D)

Hey.

Eileen climbs down the tree, dashes toward Karl and punches
him in the face. Karl collapses.

KARL

What's the matter with you?

EILEEN

Don't you ever touch my sister.

The dog gets excited and growls. The leash loosens up a
little bit.

The dog jumps and paws Eileen's face. Freddy holds the dog
back but too late.

Eileen falls on the ground and screams. She holds her face,
covered with blood.

Freddy and Karl run away. Tehiva looks at Eileen, unabashed.

INT. TAHITI - EILEEN'S HOUSE - BACK TO PRESENT

Eileen heads to the --

BEDROOM

She slips on surfer's shorts and a tank top, then walks past
the mirror without looking at herself and leaves the room.

BACK TO:

INT. NEW ZEALAND - TANGAROA'S PARENTS' HOUSE - DAY

Tangaroa stands in the --

LIVING ROOM

He sips a glass of whiskey, gazing at the black and white
photograph of the ship "Le Tahitien."

Greg, late 50s, grey-haired and paunchy, walks near him.

GREG

This ship was Tahiti's only means
of transportation until the arrival
of the plane in the 60s. I took
this ship to go to Tahiti and...

Tangaroa rolls his eyes.

TANGAROA

... That's how you found me dozing
on board... Dad, you've told me
this story a hundred times.

Greg smiles. His mother, Kaheru, 50s, gets the meal ready in
the kitchen.

GREG

Okay, okay.

Tangaroa scans the rest of the photos on the wall. He stops
near the picture of his biological mother, Mihitua and of his
grandfather, Pa.

GREG (CONT'D)

I still think about them... They're
the reason I have you... They would
be so proud of you.

TANGAROA

You'll always have me by your side.
I owe you so much.

Tangaroa grabs his graduation photo.

GREG

First Maori ship captain.

TANGAROA

Thanks to you dad.

Kaheru observes the scene from afar.

KAHERU

All right both of you. Let's eat.

EXT. TAHITI - SCHOOL BASKETBALL COURT - PAOFAI - NIGHT

Some thirty gorgeous dancers rehearse under the engaging
rhythm of drums or Toere* for a show.

The boys are shirtless and dressed in shorts. The girls wear a T-shirt and a pareo tied around their hips.

Myrtille, 40s, a slim Tahitian woman with long hair is the group leader, she scrutinizes their every move. She stops the music. The dancers are breathless.

MYRTILLE

Just because we won this year
doesn't mean we should loosen up.
The public will expect a great and
perfect performance.

Myrtille walks through the group.

MYRTILLE (CONT'D)

The movements should be gracious.

Then she walks up to TEHIVA, 30s, a slender girl with fine traits, and asks her to do the move with a sign of the hand.

Tehiva sways her hips and opens her arms gracefully with a smile.

MYRTILLE (CONT'D)

See?

(to the rest of the group)

Let's do it again.

The musicians play again. Myrtille moves towards Eileen. Her gestures are abrupt and clumsy, but they still look nice.

That's not what Myrtille is looking for. She grabs her by the arm and moves her backwards leaving the pretty girls in the front. Eileen looks upset but obeys.

LATER

The dancers pick up their belongings and leave. Myrtille speaks with the musicians. Eileen moves closer.

EILEEN

Why are you always doing this to
me? It's humiliating.

Myrtille remains calm and smiles. She has seen worse.

MYRTILLE

Honey, don't get upset. We're
dancing for the tourists. I'm
placing the most beautiful girls in
the front... it's for the pictures.

EILEEN

I am okay with that. Just don't do that again in front of everybody.

Eileen leaves.

CUT TO:

INT. NEW-ZEALAND - MAGIC BOTTLE BAR - NIGHT

The party is blowing up. Six shots of tequila are lined up on the counter. Tangaroa gets ready to gulp them all.

His friends RAI and KEAHI, mid 30's, bawl near him in sign of encouragement.

KEAHI

One... Two... Three.

VAIANA, 30's, a well-endowed girl, drops a pinch of salt on her boob and places half a lemon between her bosoms.

Tangaroa licks the salt, gulps every shot of tequila. Keahi and Rai holler.

KEAHI AND RAI

One, two, three, four, five and six... Yeah.

Then Tangaroa buries his head in Vaiana's bosom to squeeze the lemon juice. He raises his head and breathes.

He smooches Vaiana.

On the other side of the room, sitting at a table, is EWA, 20s. She's an average beauty sitting with her boyfriend PITA, 30s. They witness the scene.

PITA

I can't believe this moron was your boyfriend.

Ewa keeps looking at Tangaroa going wild.

Pita takes Ewa's hand.

PITA (CONT'D)

But let's not focus on him. We should go on holiday together. How about Tahiti?

EWA

You don't like Tahiti. You told me
you hate small islands.

PITA

C'mon babe. I'll love Tahiti if we
go together.

Ewa watches Tangaroa's hand wandering on Vaiana's back. Ewa
stands up all at once and dashes toward Tangaroa. Pita
follows.

Tangaroa has fun with Vaiana. A hand taps Vaiana's shoulder.
Ewa smashes her face.

EWA

You, get out of his sight.

TANGAROA

Hey hey.

Ewa slaps Tangaroa's face.

EWA

Why are you doing this to me?

TANGAROA

I thought we were friends. You said
you didn't mind babe.

PITA (O.S.)

Hey, don't call her babe.

(to Ewa)

C'mon, You're making a scene.

Pita grabs her by the arm but she snaps it away.

TANGAROA

Hurry Ewa, don't keep your puppy
waiting.

Tangaroa laughs. Pita smashes his face. Keahi and Rai
intervene. A big fight ensues between all of them. Vaiana
runs away.

They ransack the room.

EXT. NEW ZEALAND - MAGIC BOTTLE BAR - NIGHT

TWO BULKY GUYS and the OWNER of the bar, RICK, 40's, kick
Tangaroa, Rai and Keahi outside. They fall on the ground.

RICK

Every time you come, it ends in a fight. You'd better sober up or you never set foot in here again.

TANGAROA

C'mon Rick. We're brothers. I'll pay for the damage. Don't worry.

Rick and the Two Men step inside the bar and slam the door shut.

Rai and Keahi help Tangaroa up but he straightens up.

TANGAROA (CONT'D)

I'm not drunk. Leave me.

Keahi and Rai leave.

EXT. KANAKA STREET - NIGHT

Tangaroa's left eye is bruised. He staggers in the street looking for his car.

He fumbles for his keys in his pocket. He can hardly find the door lock.

He pants on his car, then retches. He hears the clicking of high heel shoes. Ewa stands before him looking sorry.

EWA

You want a lift?

Tangaroa tosses the keys to Ewa, he knows he's a mess. She opens the door and shoves him in the car.

EXT. TAHITI - EILEEN'S HOUSE - DAY

The rays of the early sun gleam through the branches of a tree. A rooster CROWS.

INT. TAHITI - EILEEN'S HOUSE - BEDROOM - DAY

An empty bottle of whiskey and two empty glasses are set on the bedside table.

Eileen lies on the bed, opens her eyes and notices the family portrait of her mother, Mihitua and Tangaroa when he was 6.

She puts the picture in the drawer, then sits on the bed.

A naked MAN, late 20s, is slumped next to her. She shoves the MAN. He moans.

EILEEN
Hey, wake up.

MAN
What time is it?

EILEEN
I don't know but you can't stay
here. I gotta work.

The Man grabs his shorts and T shirt half-awake. He puts them on and stands up.

MAN
I'll see you tonight?

EILEEN
I'll call you.

MAN
You don't know my name.

EILEEN
I know where to find you.

The Man leaves. Eileen rushes to the bathroom.

INT. NEW ZEALAND - EWA'S BEDROOM - DAY

Tangaroa opens his eyes, undressed and realizes that Ewa rests naked on his chest.

TANGAROA
Shit.

He pulls himself out slowly and grabs his pants and shirt. He tiptoes away.

Ewa awakes, pivots her head toward a car door SLAMMING. An engine starts.

The car pulls away.

EXT. NEW ZEALAND - AUCKLAND BAY - DAY

Tangaroa stands on a rock overlooking the sea. He gazes at the distance and enjoys the breeze caressing his face. That's all he needed.

He stretches out his arms, takes a deep breath and dives.

INSIDE THE WATER

He lets himself sink in the deep blue water. The silence around him makes him feel alone in the world. He closes his eyes.

FLASHBACK - TANGAROA REMEMBERS

-- IN THE FOREST -- Tangaroa, 25, walks with his Maori grandfather, WHETU, 70. They admire nature and the waterfalls.

WHETU

When your mind is troubled, nature
is the only resource

Around them everything looks peaceful and harmonious.

BACK TO PRESENT

Tangaroa resurfaces and takes a huge gasp of air. He feels reinvigorated.

INT. NEW-ZEALAND - HEMI'S WORKSHOP - DAY

HEMI, late 30's, lean and tattooed, is a canoe builder. He is Tangaroa's cousin.

Hemi is giving the final touches on a Polynesian canoe called vaka or va'a. Tangaroa comes in. Hemi removes his mask. They greet.

HEMI

Hey couzz. What's up? Not working
today?

TANGAROA

Nah. I'm on holidays.

Tangaroa is filled with awe when he sees the Va'a -- its beautiful carvings on this perfect wood. He brushes his hand against it.

TANGAROA (CONT'D)

It's beautiful.

Hemi notices Tangaroa's bruise on his left eye.

TANGAROA (CONT'D)
If I can be of any help...

Hemi perfects the carvings on the va'a.

HEMI
Building a vaka needs some
knowledge and experience. You need
to choose the right wood and carve
the right symbols.

Hemi shows him the symbols.

TANGAROA
What's all this about?

HEMI
The vaka connects with our first
Marae*, the sea. The sea is sacred.
It represents life. It provides you
food and peace. But it can also
destroy. It is a flow of energy.
This energy is called -- Tangaroa.

Tangaroa jumps.

HEMI (CONT'D)
That's the meaning of your name.

TANGAROA
I can see why I'm so fascinated by
the sea.

Hemi sighs.

HEMI
Matahi wants me to go to Tahiti.

TANGAROA
Tahiti? Really?

HEMI
The boat Hokule'a, you know?

Tangaroa's eyes sparkle.

TANGAROA
I followed every step of its
journey when Hokule'a landed in
Hawaii in 1976.

HEMI

But I can't go. I've got so much to do here... I suggested Matahi you should go to Tahiti instead.

TANGAROA

Me? What for?

HEMI

Matahi is looking for someone to help him fix and sail the Hokule'a boat back to New Zealand... I thought you were better suited for this expedition.

Hemi stares at him and waits for an answer.

TANGAROA

This is quite unexpected.

INT. AUCKLAND - TANGAROA'S BEDROOM - NIGHT

The moon bathes part of the room. Tangaroa is lying on the bed. He's a restless sleeper.

FLASHBACK MONTAGE - TANGAROA REMEMBERS

-- NEW-ZEALAND -- 1965, Tangaroa, 10, watches, on TV, a report about the nuclear experiments in Tahiti.

-- TAHITI -- PA, 50s, sits in front of Dr. LAFORGE, 40s.

KAHERU (V.O.)

Your grand father was terminal.

-- TAHITI-HOSPITAL -- Pa is dying on the hospital bed.

-- NEW-ZEALAND -- Tangaroa, 10, cries in Kaheru's arms.

-- TAHITI-TAUTIRA -- MIHITUA, Tangaroa's mother, 20s, sits in a car with a YOUNG FRENCH MAN. The car swerves on the coastal road and dives in the precipice killing them both.

KAHERU (V.O.)

Your mother wanted to start a new life, you can't blame her, she was young...

-- TAHITI-TAUTIRA -- Mihitua, 20s, and her friend POEMA, same age, she is Tehiva and Eileen's mother, they both stand in front of a flag pole during flag raising on the 14th of July. Tangaroa is 5. He looks at his mother.

MIHITUA

It always does something to me,
this commemoration.

POEMA

You're the guest of honor.

MIHITUA

I'm more worried about what's going
to happen to him.

The anthem is played by a brass band. The officers salute the flag.

-- TAHITI -- The whole family crowns Tangaroa with leis around his neck. He hugs Pa, his mother Mihitua. Tangaroa climbs on the ship "Le Tahitien" with Greg, 30s. The ship sails away from Tahiti. Tangaroa drops a lei in the sea. Greg gives him a surprise look.

TANGAROA

I'll be back someday.

END OF MONTAGE

Tangaroa looks at the clock, 11 p.m. He rolls over in his bed several times, looks up at the ceiling lost in his thoughts.

FLASHBACK - TANGAROA REMEMBERS

-- NZ SCHOOL - Two big BOYS, 14, shove Tangaroa, 10, in the yard.

BOY #1

Pakeha*.

TANGAROA

I'm not a pakeha. I'm half-Tahitian, half-French.

BOY #2

That's what we're saying. You're a bastard.

Tangaroa pushes him away, angry. Keahi, 14, is a lean Maori with a hard stare.

KEAHI

Leave him alone.

The two boys are impressed. They leave sneering.

-- NZ HIGH-SCHOOL - Tangaroa, 15 and his friend KAURI, same age stand in front of the PRINCIPAL.

PRINCIPAL

You're not allowed to speak Maori
at school -- 4 hours detention with
chores.

-- NZ QUEEN STREET - Tangaroa, 18, plays big shot with his Maori buddies. They walk along the avenue. People stare at them.

-- NZ FRIEND'S HOUSE - Tangaroa, 18, sits in a room with Bob Marley posters. He smokes pot with his friends listening to reggae music.

-- NZ AUCKLAND BAY - Tangaroa, 20, has become a well-built young man, he trains rowing on a va'a with teammates.

BACK TO PRESENT

His watch flashes 11.43 p.m. He yawns. He takes a pill to sleep. He drowns.

BAM. An explosion coming from the port of Auckland shudders the windows of the bedroom. He sits up... Then goes back to sleep.

BAM. Another bigger blast is heard. The ground quivers. Tangaroa looks at his watch, 11.50 p.m.

Police car sirens wail in the distance.

Tangaroa grabs the telephone on the bedside table and dials a number.

INT. NEW-ZEALAND- AUCKLAND - HEMI'S HOUSE - BEDROOM - NIGHT

The telephone rings. Hemi picks up the telephone tiresomely.

HEMI

Hello... Oh. Can we talk about it
tomorrow?... Are you sure about
that? Great.

Hemi hangs up the phone. He sits up and dials a number.

HEMI (CONT'D)

Matahi? It's Hemi. I know it's
late... I'm not going... Tangaroa's
coming instead... See you then .
Bye.

Hemi goes back to sleep.

INT. TAHITI - TAUTIRA - POEMA'S HOME - DAY

The telephone is ringing. Poema, 50s, picks up the phone.

POEMA

Hello?

MATAHI (V.O.)

Poema? It's Matahi.

POEMA

I'm glad to hear from you. What's up?

MATAHI

Tangaroa's coming.

Pause.

POEMA

Wow. After 26 years, he has finally made up his mind. Thank you Matahi. I'll do what's best for him.

Poema hangs up and remains pensive.

INT. TANGAROA'S PARENTS' HOUSE - DAY

Kaheru brings the main dish in the --

DINING ROOM

Greg and Tangaroa sit at the table and watch the news on TV.

They see on TV a Journalist and the words PORT of AUCKLAND and RAINBOW WARRIOR written at the bottom of the screen.

TV JOURNALIST

... Two explosions have rattled the ship, the Rainbow Warrior, this night, killing a man who was trapped in the cabin. The Rainbow Warrior, which belongs to Green peace, was about to go, with other ships, to French Polynesia, and more precisely to Moruroa, to contest the nuclear experiments that have been held by the French government for more than twenty years.

(MORE)

TV JOURNALIST (CONT'D)

The New Zealand police are currently investigating to determine whether this act has been deliberately perpetrated or was simply accidental. There will be special news tonight on...

Kaheru turns off the television.

KAHERU

Family time.

She sits at the table. They eat.

GREG

(to Tangaroa)

So, what do you plan to do for your holidays?

TANGAROA

I'm going to Tahiti.

Greg and Kaheru stare at each other with concern.

INT. TAHITI - TAUTIRA - POEMA'S HOUSE - DAY

Poema, late 40's, Eileen, Tehiva late 20s and sexy, and her boyfriend, MOANA, same age, are sitting around a table. Poema holds some documents in her hand.

EILEEN

What did you call us here for?

POEMA

I have decided to return the land back to Tangaroa. As you know this land next to our property belonged to Mihitua. She asked me to keep it for her son until the day he returns. And that day has come.

They remain silent.

POEMA (CONT'D)

I will then ask you, Eileen, to remove the shacks you have built on it. As for you Tehiva, to stop using this property as a place to party.

EILEEN

Tangaroa has been fully adopted by the Mac keans and bears their name.

(MORE)

EILEEN (CONT'D)

He has no link whatsoever to our culture and to our country.

POEMA

He is still a Tenaro. And to honor Mihitua's wish, I will give this land back to Tangaroa... Land is a much too important an issue in our culture to act in a trivial way.

TEHIVA

I don't care. You can do whatever you want with this land.

Poema looks at Eileen.

EILEEN

This guy has never showed up once, neither for his mother's nor for his grandpa's funeral... I spent time keeping up this land... You know what I'm going through right now. You could have given this land to me instead. Tangaroa wouldn't mind for sure. You're still hooked on your stupid principles.

Eileen stands up and leaves.

INT. NEW ZEALAND AIRPORT - DAY

Greg hugs Tangaroa. Kaheru caresses his cheek.

TANGAROA

I don't know what I'm going to find there.

KAHERU

It's the best way for you to know and to make a new start.

They hug. Keahi and Rai hug him too.

KEAHI

You tell me about the girls there.

Tangaroa laughs. Rai nudges Tangaroa and nods his head to Ewa walking in his direction.

TANGAROA

Shit.

Keahi and Rai step aside.

EWA

I wish I could go to Tahiti with
you.

TANGAROA

I'm not leaving for good, you know.

Ewa looks sad. Tangaroa holds her in his arms.

Two FRENCH MEN, 40s, walk past Tangaroa with their bag. They
go through the customs.

INT. AIR NEW-ZEALAND PLANE - DAY

Tangaroa watches a commercial about Tahiti on a screen in
front of him.

On the screen, a beautiful TAHITIAN GIRL presents the islands
of Tahiti. Entertaining ukulele music plays in the background
of the commercial.

TAHITIAN GIRL

Our airline company is proud to
present you one of our favorite
destinations, French Polynesia and
their beautiful islands...

Tangaroa dozes.

TANGAROA'S DREAM - THE BOMBINGS IN MORUROA

A bomb is dropped on Moruroa. A huge cloud in the shape of a
mushroom rises up in the sky.

TAHITIAN GIRL (V.O.)

... If you go snorkeling you will
be amazed by the exceptional beauty
of our lagoons and our reefs. They
are filled with the most colorful
and rarest species in the world...

The toxic cloud pervades the sea. Fish surface, dead.

TAHITIAN GIRL (V.O.)

... in addition to the tropical
climate of the islands, you can
also enjoy the quiet and the
peaceful way of life of the local
people...

The local people's skin slowly shred.

END OF TANGAROA'S DREAM

The lights turn on. A jingle resonates. A STEWARD gives a message in the speakers.

STEWARD

Ladies and gentlemen, we are starting our slow descent to Tahiti and will be landing to Papeete shortly. Put your seat back and fasten your seat belt.

EXT. TAHITI - FAAA AIRPORT - DAY

The plane from New-Zealand starts its descent to the airport.

EXT. TAHITI - TAHUAREVA HILL - DAY(FLASHBACK)

The hill is filled with lush vegetation. It dominates a peninsula bay.

SUPER: "Tahiti, 1955"

PA, mid 40's, stands next to his daughter, MIHITUA, an exotic brunette of 16 years old. Mihitua carries a newborn boy, TAAROA.

In the background, Mihitua's best friend POEMA, 18, holds a little girl's hand, EILEEN. Eileen is Poema's foster girl.

Pa carries a little bottle with Taaroa's belly button in it.

PA

This is the place.

Mihitua stares at Pa.

MIHITUA

Why here Pa?

PA

This hill is called Tahuareva. It's a historical site.

FLASHBACK - SPANISH PRIESTS IN TAHUAREVA

Four Spanish priests stand on the hill with a Spanish flag and a Christian flag.

SUPER: "1775"

The priests plant the Spanish flag and the Christian flag in the land. They kneel down and pray.

PA (V.O.)
 In the 18th century, some priests
 planted a Spanish flag before the
 French settled down in Tahiti.

BACK TO SCENE

Mihitua and Poema are all ears.

PA
 Then one day...

FLASHBACK - FIRE AND HURRICANE ON THE HILL

The fire circles the hill. The priests are trapped in the
 middle of the blaze. They join their hands and beg the sky.

PA (V.O.)
 ... They were encircled by this
 huge wild fire.

MIHITUA (V.O.)
 And they all burnt?

Dark clouds enshroud the sky. A storm bursts out with bolts
 of lightning. Heavy rain lashes out followed by a strong
 wind.

PA (V.O.)
 No. A hurricane came at the last
 moment. The rain extinguished the
 fire.

Raindrops drizzle on the priests's faces. The priests
 exhilarate and thank God.

BACK TO SCENE

PA
 See? Miracles happen here.

Pa LAUGHS.

PA (CONT'D)
 But it is best known as the place
 where souls come to fly to a better
 place.

Pa looks around and points his finger at a breadfruit tree,
 called a uru.

PA (CONT'D)
 We'll bury the belly button there,
 under this uru.

They all walk to the uru.

MIHITUA
 Why not that one?

Mihitua points another tree.

PA
 All trees have their meanings and
 symbols.

Pa kneels down. Poema, Eileen, Mihitua and Taaroa circle the
 uru.

PA (CONT'D)
 The uru symbolizes spiritual
 enhancement or growth.

Pa digs a hole and puts the small bottle with the belly
 button or the pito* in it.

PA (CONT'D)
 Wherever Taaroa may be, he'll be
 always rooted to this land. He will
 always know where he comes from. He
 won't be a lost soul.

Pa covers the hole with some soil. A bird screams. Pa raises
 his head.

PA (CONT'D)
 Did you hear this?

The bird cries again.

PA (CONT'D)
 This is the Kea. It's your family's
 sign. You will always hear it at
 turning points of your life.

Everybody listens carefully. The Kea screams again and flies
 away.

PA (CONT'D)
 Only royal families like yours have
 their animals and a Taura -- a
 rope... That links you with your
 ancestors.

Mihitua ponders.

POEMA

I need to find a good place for my
baby's pito.

Poema strokes her belly. Mihitua stares at Eileen.

MIHITUA

How about Eileen's pito? Where did
her parents bury it?

POEMA

I don't know. Her parents died. She
was only three months old when I
took her. They probably threw the
belly button in the ocean.

MIHITUA

Oh. Anyway. This is all
superstition. Just fantasies told
by old people.

The kea flies above the bay.

EXT. TAHITI - TAUTIRA BAY - SEA - DAY

The sea is dead calm. The sun slowly points in the distance.

SUPER: "TAHITI, 1960"

Pa drives his Tahitian motor canoe to the shore. Inside the
boat, several freshly caught fish still quiver.

INT. TAUTIRA - PA'S HOUSE - DAY

The house is typically Tahitian: A large wooden house neatly
decorated with pareos everywhere.

Noise of a motor boat. Taaroa, 5, jumps out of his bed and
rushes to the window. He opens it.

TAAROA

(screaming)

Pa. Pa.

EXT. TAUTIRA - PA'S HOUSE - DAY

Taaroa dashes toward Pa. Pa turns off the engine and lets the
canoe slide to the shore. He rolls a cigarette and sticks it
to his mouth.

Taaroa peeks into the boat.

TAAROA

Whoa. Why didn't you call me to go fishing with you?

PA

Because you were sleeping.

Pa picks the fish and cleans them in the sea. Taaroa crouches near him.

TAAROA

Are you going to let me drive your boat one day?

PA

You're too small for that. You'll drive it when you are big enough.

Taaroa pouts.

TAAROA

I'm tired of being small. I can't wait to be big.

Pa puffs his cigarette and coughs.

PA

Don't worry. You'll be able to drive bigger boats than this one when you are taller.

The sun is now high in the distance. Mihitua opens the windows of the house and shouts.

MIHITUA

Pa, Taaroa, breakfast is ready.

Pa puts all the fish in the bucket and stands up.

PA

C'mon boy. Let's go.

Taaroa holds Pa's hand and they both head to the house.

INT. PA'S HOUSE - DAY

Pa, Mihitua, 21, and Taaroa are having breakfast. The table is fully garnished with raw fish soaked in coconut milk, fried fish, braised pork, Tahitian doughnuts, French bread and so on.

Taaroa wolfs down the meal and chomps.

MIHITUA
Taaroa. Slow down. There is still
plenty to eat.

Pa rolls a cigarette. He coughs. Mihitua watches him. Pa
walks to the bathroom and clears his throat loudly.

POEMA (O.S.)
Mihitua. Mihitua.

Mihitua walks to the door. Taaroa is still chomping.

MIHITUA (O.S.)
One moment. We're getting ready.

EXT. PA'S HOUSE - DAY

Poema, 23, stands with Eileen, 6, near the door. Mihitua
greeted them.

INT. PA'S HOUSE - DAY

Mihitua hurries and cleans the table.

MIHITUA
(to Taaroa)
Hurry up. Get ready. It's the 14th
of July.

Taaroa rushes to the room and gets dressed.

EXT. FRENCH BARRACKS - DAY

Mihitua and Poema wait near the flagpole. They are dressed in
Sunday clothes. In the distance Eileen and Taaroa play
marbles on the ground.

Two Soldiers salute an Officer. The Officer carries the
folded French flag and marches slowly toward the flagpole.

He unfolds the flag and raises it. At the same time a
military band plays the French national anthem.

The atmosphere is solemn. Mihitua sheds a tear. Poema looks
at her.

MIHITUA
Paul should never have accepted it
this mission.

POEMA

The French know nothing about
dangerous reefs. At least the
officers offered Paul honorable
funerals worth his rank.

MIHITUA

For seeking future bomb experiment
sites? What the hell.

POEMA

Don't say this.

Mihitua shrugs. She watches Taaroa running and playing with
Eileen.

MIHITUA

I'm worried about my son. He's left
with no father to support him.

POEMA

You're still young. By then you'll
find somebody else.

MIHITUA

Nobody wants to hang out with
someone who has already a kid.

The soldiers salute the French flag fluttering in the wind.

EXT. TAUTIRA - VAITEPIHA RIVER - DAY

Taaroa climbs deftly on a tree alongside the river.

TAAROA

Come on Eileen. Don't be afraid.

Eileen climbs reluctantly.

EILEEN

Wait for me.

TAAROA

Look at me.

Taaroa lets himself fall in the river. He resurfaces.

TAAROA (CONT'D)

See? You can do it.

Eileen hesitates.

EILEEN
It's not deep enough.

TAAROA
It is. C'mon Eileen. Jump.

Eileen jumps. She sputters and laughs.

The sky is overcast. The thunder rolls. Taaroa and Eileen run toward their houses under a pouring rain.

INT. PA'S HOUSE - DAY

It's pouring outside. Mihitua combs her long hair near the window.

She notices Taaroa splashing through the puddles toward the river.

MIHITUA
Taaroa. Come here.

Taaroa ignores her. Mihitua rushes outside the house.

EXT. PA'S HOUSE - DAY

Mihitua grabs Taaroa's arm.

MIHITUA
Where do you think you're going?

TAAROA
I was just going to see the river.

MIHITUA
Are you stupid or what? Can't you see it's raining? It's dangerous.

TAAROA
I'm not going to dive. I just wanna see the river.

MIHITUA
No way.

Mihitua drags him back home. Taaroa stomps his feet on the ground. Mihitua spansks him.

MIHITUA (CONT'D)
Stop whining. Get home now.

Taaroa screams.

TAAROA
I hate you. I want my dad.

EXT. VAITEPIHA RIVER - DAY

Heavy showers pour in the mountains and rivers. Big chunks of rocks crumble in the river. The level of the water rises high. The current drags away dead branches, tree trunks, and rubble, flowing into the brown sea.

EXT. PA'S HOUSE - DAY

The sun points its shining rays in the distance. The pink clouds in the sky foreshadow a windy day.

A rooster crows.

Pa opens the door and rolls a cigarette. He sits on the porch and smokes.

Taaroa dashes out and screams.

MIHITUA (O.S.)
Taaroa. Where are you going?

Mihitua stands on the porch.

TAAROA
To Eileen's.

Taaroa runs away.

PA
This boy is restless.

MIHITUA
Just like his father. And that
scares me.

EXT. TAUTIRA BAY - LATER

The atmosphere is festive. The Villagers are gathered on the shore near Vaitepiha river. They are dressed in traditional costumes with leis around their neck and on their head. They sing, laugh and shout.

A few Men stand in the sea near the shore and hold a long net.

A Man in a canoe hauls the long net to the deep sea and folds it back to the shore.

Five other Paddlers strike their paddles in the sea to chase the fish into the net, trapping thousands.

The Villagers get in the middle of the net and toss the fish to the shore with their hands or with harpoons.

Poema and Mihitua along with other Women clean the fish and thread them in a palm leaf.

On the side, Taaroa and Eileen witness the scene with wonder.

A ship HORNS in the distance behind the reef. Taaroa jumps and SHOUTS.

TAAROA
(in Tahitian)
Ship. Ship.

Everybody points their fingers at the ship. The Villagers speak in Tahitian.

VILLAGER #1
It's the ship Le Tahitien. It is
going to Papeete.

VILLAGER #2
It certainly comes from New Zealand
and New Caledonia.

VILLAGER#3
Right on time for the Tiurai*.

EXT. TAUTIRA BAY POINT - DAY

Taaroa runs on the shore, staring at the ship. He reaches the bay point but he is stopped by the strong current of Vaitepiha river. Eileen follows behind.

Taaroa climbs on a tree by the river.

TAAROA
Come Eileen. Come. You'll have a
better view from the tree.

Taaroa reaches the top of the tree. He gazes at the ship, now far away.

TAAROA (CONT'D)
Hurry up. You'll miss it. It's
beautiful.

Eileen stands on a branch below. She stretches out her hand. Taaroa grabs it and lifts Eileen.

The humid branch under Taaroa arches and Taaroa slips. He falls on Eileen, dragging her down to the river. They SCREAM.

The strong current carries them away in the sea. Taaroa grips a big trunk passing by and climbs on it.

Eileen struggles in the water ahead of him.

TAAROA (CONT'D)

Eileen. Take my hand.

EILEEN

Help.

Taaroa grabs Eileen's hand and pulls her up on the trunk.

The trunk pitches in the rough waves and is carried away toward the deep sea outside the channel.

Taaroa and Eileen can hardly spot the villagers on the shore collecting the fish.

ON THE SHORE

Mihitua stands up and looks around. She notices the branches and the trunks scattered in the sea. She SHOUTS.

MIHITUA

Taaroa. Taaroa.

But her scream is muffled by the songs and shouts of the villagers busy with their fish.

EXT. DEEP SEA - DAY

Eileen is bleeding. She presses the wound on her thigh with her both hands. Taaroa tears a piece of his shirt and ties it around the deep cut.

EILEEN

What will happen to us now?

TAAROA

Don't worry Eileen. They'll come and take us home.

LATER

The sun scorches their back.

EILEEN

I'm thirsty.

Taaroa splashes her back with the sea.

They hear a distant sound of an engine canoe. They shout, wave, scream. The sound becomes remote and indistinct.

The sun dims progressively.

INT. BIG OPEN HUT - NIGHT

A wood fire burns in the middle of the hut. Mihitua sits weeping. Poema places her arm around her shoulders.

POEMA

Have faith. Pa is determined to
find them. He'd rather die than
give up.

An old Tahitian priest, or a TAHUA sits near the fire. He mutters inaudible words in Tahitian. Then he turns to Mihitua and waves at her to move closer. Mihitua and Poema sit near him.

OLD TAHUA

(in Tahitian)

Taaroa is an Aïto*. He is protected
by his ancestors. He'll manage to
get by. The ocean is a way to
awaken his roots.

A wrinkled TAHITIAN WOMAN sitting near the Tahua hears what he says.

TAHITIAN WOMAN

(in Tahitian)

Stop bothering them, old fool.

The wrinkled Woman gestures to Mihitua that the Old Tahua is crazy.

The Old Tahua looks at the wrinkled Woman and laughs hysterically.

EXT. DEEP SEA - NIGHT

Pa heads to --

THE SOUTH OF THE ISLAND

He stops the engine of his canoe. The sea is rough. He raises his oil lamp in front of him and scans the ocean.

He notices the slow stream of the ocean going north. He shouts again and again.

PA
Taaroa! Eileen!

The sound of his voice vanishes in the distance. Pa looks at the sky and studies the stars. He starts the engine and changes direction.

Meanwhile in --

THE NORTH OF THE ISLAND

The sea is dead calm.

Taaroa and Eileen are lying on the big trunk under a sky studded with stars.

EILEEN
Taaroa -- I'm scared.

TAAROA
Don't be scared. I'm right here.

Taaroa takes Eileen's hand. Eileen sobs.

A fish jumps in the water. Eileen SCREAMS. Taaroa laughs.

TAAROA (CONT'D)
It's just a fish.

EILEEN
Don't leave me okay?

TAAROA
Of course not.

Eileen's eyes are closing. Taaroa yawns.

They both fall asleep.

EXT. MOOREA CHANNEL - DAY

The water splashes Taaroa's face. Taaroa rubs his eyes. He sits up.

In front of him, Moorea Island appears majestic with its imposing mountains. The sun beams behind them.

The rough sea rocks the trunk. Eileen wakes up and looks around her.

The current is carrying the trunk away straight toward the reef of the channel. Taaroa screams.

TAAROA
The reef. The reef. We need to
paddle back.

Taaroa paddles to move the trunk to the opposite direction.

TAAROA (CONT'D)
Paddle Eileen. Kick!

A big wave tips up the trunk. Taaroa and Eileen topple into the water.

A shark fin appears in the distance. Taaroa notices it.

TAAROA (CONT'D)
(in Tahitian)
Shark! Shark!

Taaroa and Eileen hoist themselves back onto the trunk.

The shark swims around them.

Taaroa hears the noise of a boat engine. Two military boats are coming in their direction. Taaroa waves at them. Pa is on the boat.

TAAROA (CONT'D)
Pa.

INT. MILITARY BOAT - DAY

Pa stands on the boat with two officers near him. He points at the two kids.

PA
There they are.

EXT. MOOREA CHANNEL - MILITARY BOATS - DAY

Pa spots the shark as it dives deep in the ocean.

The two boats circle the trunk. Pa jumps in the ocean and hugs the two kids.

PA
You are safe now.

The officers pull them on the boat.

INT. MILITARY BOAT - LATER

Taaroa and Eileen stand on the boat. They see their village in the distance. Everybody is waiting for them.

Taaroa and Eileen wave at them.

EXT. TAHITI - TAUTIRA BAY - DAY

The whole village celebrates on the shore as the boats approach. Mihitua and Poema wave at them. Next to them stands little TEHIVA, 4.

The Old Tahua moves toward them.

OLD TAHUA

(in Tahitian)

I told you. Taaroa's ancestors look after him. The great shark, guardian of the Moorea channel has visited them. He saw that Taaroa has the Mana*.

The old Tahua laughs and leaves.

EXT. TAUTIRA VILLAGE - DAY

The whole village is bustling. Everybody is preparing for the July festivities called "Tiurai".

Five Men tie local fruit, bananas, Taros, Urus, on each side of a long piece of wood. They lift and weigh the loaded pieces.

Once they receive the approval of the ORGANIZER, the Men stack the fruit at the top of a bus called truck.

The Women decorate the trucks with flowers and pile up with their personal belongings, provisions, and music instruments. Race canoes are on the roof.

Mihitua and Poema rehearse with a dance group.

On the ground, Taaroa builds a small wooden boat. He gathers small dried branches and ties them with coconut bark. Eileen sits near him.

Taaroa plays with the boat.

TAAROA

One day, I'll be the captain of a
big ship... I'll take you all
around the world with my ship.

Eileen smiles.

A TAHITIAN MAN blows in a conch shell. Everybody gathers
under a hut.

INT. TAUTIRA VILLAGE - HUT - DAY

The participants of the Tiurai festivities gather around the
Organizer.

ORGANIZER

(in Tahitian)

The day has come to go to Papeete
to celebrate the Tiurai. I'd like
to thank everybody for your
involvement and effort to allow our
groups to stand among the best in
the island.

Everybody claps and cheers.

ORGANIZER (CONT'D)

But before we go, we'll put this
into God's hands.

Everybody keeps silent. They bow their heads.

ORGANIZER (CONT'D)

God almighty, we would like to
thank you for gathering us and for
the joy you give us. We are asking
you to protect us during this trip
and to make this feast successful
in the name of Jesus Christ. Amen.

EVERYBODY

Amen.

Pa stands near the Organizer. He addresses everybody.

PA

(in Tahitian)

Remember, the Tiurai only happens
once a year. Let's celebrate this
with joy and laughter. And let's
show everybody how great Tautira
is.

Everybody cheers.

EXT. TAUTIRA VILLAGE - DAY

The three trucks drive slowly between a row of villagers. The villagers play the guitar and sing a goodbye song.

INT. TRUCK - DAY

Men play the guitar and the ukelele. Mihitua and Poema sing Tahitian songs along with the other passengers.

Taaroa and Eileen sit among them.

EXT. TAHITI - PAPEETE TOWN - DAY

The trucks drive along the port of Papeete. The town is bustling with passers by, bicycles and cars.

INT. TRUCK - DAY

The passengers keep singing. Taaroa leans on the window and peers at the shops, the bars and the people.

The elegant ship, docked on Papeete's wharf, flaunts its black bold letters "LE TAHITIEN" across the bow.

TAAROA

Whoa.

Around him, everybody sings and laughs. Eileen is sleeping.

Mihitua notices Taaroa sneaking out of the truck. Taaroa climbs on the ladder outside the truck to go to the roof.

MIHITUA

Taaroa. No.

Mihitua waves at a MAN sitting next to the exit. She shows him Taaroa climbing the small ladder.

EXT. TRUCK ROOF - DAY

The truck crosses the town slowly along the port. Taaroa sits on the roof and gazes at the ship with awe.

MAN

(in Tahitian)

Hey. Popa'a*. Get down.

The Man stands on the ladder. Taaroa ignores the Man.

MAN (CONT'D)

Hurry up.

Mihitua shows up on the ladder.

MIHITUA

Taaroa, you'd better get down now.

Taaroa sulks and obeys.

EXT. PORT OF PAPEETE - SHIP LE TAHITIEN - NIGHT

GREG MAC KEAN, 30's, a New Zealander with Scottish origins walks down the footbridge of the ship. He is dressed elegantly.

EXT. STREETS OF PAPEETE - NIGHT

Distant sound of Tahitian drums. We can hear dance shows being performed near the port.

Greg hangs around the streets. He bows his head to the girls smiling at him and grins.

He enters a bar called The Quinn's.

INT. THE QUINN'S BAR - NIGHT

The atmosphere is cheerful. The dancing bar is finely decorated in Tahitian style.

A band plays rhythmic Tahitian songs. The locals dance gracefully while the PAPA'A* tourists, with their flower shirts and leis around their neck, dance awkwardly.

Greg is ecstatic. He sits at a bar. A BARMAN comes.

BARMAN

(in Tahitian)

Hello sir.

(in English)

What would you like to drink?

Greg looks at the bottles of alcohol on the shelves. The Barman shows him a blackboard with different cocktails. He hesitates.

The music plays another song non stop. A couple, RENE and his wife MATHILDE, 30's, stop dancing. They head to the bar, laughing and panting.

They notice Greg looking at the blackboard. They speak English with a French strong accent.

RENE

You should try their mai tai. It is really good.

MATHILDE

Take it easy though. It got Rene so excited that he almost killed me on the dance floor.

Mathilde laughs.

GREG

Go for a mai tai then.

Greg nods at the barman.

GREG (CONT'D)

Impressive. I know nothing about Tahitian dance.

MATHILDE

Neither do we. We just improvised. When you are tipsy, everything looks easier. And here, no one absolutely cares.

She laughs.

RENE

Would you like to join us at the table?

GREG

I'd be glad.

He takes his drink and sits with them.

RENE

I'm René. This is my wife Mathilde.

MATHILDE

We're from France.

GREG

I'm Greg. I'm from New Zealand. I came with the ship Le Tahitien.

RENE

I didn't know that ship also goes to new Zealand.

GREG

It doesn't. I was on a business trip in New-Caledonia. Occasionally the ship stops in Tahiti for a few days, I thought I could pay a visit to my grandfather's grave. He was buried here a long time ago.

MATHILDE

Oh. How nice of you. That's a long trip. We couldn't stand a month trip by boat from France. That's why we took the plane. We were on the official opening flight.

Greg is all ears.

RENE

We've been here for a month already.

GREG

Really? You're on honeymoon?

RENE

No... We came to adopt a Tahitian boy.

Greg is surprised.

MATHILDE

Things were complicated for me, you see? We've heard that it was very easy to adopt here... Do you have kids?

GREG

No. We tried. It seems my wife has the same problem as you. We'll wait and see.

René and Mathilde toast their drink.

RENE

Cheers in paradise.

They clink their glasses.

GREG

Cheers.

A musical style called Tamuré is performed.

MATHILDE

We've got to learn this dance. It's
called tamuré.

(to René)

C'mon. Let's go.

René and Mathilde rush to the dance floor. Everybody follows.

Greg watches them gesticulating in an awkward way. People
laugh uproariously.

EXT. PORT OF PAPEETE - VAIEETE - NIGHT

The place near the port is called Vaieete. People flock from
everywhere and take their seat in front of a huge stage.

A dance group ends their show. The audience claps.

The HOST, 40's, is dressed in a white gown with leis on his
head and around his neck. He walks to the center of the stage
and addresses the audience.

HOST

(in Tahitian)

Time has come for the most
spectacular show everybody has been
waiting for -- The best dancer
contest.

Everybody screams and claps.

HOST (CONT'D)

The first participant is from Paea.
Her name is Orama.

Orama, gorgeous, enters the stage. The audience is
enthralled. The drums roll. Orama starts a mind blowing
dance.

Mihitua waits back stage. She lines up behind the female
participants. Poema does her hair.

BEHIND THE STANDS

Taaroa plays with a group of kids. He stares at the big
imposing ship visible in the background. Taaroa sneaks out.

EXT. SHIP LE TAHITIEN - NIGHT

The full moon glows on the port of Papeete and on the stage of Vaiete. Taaroa walks up on the footbridge without being noticed.

INT. SHIP LE TAHITIEN - NIGHT

Some passengers lean on the deck barrier and enjoy the dance contest shows below. They drink, chat and laugh.

A couple walks in Taaroa's direction. Taaroa hides in a dark corner, then enters a --

HALLWAY

The walls are decorated with a fine wood. He runs his fingers through them and stops in front of a room. He turns the doorknob. It is locked.

Taaroa sits in the hallway. He yawns and dozes.

EXT. VAIETE - NIGHT

A female dancer ends her show. The audience claps and whistles. As she moves away, the spotlight focuses on the next dancer. Mihitua walks to the --

CENTER OF THE STAGE

And freezes. The drums roll.

Mihitua whirls her hips rhythmically. Her grace and charm beguile the audience. She performs a stunning solo dance in front of a euphoric crowd. Then she bows. The audience gives her a standing ovation.

INT. SHIP LE TAHITIEN - HALLWAY - NIGHT

Light footsteps move to his direction. Greg looks down and finds Taaroa huddled up on the floor.

EXT. PORT OF PAPEETE - VAIETE - LATER

The judges sit at a long table and deliberate. The crowd holds their breath.

The Host of the ceremony walks to the center of the stage.

HOST

And the title of the best female
dancer for the year 1960 goes to...
Mihitua from Tautira.

The crowd cheers and claps. Mihitua appears majestic on the stage.

She accomplishes a few dance steps and bows.

The crowd gathers around her, crowning her with leis and congratulating her. Taaroa approaches her, accompanied by Greg.

Greg congratulates her.

EXT. PAPEETE - PAOFAI SCHOOLYARD - NIGHT

The trucks are parked in the yard. Canoes and dance costumes are scattered on the ground.

In the classrooms, families rest on the mattresses laid on the floor.

Taaroa and Eileen play in the yard. Mihitua, Pa and Greg stand near him.

MIHITUA

(to Greg)

Thank you Greg for taking care of
Taaroa. I don't know why, but he
has always been obsessed with
ships. Whenever he sees one he gets
excited.

GREG

Little boys always fantasize about
something. When I was small, I
wanted to be a fireman.

Everybody smiles.

PA

Nothing happens for no reason.

GREG

Absolutely. I took the trip to find
my grandfather's grave and you
happen to be the keeper of the
graveyard. It's unbelievable.

PA
 Your grandfather must have led you
 to me. I'll take you to the
 cemetery tomorrow.

Greg smiles.

EXT. PAPEETE - URANIE CEMETERY - DAY

Greg and Pa walk along the path that leads to the grave.
 Taaroa holds Pa's hand.

Greg looks around the well-adorned tombs decorated with
 flowers. Everything looks clean and well-kept.

PA
 I know everyone of them, their
 stories and afflictions. I talk to
 them. They're my friends. Sometimes
 they answer you back.

TAAROA
 Have you ever seen them, Pa?

PA
 I see them with my heart, son. I
 can feel them.

Pa stops near Greg's grandfather's tomb. On the headstone it
 is written: "Angus Mac Kean 1892-1917, ANZAC member who died
 for his country".

Greg is moved. He pays his respect to his grandfather for a
 moment. Taaroa and Pa stand near him in silence.

GREG
 Thank you Pa for taking care of my
 grandfather's grave.

Greg shakes Pa's hand.

PA
 Yeah, this guy has such a temper.

GREG
 It's our Scottish origins. We're
 very stubborn.

He laughs. Taaroa holds Greg's hand.

TAAROA
 Greg, will you be there at mom's
 party tonight?

Greg is embarrassed and looks at Pa.

PA
Yeah. We'd like to.

EXT. PAPEETE SCHOOL - CANTEEN - NIGHT

Several bottles of alcohol stand on a large table. Men and women sing popular Tahitian songs.

Pa, Mihitua and Greg, along with other guests, sit together. Greg is a little tipsy.

GREG
I guess party, it's a tradition here.

MIHITUA
We always find a good reason to do the bringue.

Greg frowns.

MIHITUA (CONT'D)
The bringue. The party.

GREG
Bring?

TAAROA
Brrrringue.

Mihitua laughs.

Pa laughs. Taaroa holds Greg's arm.

TAAROA (CONT'D)
Greg, are you gonna take me to the ship with you again?

MIHITUA
Taaroa, leave him alone.

GREG
(to Taaroa)
Of course I will.
(to Mihitua)
If I had a boy, I wish he were just like him.

MIHITUA
You don't have a girlfriend?

GREG

I'm married with a Maori girl. My wife, Kaheru would have loved to meet you.

Pa calls Taaroa and whispers in his ear. Taaroa leaves and plays with Eileen.

GREG (CONT'D)

Things would have been great if we had a baby... But you know. That's life. We can't go against it, right?

Greg and Mihitua watch Taaroa running and jumping on the benches like crazy. Mihitua looks sad.

GREG (CONT'D)

Oh. Something wrong?

MIHITUA

No.

PA

My daughter worries about her son, about his future.

MIHITUA

Pa...

PA

The boy's father, a French officer died on mission for the government. I warned her when she started dating this French military guy. Nowadays the young no longer listen.

MIHITUA

Don't start again.
(to Greg)
Sorry.

GREG

That's okay.

PA

This boy took the Tahitian side. He loves boats.

MIHITUA

Well, his father was a sailor too.

Pa rolls up a cigarette.

GREG

The New Zealanders have a passion for boats too. He could come to New Zealand to get a sailing degree and work on a boat later.

PA

Do you need a degree for this? Here in Tahiti it's something natural.

GREG

I mean, he could be a captain for bigger boats. This degree is hard to get. If Taaroa gets it, and I think he can, it'll be great.

Mihitua smiles. Pa puffs his cigarette.

GREG (CONT'D)

Well, he needs to work his way up... get his high school degree, attend the university, you know.

MIHITUA

I couldn't hope a better future for him. But quite unrealistic though. I can't afford it.

Greg gulps a large pint of beer and drops the bottle on the table.

GREG

He could come to my place. You've got nothing to lose. I take care of the rest. It's all trivial to me.

Mihitua is thoughtful. Pa frowns.

GREG (CONT'D)

If Taaroa doesn't fit in, he can come back. But at least he would have tried. My wife and I would be glad to have him at home. That way we'll know whether we are able to care about a kid or not.

Greg stands up.

GREG (CONT'D)

Excuse me. I've an urgent need.

Greg leaves and goes to the restroom.

Pa and Mihitua remain silent.

PA

You're sending Taaroa away from me without my consent.

MIHITUA

You're being selfish. What do you want him to be? A fisherman? New Zealand is a big country. I don't want Taaroa to end up like us here.

PA

He won't be happy. You're taking him away from his roots to a country where natives are not even taken for granted.

MIHITUA

What's the difference here? Do you think we are better treated? At least he'll have a supporting family... Look around you. The world is changing. Tahiti is going to develop with these nuclear experiments.

Pa lowers his head.

MIHITUA (CONT'D)

Taaroa has got to be prepared to jump on the band wagon. And you... You blame me for dating French military men. At least, they are educated. They treat you well. I don't want to end up like a country girl. That was your time. Not mine.

PA

The most important thing is you, who you are, and not who the people expect you to be.

A FEW MINUTES LATER

Greg returns and sits.

GREG

Well?

Mihitua stares at Greg.

MIHITUA

You take care of my son.

Greg smiles.

EXT. PORT OF PAPEETE - SHIP LE TAHITIEN - DAY

The place is crowded. Taaroa is dressed in Sunday clothes. Mihitua is crouched in front of him.

MIHITUA

Everything is going to be alright.
Promise me you'll behave.

Taaroa nods.

Mihitua hugs him. Pa stands near Taaroa. Mihitua steps back. Pa crouches near Taaroa.

PA

Never forget who you are, my boy.
You're Taaroa Tenaro, descended
from the Aitos. You know what an
Aïto always do, do you?

Taaroa nods.

TAAROA

He... never gives up.

Pa hugs him.

PA

I love you my boy.

The ship HORNS. Greg greets Pa and Mihitua. Eileen stands on the side with her mother Poema.

EILEEN

Taaroa. Wait.

Eileen runs toward him with Tehiva and hugs him. They put leis around his neck.

Taaroa pulls the small wooden boat from his bag. His initials T.T. are carved on it. He hands the boat to Eileen.

The ship horns again. Mihitua and Poema hug him. Greg and Taaroa walk up the footbridge.

INT. SHIP LE TAHITIEN - DECK - DAY

Taaroa and Greg lean against the deck barrier. They wave goodbye.

The ship maneuvers. Taaroa takes off a lei from his neck and tosses it in the sea.

GREG
Why did you do that?

TAAROA
It means that one day, I'll come
back.

The ship sails away from the port.

A bird, the Kea, extends its wings over the crowd. It lets
out a deep cry and scurries away toward the deep sea.

FADE TO:

INT. AIRPORT OF TAHITI - BACK TO PRESENT DAY

MATAHI, 40, is half-American, half-Tahitian, he stands
looking at the passengers leaving the customs office with
their luggage.

Tangaroa gets out, followed by the two French Men.

Several journalists snap away at the Two French Men and
attempt to interview them.

But the two French Men rush outside the airport, dodge the
anti-nuclear demonstrators and slip in a car.

Matahi crowns Tangaroa with leis.

MATAHI
Did you make a good trip?

TANGAROA
Yeah. What's all this ruckus about?

MATAHI
French officials... probably called
back by the authorities because of
the Rainbow Warrior.

INT./EXT. MATAHI'S CAR - DAY

Matahi takes Tangaroa for a ride in Papeete. Tangaroa is
thunderstruck by the heavy traffic, luxurious cars, modern
buildings and the pollution.

MATAHI
Recognize any places?

TANGAROA
I've vague memories. It has
expanded a lot.

Matahi makes a U-turn and takes him to the cemetery.

EXT. TAHITI - URANIE CEMETERY - DAY

They walk to his grandfather's and mother's grave. Tangaroa
is moved. He prays silently.

He raises his head and sees Poema, 50s.

MATAHI
When she knew you were coming, she
insisted to meet you.

Tangaroa squints.

POEMA
Hi, Tangaroa. You have turned into
a handsome man now... I'm Poema,
your mother's best friend.

Tangaroa stands, mouth gaping. He hugs her.

TANGAROA
It has been so long.

Tangaroa and Poema stand before the grave.

POEMA
Every time I go to Papeete, I
always stop by and put some
flowers... Your mother would be
very proud of you, you know.

Poema smiles at him.

POEMA (CONT'D)
Enjoy your staying here. When
everything is set up, I'll have
something for you.

INT. TAHITI - HOTEL BEACHCOMBER - NIGHT

Matahi and Tangaroa get out of the lift and head to the
terrace.

MATAHI
We'll start working on the ship
tomorrow.

IN THE HALL

Dancers get dressed. Tehiva, in her dancing costume walks to the restroom. She bumps into Matahi.

MATAHI (CONT'D)
Oh, sorry... Hey, what are you doing here?

TEHIVA
We're dancing tonight, because we're the winners of the dance festival.

Tehiva smiles at Tangaroa.

MATAHI
Oh. This is Tangaroa. He has just arrived from New Zealand.

Tehiva opens her eyes wide.

MATAHI (CONT'D)
And this is Tehiva. She's Poema's daughter.

Tangaroa jumps. They greet.

TEHIVA
We'll see later. I'm in a hurry.

She rushes to the bathroom.

ON THE TERRACE

The place is packed with tourists and locals. They sit at the tables and sip cocktails.

Matahi and Tangaroa get seated and order Mai Tais.

A HOST gets on stage.

HOST
I hope you're having a good night. The hotel is proud to present you the winners of the Tiurai this year. A big applause for the group Te Aito from Tautira.

The drums roll. The dancers enter. Tehiva is beaming. The dance group accomplishes a stunning performance.

Tehiva keeps looking at Tangaroa.

MATAHI
Isn't she beautiful?

TANGAROA
She is a good dancer.

Tehiva and Tangaroa exchange looks.

Tangaroa eyes all the dancers, one in particular, located at the back with an imposing crown of flowers on her head. A wild beauty. He recognizes the mole and the deep, brooding look on the girl's face, it's Eileen.

LATER

The drums roll softly. All the dancers invite the tourists to dance on stage.

Matahi signals discreetly to Tehiva to pick out Tangaroa. Tehiva presents her hand to Tangaroa. Matahi laughs.

MATAHI
You can't refuse. That's the tradition.

Tangaroa joins the dancers and the tourists on stage. They form a circle.

The first couple rush to the middle of the circle. The tourists perform a clumsy Tahitian dance. The crowd can't contain their laughter.

Three drunk French sailors, 30's, are being rowdy at a table. They taunt the tourist dancers. They speak in French.

SAILOR #1
Hey, you suck.

Other people sitting at the next table hush them.

SAILOR #2 stares at Tehiva. She is next.

Tehiva pulls Tangaroa to dance. All eyes are focused on her. She performs the most sensual dance. The crowd cheers.

SAILOR #2
Beautiful.

Tangaroa feels awkward. He stops and executes a manly Maori Haka. Sailor #2 whistles.

SAILOR #3
(to Sailor #2)
I bet you can't ask her for a
dance.

SAILOR #1
Yeah. All mouth.

SAILOR #2
Really? Check this out.

Sailor #2 struts toward the dance floor.

The drums roll faster. Tehiva dances closer to Tangaraoa.
Suddenly Sailor #2 wriggles behind Tehiva. She is caught
between the two men.

Sailor #2 grabs Tehiva's hips.

TEHIVA
Hey.

Tehiva's boyfriend, MOANA, appears and clutches Sailor #2's
shoulder. He pulls him aside.

MOANA
(in French)
Hands off.

The dancers accompany the tourists back to their seats.

Tangaraoa hears the commotion in the back. Eileen intervenes.
She moves closer to Moana.

EILEEN
Okay. Calm down now.

Tangaraoa notices Eileen patting Moana's shoulders.

A FEW MINUTES LATER

Tehiva is dressed formally. She walks toward Matahi and
Tangaraoa.

TEHIVA
I'm sorry for this little incident.
Moana is jealous.
(to Tangaraoa)
I hope we'll meet again. Did you
enjoy the show?

TANGARAOA
Yeah. Great. I just made a fool of
myself.

Tangaroa laughs.

MATAHI

He is staying at my place in Moorea
for a while. Why won't you sit and
have a drink with us?

TEHIVA

I can't. I gotta go.

Eileen joins Tehiva.

TEHIVA (CONT'D)

(to Eileen)

Moana insists I should go with him.
You take my car back then.

Tehiva gives her the key.

EILEEN

I started to have fun.

MATAHI

Then, sit and have a drink with us.

Eileen looks at Tangaroa. She is dressed with a pair of
shorts and tank top.

TEHIVA

(to Eileen)

This is Tangaroa. The Tangaroa from
New Zealand. And this is my sister
Eileen.

Eileen grins. Tangaroa opens his eyes wide.

TEHIVA (CONT'D)

Our mother has told us about your
coming to Tahiti.

TANGAROA

Oh, really... Eileen?

Eileen lowers her head and hides her scar.

TEHIVA

I gotta go. See you then.

Tehiva leaves.

A local band plays music. Couples rush to the dance floor. A
TAHITIAN WOMAN, 40, pulls Matahi to the dance floor.

TAHITIAN WOMAN
Come on Matahi. Come.

Matahi stands up and follows her.

Eileen and Tangaroa stand staring at each other.

TANGAROA
Would you like a drink?

Eileen grimaces. The music is lively. Everybody has fun dancing.

TANGAROA (CONT'D)
Then...

He shows her the dance floor.

EILEEN
I'm not very good at it. And I'm
not dressed for it.

Tangaroa slowly takes Eileen's hand and leads her to the dance floor. They dance clumsily. Eileen steps on Tangaroa's feet.

EILEEN (CONT'D)
Oops. Sorry.

The beat is lively. The dancers get hectic. Tangaroa and Eileen stagger on the floor. Tangaroa moves Eileen closer.

EILEEN (CONT'D)
We look ridiculous.

TANGAROA
Relax. No one cares.

Eileen avoids Tangaroa's eye, so does Tangaroa. Around them, the couples whirl, letting their frills and furbelows fly.

INT./EXT. MOOREA FERRYBOAT - DAY

Matahi and Tangaroa stand at the upper deck of the Ferry. They watch Moorea Island moving closer. Tangaroa goes into rapture in front of the imposing mountains.

The ferry crosses the channel to enter the lagoon. Three canoe racers surf the waves to cross the channel.

MATAHI
See. This is how the Polynesians
sailed.

(MORE)

MATAHI (CONT'D)

They didn't try to master the sea.
 They navigated in harmony with it.
 Nature is an important part of
 their life...

Matahi's voice fades away.

QUICK FLASHES - TANGAROA'S VAGUE MEMORIES OF HIS DROWNING

-- Tangaroa is clinging on the trunk. The water splashes his face. He glimpses the vague figure of Eileen struggling in the water.

-- Tangaroa sits on the staggering trunk. The trunk slides toward Moorea's reef. He notices the imposing mountains of Moorea.

MATAHI (V.O.)

... Modern technologies and new
 ideologies tend to drag the
 Polynesians away from their true
 nature and will soon turn them into
 sluggish and enslaved bureaucrats.

BACK TO SCENE

Matahi's voice echoes in his head. Tangaroa straightens up.

TANGAROA

This is why Hokule'a is important
 for you?

MATAHI

Hokule'a is a testimony for all of
 us to know who we are.

The ferry's horn BLOWS as it docks at the port of Moorea.

INT. MOOREA - MATAHI'S WORKSHOP - NIGHT

Matahi, his TEAMMATE and Tangaroa wear masks. They polish the boat Hokule'a and do some fixings.

Matahi removes his mask and gets down off the boat.

MATAHI

Pause.

INT. MOOREA - MATAHI'S HOUSE - NIGHT

Matahi, Tangaroa and other members of family gather around the table to have dinner. They pray silently. MAMIE, 65, opens her eyes.

MAMIE

Amen. Enjoy.

Everybody helps themselves. They eat.

LATER

The dishes on the table are empty. The television is on. The sound is faint.

We can see footage of the New Zealand police containing pro environmentalists demonstrating around the Rainbow warrior on the wharf in Auckland.

ANCHORMAN

(in French)

Now news in brief. In New Zealand the Rainbow warrior affair has caused quite a diplomatic stir between the French and the Kiwis. Greenpeace claims that justice should be rendered to the pro environmentalists...

The picture switches to a pretty Girl receiving the Miss Tahiti's scarf.

ANCHORMAN (CONT'D)

Next, the new Miss Tahiti has been greeted by the tourism officials to promote the islands of Tahiti...

Tangaroa opens his eyes wide.

TANGAROA

That's it? About the Rainbow Warrior?

Tangaroa stares at everybody. Nobody reacts, except Mamie's NIECE, 20.

MAMIE'S NIECE

What's the rainbow warrior?

Tangaroa sighs.

TANGAROA

Nobody is concerned about the bombings in Moruroa in Tahiti?

MAMIE

The bombings are just for the natives who claim independence.

Mamie stands up and clears the table.

MAMIE (CONT'D)

These people want to return to the good old days. It's crap. Who can live now without washing machines, television, and cars? Since the military have settled, business is good. People are willing to invest. You don't want to bite the hand that feeds us.

TANGAROA

Yeah, but...

MATAHI

Okay. Stop. We're not here to talk about politics. Politics and religion are personal matters. It's gonna be an endless discussion.

Tangaroa is embarrassed.

TANGAROA

Sorry. I guess I take things too seriously.

LATER IN THE LIVING ROOM

Tangaroa talks on the phone with his mother Kaheru.

KAHERU (V.O.)

How are things going in Tahiti?

TANGAROA

Weird. I suppose I need some time to fit in.

KAHERU (V.O.)

(giggles)

It's the jet lag. Say hello to Poema.

TANGAROA

I will...

KAHERU

What?

TANGAROA

Nothing. I love you mom.

KAHERU

I love you too, son.

Tangaroa hangs up.

EXT. MOOREA - MATAHI'S WORKSHOP - DAY

Noise of HAMMERING and the sander machine in the workshop. Tangaroa walks out of the workshop and chugs some beer.

ROTUI, 50, is a spiritual doctor, commonly called a Tahua. He is dressed with a pareo tied around his waist. He massages the belly of a patient on a table under a tree.

Tangaroa walks toward him.

The PATIENT, an old and skinny man, sits up. He wriggles his neck and shoulders. The Patient and Rotui speak in Tahitian.

PATIENT

Thank you, Tahua. I feel much better. I was writhing all night. I couldn't sleep.

ROTUI

The quarrel you had with your family is the cause of the problem. Let it go.

PATIENT

Somebody is jealous of me. He must have cursed me. His mana is strong.

Rotui grinds a mixture of plants and herbs in a bowl with a stone. He squeezes the juice and fills a small bottle.

ROTUI

You drink this for three days. It should be okay. If the pain persists, come back next week.

The Patient leaves and thanks Rotui. Tangaroa and Rotui talk back in English.

TANGAROA

You're a Tahua. We call it a Tohunga in New Zealand.

ROTUI

We share the same culture. It's hard to integrate these practices in the modern world.

TANGAROA

Science has made a lot of progress too. Therefore, people may find your treatment less effective.

ROTUI

The western doctors dissociate the disease with the rest of the body and soul. As a Tahua, I treat the energy of the person and his environment. Some people repeat a trauma over generations. We are here to undo this trauma.

A young French couple, FABIEN and LAETICIA, 30's, pace toward the Tahua. They look anxious. Rotui moves toward them.

LAETICIA

We hope you have good news for us.

Laeticia holds her husband's hand.

ROTUI

The mother is young and jobless. She accepts the deal and agrees to meet you. She will deliver soon. I will call you.

Fabien and Laeticia are moved. Fabien grips Rotui's hand.

FABIEN

Thank you so much. We've been waiting for this child for so long.

Fabien and Laeticia leave. Tangaroa is speechless.

TANGAROA

I'd like to accompany you when you meet the mother with this couple.

Rotui nods.

EXT. TAHITI - VETEA'S PLACE - GARDEN - DAY

The property extends to a white sand beach. Near the large main house, some guests sit around a long table placed in the middle of a big open hut.

A few yards away, people circle a big covered hole with soil and banana leaves. Smoke spreads through the soil.

VETEA, 40, is Matahi's friend. He stands next to the hole with a shovel.

VETEA

It is cooked. It's been 6 hours now. It's time to dig the whole thing out.

Men and women shovel out the soil and the leaves. They pull the food out and scatter it into big bowls. The food is sent to the --

OPEN HUT

Matahi and Tangaroa sit near Vetea and his family. Tehiva, Moana and Eileen sit in front of them.

Tangaroa wallows in his dish.

TEHIVA

Slow down Tangaroa. There is still plenty of food.

Everybody laughs.

Vetea hands Tangaroa some stinky fish soaked in the sea water. Vetea opens the lid. The guests express some disgust and pinch their nose.

VETEA

(to Tangaroa)

You can't be a real Tahitian if you haven't eaten this.

Vetea picks the fish with a fork and gives it to Tangaroa. Tangaroa is repelled. He bites reluctantly and finally eats the big chunk. People clap their hands.

TANGAROA

It's not that bad.

LATER

The guests are scattered around the garden. Some play football, others sing Tahitian songs with their guitars.

Tehiva stands up and dances near Tangaroa. Tangaroa looks at Tehiva's sensuous moves. Moana notices Tangaroa watching his girlfriend. Eileen too.

Eileen grabs some beer and leaves the hut.

EXT. VETEA'S PLACE - BEACH - DAY

Eileen sits on the beach drinking beer. A ball rolls toward Eileen. Tangaroa runs after it. He kicks it back.

VETEA

Come on. We're waiting for you.

TANGAROA

Go on.

Tangaroa gestures that he is done. He sits near Eileen. She gazes at the horizon.

TANGAROA (CONT'D)

What's up?

EILEEN

This is my favorite time. This...

Alean shows him the bottle of beer.

EILEEN (CONT'D)

And that.

She shows him the spectacular view.

TANGAROA

Yeah. We're very lucky.

They both sit staring at the ocean. A soft breeze caresses their face.

TANGAROA (CONT'D)

It's been a long time, right?

Eileen doesn't respond.

TANGAROA (CONT'D)

Do you sometimes think about our drift in the ocean?

EILEEN

Every time. The deep blue sea scares the shit out of me now. Sometimes I have nightmares about that. How about you?

TANGAROA

I have got only flashes. And since I'm here, things are little by little coming back to my mind.

TEHIVA (O.S.)
Can I join in?

Tehiva stands behind them with a pareo tied around her waist. Tehiva wears a two piece bathing costume.

TEHIVA (CONT'D)
Let's go swimming.

Tehiva removes her pareo, revealing her beautiful body. She runs in the water. Her loose hair floats in the wind. She dives in the sea.

TEHIVA (CONT'D)
Come on Tangaroa. The water is awesome.

TANGAROA
(to Eileen)
Aren't you coming?

Tangaroa undresses and rushes in the water.

EILEEN
No. I'll just stay there.

Tangaroa and Tehiva frolic in the water. Eileen sits huddled against herself.

INT. MOOREA - MATAHI'S WORKSHOP - DAY

Matahi, Tangaroa and Matahi's Teammate gaze at the boat.

MATAHI
We've done a good job.
(to Tangaroa)
You should go to Tahiti and visit the island. Just take a break before the big adventure.

Tangaroa smiles.

INT. TAHITI - EILEEN'S HOUSE - BEDROOM - DAY

Eileen stares at herself in front of the mirror. She combs her hair and ties it into a bun. She plays with her mouth and pouts like models in magazines.

Except this damn scar on her face. It ruins everything.

She tries to hide her scar with the foundation, but in vain. She applies make up on her eyes and some glossy lipstick on her lips.

She removes her shorts and her tank top. She puts a dress on and a tight bra to pump up her breasts.

She pulls down the neckline of her dress to show her cleavage better.

She spins in front of the mirror. She's beautiful.

Someone bangs on the door.

TEHIVA (O.S.)
Eileen. Eileen. Hurry up.

Eileen jumps. In a split second, she undoes her hair and removes her make up, her lipstick with some tissue.

INT. EILEEN'S LIVING ROOM - DAY

Tehiva is dressed in a very stylish way. She pounds on the bedroom door.

TEHIVA
We're gonna be late.

The door opens. Eileen appears dressed as usual with a pair of shorts and a tank top. Her hair is still parted in the middle and dropped on her cheeks.

TEHIVA (CONT'D)
Geez. Can't you tidy up a little bit?

EILEEN
Give me a break.

EXT. TAHITI - CULTURAL CENTER - DAY

The place is swarmed with local people and tourists.

At the entrance, on a sign, it is written: "Tahitian cultural week".

Tangaroa, Tehiva and Eileen visit different stands: The Monoï stand, hats, blankets, rugs, handbags workshops and so forth.

TEHIVA

These things are good for tourists.
They are made up with cheap stuff
and they are pricey.

They stop at the --

NECKLACE AND BRACELET WORKSHOP

Eileen stares at some shell necklaces and carved nacre
bracelets. The YOUNG ARTISAN shows her several models. Eileen
tries them on. She looks gorgeous. Tangaroa gawks at her.

YOUNG ARTISAN

They look nice on you.

TEHIVA

(to Eileen)

You look like a hick. It's
ridiculous.

Eileen stares at Tehiva's dress.

EILEEN

You're the one who looks
ridiculous. My style is Maohi.

Eileen drops the necklace and the bracelet on the stand.

TANGAROA

What is Maohi?

Tehiva shrugs.

Tangaroa stops intrigued in front of the --

TATTOO WORKSHOP

A Tattoo Artist inks a Tahitian's arm in a traditional way
with Polynesian patterns.

Tangaroa looks at the different symbols.

EILEEN

So nice. I plan to have one on my
shoulder one day.

TEHIVA

You may have a problem finding a
job with that on, nowadays.

LATER

A PARTY AT THE CULTURAL CENTER GARDEN

Tangaroa, Eileen and Tehiva stand among, DURO, 30s, HENRI, 40s, and COCO, 30s. They constitute the major figures of Polynesian cultural awareness.

They drink cocktails.

Coco greets Eileen, Tehiva and Tangaroa.

COCO
 (to Tehiva)
 Hello darling. You are gorgeous.
 (to Eileen)
 How are you doing babe?

Coco takes Eileen's face with both hands and shows it to Tangaroa and Tehiva.

COCO (CONT'D)
 Look at this. I love this rough
 beauty, so wild and natural.

Coco turns to Tangaroa.

COCO (CONT'D)
 And who is this charming young man?

TANGAROA
 I'm Tangaroa.

Coco looks at him from head to toe. He simpers and kisses him on the cheeks.

COCO
 Let me introduce you to my friends.
 This is Duro, a linguist, Henri, a
 writer and poet.

They greet.

TEHIVA
 (to all of them)
 He is from New Zealand. We're
 showing him our culture.
 (to Tangaroa)
 Coco owns a ballet group. It's one
 of the most prestigious.

TANGAROA
 (jokingly)
 Since your country has become
 French, now your culture is limited
 to giggling and shaking your little
 asses to please the tourists.

Eileen laughs. Tehiva opens her eyes wide.

DURO

That's why I refused to be called Tahitian. I'm a Maohi. Tahiti is a term created by the settlers that has a touristic and garbage meaning... a brand about vahinés' smiles and asses.

COCO

Except that my dance is anything else but this, honey. Some groups do tend to shake their little asses, the way they do in hotels. But it's only one side of our dance. My dance, is spiritual, a celebration in the complete Maohi spirit... Come and see my show tomorrow night at the Marae Arahurahu.

TANGAROA

Then what is a Maohi?

COCO

(to Duro)

He'll find better words for this.

DURO

(to Tangaroa)

Maohi is someone who lives in a community that claim the same past, same culture and same language. When my father created the Tahitian Academy, he knew the importance of keeping up our language... And you know that too.

Tangaroa looks at him with interest.

DURO (CONT'D)

You still can't express Maori language freely in New Zealand right? We underwent the same problem in the sixties... Do you have a cultural academy in New Zealand?

TANGAROA

Er...

DURO

See. The French compelled us to speak their language and to learn their history. Things which don't call us out at all. Forbidding a people to learn their language is an effective way to wipe out their identity.

Tehiva is busy looking at some carved jewels on a stand.

DURO (CONT'D)

Our language and our traditions are what keep us alive. We don't want to be foreigners in our own country. But I could speak for hours...

TANGAROA

No. It's actually interesting.

Henri joins them.

HENRI

It reminds me a story I told a French official one day. If you come to my home I will welcome you with open arms, but since you come to YOUR home, how do you expect me to welcome you?

TANGAROA

Are there many others like you? Or are you just a bunch of crazy hippies?

HENRI

Hippies were less crazy than you think.

EXT. TAHITI - MARAE ARAHURAHU - NIGHT

The row of seats are filled with tourists and locals. In the middle of a big yard stands the marae, the sacrificial altar, made up of stones. Coco is elegantly dressed in a traditional feather costume and a long white gown.

The drums roll. Male and female dancers reenact a human sacrifice offered to the Gods on the altar. Tourists are enthralled.

Tehiva, flawless, dances beautifully. She is the queen of the show.

Tangaroa's attention is focused on Eileen's rough and magnetic beauty. She dances behind Tehiva.

Eileen sways her hips elegantly and rotates her flexible fingers up and down. Her deep look hypnotizes Tangaroa.

The show ends with thunderous APPLAUSE.

LATER

People surround Tehiva and congratulate. Moana rushes and holds her by the hips.

Eileen receives some compliments from a few tourists. Tangaroa steps near her.

TANGAROA

That was amazing. You were
stunning.

Eileen smiles and bows to him. Tehiva joins Tangaroa with Moana.

TEHIVA

Maybe we should go for a drink.

TANGAROA

That would be great.

MOANA

I don't feel like seeing other
people tonight.

(to Tehiva)

Let's go home.

Tehiva pouts. Tehiva and Moana move sideways and mutter. Tangaroa stares at Eileen. Tehiva returns.

TEHIVA

I'd better go back, otherwise Moana
will go again into a sulk.

(to Eileen)

Do you want to stay or are you
coming with me?

TANGAROA

(to Eileen)

I can drive you back home.

INT. CAR - NIGHT

Tangaroa drives and Eileen sits next to him. The road is dark ahead of them.

EILEEN
Tehiva likes you.

TANGAROA
Yeah. She's nice. I like her too.

EILEEN
I mean, she likes you, a lot.

TANGAROA
C'mon. Really? She's got a
boyfriend.

EILEEN
Don't tell me you didn't notice.
The way she looks at you. She's
eating you.

Tangaroa laughs.

EILEEN (CONT'D)
And you are not insensitive to that
too.

TANGAROA
Any man would be flattered to be
seduced by a pretty girl.

EILEEN
Then you like her.

TANGAROA
I don't like her. I just like her.
You can admire a flower and not
pick it up. You see?

EXT. EILEEN'S HOUSE - NIGHT

The car parks near Eileen's house. The engine keeps running.

INT. CAR - NIGHT

TANGAROA
So? What next?

They stare at each other. Eileen moves closer to him.
Tangaroa closes his eyes. But Eileen picks up her bag at the
backseat of the car. Tangaroa looks disappointed.

EILEEN
Thanks for the lift. I had a hard
day. See you tomorrow.

Tangaroa backs up the car. The lights beam on Eileen who enters the house.

EXT. VETEA'S HOUSE BY THE BEACH - DAY

Tangaroa and Eileen swim in the water. They both get out of the sea.

Tangaroa hands Eileen a drink from the cooler. Tangaroa looks at Eileen's profile. He stares at the scar on her face.

TANGAROA
How did you do that?

Eileen pats her hair to cover the scar.

EILEEN
Long story. I hate that scar.

TANGAROA
I hardly noticed it.

Eileen giggles.

EILEEN
What a liar.

TANGAROA
Seriously. I hardly noticed it. You make a big deal about it. What matters is the whole thing. The personality.

Silence.

EILEEN
Why did you come back?

TANGAROA
Well... Hokule'a. You know. Tahiti.

EILEEN
If there weren't any Hokule'a, you wouldn't have come. Would you?

TANGAROA
I felt something was missing deep inside me. It is hard to define... Everything that reminds me Tahiti is painful. I have to exorcise my past... I still have nightmares about my grandfather, my mom.

EILEEN

I thought you put all that behind you... I was mad at my mother when she decided to turn the land back to you.

TANGAROA

Your mother understands how important the land is. But, now I don't care. You can keep it.

EILEEN

Actually I don't care either.

TANGAROA

I realize I know nothing about Tahiti. I still have a lot to catch up.

EILEEN

Aren't we the same after all?

TANGAROA

Your culture has made a lot of headways. Ours has just revived.

Tangaroa laughs.

EILEEN

What?

TANGAROA

And there is this thing... You tend to kiss everybody on the cheeks and call people with cute names.

EILEEN

Like what?

TANGAROA

Er, I don't know.

Eileen bursts out laughing.

EILEEN

How do you greet in your country?

TANGAROA

We go like this.

Tangaroa moves his face closer to Eileen's. He rubs his nose to hers. His lips brush against hers. They step back embarrassed.

TANGAROA (CONT'D)
It means, we share our breath.

EILEEN
Interesting... But here, mixed with
the French culture, we go like
this.

Eileen smooches him. Tangaroa breathes deeply.

EILEEN (CONT'D)
The French way is more...
Intruding.

TANGAROA
I kind of like your culture. I
mean, did you focus more on the
French part or on the Tahitian
part?

EILEEN
Are you kidding me? The French part
is disgusting. They go like this.

Eileen kisses him sticking out her tongue inside his mouth.
Tangaroa jumps.

EILEEN (CONT'D)
See? This is the French part. Yuk.

Tangaroa smiles.

INT./EXT. CAR - DAY

Rotui, Fabien and Laeticia, the French couple drive across a
slum in the outskirts of Papeete. Tangaroa is among them.

Dilapidated houses made up of sheet metals and wood stand
along the streets. Naked and filthy children play in the
street with stray cats and dogs. They stop in front of
HEIATA's house.

INT. HEIATA'S HOUSE - DAY

Everybody steps on the creaking floor to Heiata's bedroom.
They hear a baby babbling.

Heiata, 16, lays in her bed holding a newborn in her arms.
Her mother PAIRU, 32, sits near her. They greet.

Heiata smiles. She hands them the baby. Laeticia carries her.
Fabien strokes the baby's cheek with his finger.

PAIRU
It's a girl.

HEIATA
I haven't given a name yet. It's up
to you to do it now.

Fabien hands Heiata some documents.

FABIEN
These are the official documents
for the adoption. They need to be
signed when you are ready.

Heiata tries to get out of the bed.

LAETICIA
No, no, no, don't move.

Laeticia fumbles for a pen in her bag and hands it to Heiata.
She signs.

FABIEN
Well... I guess that's it. We are
parents... Oh by the way, you'll be
delivered the washing machine and
the refrigerator, as requested.

Heiata and Pairu smile.

ROTUI
(to Pairu)
Don't forget to mention also that,
according to the French law, the
full adoption will be effective
after two years unless you change
your mind.

PAIRU
We've talked about it. My daughter
is determined to start a new life.

Heiata smiles.

PAIRU (CONT'D)
She has been hired to work on a
cruise. With this kid, she wouldn't
have been able to do it. Besides
Heiata is still young and pretty.
Hopefully she can marry a wealthy
man one day.

LAETICIA
Thank you.

Tangaroa stands behind them saying nothing.

LAETICIA (CONT'D)
We'll call her Sophie.

EXT. MOOREA - MATAHI'S HOUSE - GARDEN - NIGHT

Tangaroa swings on a hanging chair under a big tree. He drinks a beer.

FLASHBACK - TANGAROA REMEMBERS HIS ADOPTION IN NEW ZEALAND

-- IN THE CLASSROOM -- Tangaroa is 10 years old. All the pupils write their name on a paper. Tangaroa writes Tenaro.

-- AT HOME -- Tangaroa sits at a table. His father Greg trains him to write Tangaroa Mac Kean. Tangaroa writes his name clumsily.

BACK TO PRESENT DAY

Tangaroa looks in the distance. Matahi walks toward him.

MATAHI
Are you okay?

TANGAROA
I was with Rotui and the French couple. They adopted this little Tahitian girl.

MATAHI
Hmm... So?

TANGAROA
This little girl is so fragile and her mother so young. The mother didn't seem to show any emotion. Maybe she didn't want to... I'd be curious to see what this little girl would become twenty years later.

Tangaroa has watery eyes.

TANGAROA (CONT'D)
Certainly a successful French girl with refined manners. Could she ever think that she was removed from the middle of nowhere to have the life of a city girl?
(MORE)

TANGAROA (CONT'D)

Could she bear a grudge against her
birth parents for giving her up and
let someone else choose her life?

Matahi remains speechless.

EXT. VETEA'S PLACE - BEACH - DAY

Vetea, Eileen and Tangaroa sit on a small va'a. Their three
canoes are lined up.

VETEA

See the red doughnut? First one to
touch it, will be the winner.
Ready? Go.

The three canoes paddle fast. Tangaroa lags behind. Eileen
and Vetea paddle side by side. Eileen, in a last effort,
touches the doughnut. She raises her arms.

Tangaroa paddles closer to Eileen. He screams and drops her
in the water.

On the beach, Tehiva and Moana watch the scene. Tehiva,
jealous, leaves.

Moana stands up and joins Tehiva. They argue. Tangaroa and
Eileen paddle back to the beach and notice them arguing.

Tangaroa lifts the canoe on the beach. Moana dashes toward
Tangaroa.

MOANA

I want you to stay away from
Tehiva. Since you're here,
everything has gone wrong between
us.

Moana clenches his fists. Tangaroa grins.

TANGAROA

Hey dude. I'm cool.

Tangaroa giggles.

Moana jumps on Tangaroa and smashes his face. Vetea rushes
toward them and separates them.

MOANA

We were happy without you. Why
don't you go back to your country?
Popa'a.

Tehiva and Moana leave. Vetea moves closer to Tangaroa.

VETEA

Don't listen to him. He's a jerk.
We're all popa'as.

EXT. TEHIVA'S HOUSE - DAY

Eileen parks her car near the entrance. She hears indistinct screams from the house. The door opens.

Moana comes out with his bag and slams the door shut. He jumps into his car and speeds off.

Eileen gets out of the car and enters the house.

INT. TEHIVA'S HOUSE - DAY

Tehiva is packing up her clothes in the cupboard.

EILEEN (O.S.)

Knock, knock.

Tehiva looks at her and gets back to her activity.

EILEEN (CONT'D)

I just saw Moana.

TEHIVA

Yeah. We're done.

EILEEN

Happy for you. He's a douche bag.

TEHIVA

Please spare me your comments. I don't think you're well qualified to give me any advice about a couple.

Eileen opens her eyes wide.

EILEEN

Guess what? You deserve it. I'm tired of you being proud and arrogant. You want everybody to bow down to you. I could see you teasing Tangaroa. Do you think Moana would just stay there and nod?

TEHIVA

Ha. There we are. It's all about Tangaroa. You like him? Huh? I wasn't a threat to you when I was with Moana. So far. It gave you some space to drool before him.

EILEEN

What are you talking about?

TEHIVA

Look at yourself. Do you think a guy like him would date a... An unkempt tomboy like you?

Tehiva stands up and faces Eileen.

EILEEN

That hurts. But I'm so used to your dirty little tricks. I got tough... Thanks to you. Let me remind you that this scar, it's because of you. And while you were pampering yourself, I had to do the dirty chores you didn't want to do because I was fed up with your whimpering.

Eileen walks to the door.

EILEEN (CONT'D)

I came to see you because I was worried about you. And once again my kindness turns against me. I pity you because you are... So shallow.

She walks out and slams the door shut. Tehiva bursts into tears.

INT./EXT. EILEEN'S CAR - DAY

Eileen drives. Tangaroa sits near her. Eileen wears a flower on her ear. She sings and laughs.

TANGAROA

What makes you feel so happy?

EILEEN

I feel free.

TANGAROA

Where are you taking me?

EILEEN
Around the island. You're gonna
like it.

MONTAGE - EILEEN AND TANGAROA VISIT THE ISLAND OF TAHITI

-- AT THE MARAA CAVES -- Tangaroa swims in the cave. He
splashes Eileen. She runs away.

-- AT PAPARA BEACH -- Eileen and Tangaroa sit on the sand
looking at the surfers.

-- AT GAUGUIN MUSEUM -- Eileen and Tangaroa look at the
paintings. They visit the botanical garden. They stop near
the hundred year old turtles.

-- AT TARAVAO PLATEAU -- They admire the gorgeous landscape
of Tahiti and its isthmus.

-- AT THE THREE CASCADES IN TIAREI -- They swim under the
cascades.

EXT. TAUTIRA - POEMA'S HOUSE - DAY

The car parks in front of the old house.

TANGAROA
Where are we?

EILEEN
You don't remember?

Tangaroa scans the place and squints his eyes.

EILEEN (CONT'D)
I'm at my mom's place.

TANGAROA
Wow, everything has grown. I
thought there were less vegetation.

They enter the house.

INT. POEMA'S HOUSE - DAY

The setting has an old world charm with old wood and colonial
style windows.

Tangaroa and Eileen step in.

EILEEN
Mom.

Silence.

EILEEN (CONT'D)
She must have gone to town.

TANGAROA
Do you leave everything open?

EILEEN
Why shouldn't we? Nobody steals
anything here.

Tangaroa looks at the paintings on the wall. He stops near a big photograph of a bombing in Moruroa.

TANGARAOA
Why do you have this on the wall?

EILEEN
I don't know. Everybody has this on
their wall. It's beautiful. It
looks like a mushroom.

TANGAROA
It's crap.

In a corner, he spots a black and white picture of the ship
"Le Tahitien."

TANGAROA (CONT'D)
We've got the same at home.

EILEEN
This picture was a gift from your
mother after your grandfather died.
It meant a lot to him.

Tangaroa spots a little wooden boat tied with coconut bark.
He lifts it. Eileen stares at him. Tangaroa puts it back.

EVERYBODY
You don't remember?

TANGAROA
Er, remember what?

Eileen points at him the boat and shows him the initials T.T.
carved in a corner.

EILEEN
This.

Tangaroa picks up the boat again. He looks closely.

QUICK FLASHBACK

-- At the port of Papeete, Tangaroa, 5, carves his initials with a stone and gives the boat to Eileen. Eileen stares at him with watery eyes.

BACK TO SCENE

TANGAROA
Of course I do.

Tangaroa puts the wooden boat back.

TANGAROA (CONT'D)
I'm so sorry. I never called. But
you have always been in my mind.

Eileen lowers her head and looks at him.

TANGAROA (CONT'D)
I'll never forget that look. That
same look when you are desperate.

Eileen pulls herself together.

EILEEN
Cut the crap. Let's get out of
here.

EXT. TAUTIRA - VAITEPIHA RIVER - DAY

Tangaroa and Eileen stand near a big rock.

TANGAROA
Oh. I remember this. I used to dive
from this rock.

Tangaroa undresses himself.

EILEEN
What are you doing?

TANGAROA
I want to see if I can still do it.

Tangaroa climbs to the top. He looks down and dives. He resurfaces.

TANGAROA (CONT'D)
It is so good. C'mon Eileen. Your
turn.

Eileen undresses. She climbs hesitantly up the rock. Tangaroa notices the scar on her hip.

She dives. She doesn't resurface.

TANGARAOA
Eileen. Eileen.

Tangaroa panics. He dives under the water. Eileen resurfaces behind him and pulls his trunks. Tangaroa reappears panting.

TANGAROA
Oh. You.

Eileen moves closer to him and holds him. They whirl in the water like dancing swans.

EILEEN
Me what?

They kiss passionately. Tangaroa holds her tight. He buries his head in her neck and undresses Eileen.

Eileen straddles him, looking at the trees. The world around her swirls. Her eyes are half-closed.

Eileen can only hear the lapping of the water caused by Tangaroa's hips rocking back and forth between her legs.

The birds twittering in the trees cover the muffled moans of the couple.

EXT. POEMA'S HOUSE - DAY

Tangaroa and Eileen walk back to the house.

EILEEN
Oh. Mom's there.

Poema walks toward Tangaroa and hands him a document.

POEMA
This deed is in your name. This is
your land.

Poema shows him his property next to hers.

POEMA (CONT'D)
Your grandfather and your mother
used to live there. The house was
demolished by a hurricane.

QUICK FLASHBACK

-- Tangaroa, 5, runs around the house. Pa walks to the house with a string of fish. Mihitua stands at the door smiling.

BACK TO SCENE

Tangaroa hugs Poema.

EXT. TAHITI - TAHUAREVA HILL - DAY

Poema, Eileen and Tangaroa are on the hill. Poema paces to the bread fruit tree.

POEMA

Your pito is buried here.

Tangaroa moves closer. He kneels down and digs up the soil. He reaches a small bottle. His belly button lays inside, totally dry.

Tangaroa is moved. He watches it for a moment and covers the bottle back with the soil.

TANGAROA

There will be always a part of me
in this land.

He stands up and looks at the bay. In the distance, the beams of the sunset color the sea and nature.

EXT. TAHITI - VETEA'S HOUSE - GARDEN - NIGHT

Relatives and friends gather under the open hut in the garden.

The table is fully garnished with local food. Some guests play the guitar. Tehiva sits near a friend.

Eileen appears spruced up and pretty. She wears a beautiful dress. Her hair is tied up sideways and decorated with a flower. She is beaming.

Eileen sits with Tangaroa. Tangaroa mutters a few words in Eileen's ear. She laughs leaning her head backward.

Tehiva stares at Eileen. Tehiva stands up and leaves the table.

Everybody at the table notices Tangaroa and Eileen being close. They grin.

Eileen stands up and helps Vetea's WIFE to clean the table.

Rotui pats Tangaroa's shoulder.

ROTUI

I'd like you to come with me tomorrow morning. I've got something to show you.

TANGAROA

What is it?

ROTUI

Actually, I have to visit a patient tomorrow in Raiatea, the sacred island. It's an hour's flight. He insisted I should come.

TANGAROA

Oh.

ROTUI

Don't worry. It's a one day trip.

Rotui smiles.

EXT. RAIATEA - MARAE TAPUTAPUATEA - DAY

The car stops near the marae Taputapuatea*, the mother of all the maraes in the Polynesian civilization. Tangaroa and Rotui get out of the car and walk to the site.

INT. RAIATEA - MARAE TAPUTAPUATEA - DAY

Tangaroa stands, mouth gaping, in front of the huge marae.

ROTUI

This is what I wanted to show you. The biggest marae in the history of Polynesian civilization, Taputapuatea.

Tangaroa loiters in the site. He touches the stones. A fresh wind hisses in the place. The hissing sounds like human moans.

TANGAROA'S IMAGINATION - SACRIFICES ON THE ALTAR OF THE MARAE

A priest, dressed in traditional costume, raises up his hands and makes incantations in Tahitian.

Below him, a tied and naked man lies on the stones. The priest brandishes a sharp stone and plants it into the Man's chest.

Several disciples attend the scene around him.

END OF TANGAROA'S IMAGINATION

Rotui stands before him.

ROTUI (CONT'D)

It is the cradle of Polynesian culture. This is where it all started. All the maraes in the South Pacific were built from a stone taken from here.

Tangaroa extends his arms and breathes deeply. A bird, the Kea, flies over the marae and shrieks.

EXT. EILEEN'S HOUSE - DAY

Eileen walks out of the house and gets into the car. Tehiva parks her car near hers. She walks toward Eileen.

TEHIVA

Eileen. Wait...

EILEEN

I'm in a hurry.

Tehiva grabs Eileen's arm.

TEHIVA

I'm sorry. I'm sorry for what I did to you. I need you.

Eileen stands impassive.

TEHIVA (CONT'D)

I'm your sister. What do you know about this guy? We know nothing about him. He's not the young Taaroa you used to know. You should be careful.

Eileen yanks her arm.

EILEEN

Once a dog, always a dog. Stay out of my life now.

Eileen closes the door of the car and dashes away.

INT. RAIATEA - AIRPORT - DAY

Tangaroa and Rotui sit in the waiting room. Tangaroa stands up and walks to a telephone booth. He dials Matahi's number.

INT. MATAHI'S HOUSE - SAME

The phone rings. Matahi picks up the phone.

MATAHI

Hello... Tangaroa... I'm glad you liked the place... What time are you coming?

Matahi turns his head and looks at a WOMAN. This Woman is Ewa.

MATAHI (CONT'D)

Er, nothing. The television and the journalists came. They want to film us when we leave for New Zealand. It's gonna be in three days. You've heard it. Three days left. Still a few final touches on the boat, then load some supplies and that's it... Right.

Matahi hangs up.

MATAHI (CONT'D)

(to Ewa)

He'll be there shortly.

EXT. MATAHI'S HOUSE - NIGHT

Eileen parks the car near the house. She is dressed elegantly. She walks to the house.

INT. MATAHI'S HOUSE - NIGHT

Eileen barges in the --

LIVING ROOM

She smiles at Matahi.

EILEEN

Hi, everybody. Tangaroa isn't home yet?

Everybody stares at her. Eileen looks at everybody and notices Ewa.

EILEEN (CONT'D)

Oh.

MATAHI

Er, Eileen this is Ewa. And Ewa, this is Eileen. Ewa has just arrived from New Zealand.

Ewa stands up. She holds her belly as if she were pregnant. She greets Eileen.

EWA

Tangaroa doesn't know I'm here. It's a surprise. I can't wait to see him.

Eileen watches her stroking her belly then rushes out.

EXT. MATAHI'S HOUSE - NIGHT

The sun is setting. Darkness looms in the distance. Eileen gets into the car.

INT. EILEEN'S CAR - NIGHT

Eileen cries out in pain. She hits the steering wheel.

EILEEN

Fuck. How could you be so stupid?

She starts the car and leaves.

INT./EXT. ROTUI'S CAR - NIGHT

Rotui and Tangaroa are in the car. The small road leading to Matahi's house is bumpy.

Rotui turns the high beams on. They both notice a car coming in front of them. The beams illuminate Eileen's face in the opposite car.

TANGAROA

Hey. Eileen. Stop. Stop.

The car stops. Tangaroa looks back but Eileen keeps going.

INT. MATAHI'S HOUSE - DAY

Tangaroa dials Eileen's number on the phone. No answer. He dials Poema's number. The telephone rings. He hears a click.

TANGAROA
Hello? Hello? Eileen?

Someone hangs up the phone.

EXT. QUAY OF MOOREA - DAY

The boat Hokule'a is moored on the quay. Matahi and Tangaroa with the help of some friends load the supplies on the boat.

Tangaroa stops and looks at the island of Tahiti. Matahi notices it.

MATAHI
You still have one day off. Just in case you have some last minute stuff to do.

TANGAROA
Thanks Matahi. Thanks.

Tangaroa gets out of the boat and rushes to the ferry.

INT/EXT. CAR - DAY

Tangaroa heads to Tautira. He drives along the coast. The countryside flies by.

His head is filled with the sounds of drums, songs and guitars.

EXT. TAUTIRA - POEMA'S HOUSE - DAY

Tangaroa gets out of the car. The house is open.

TANGAROA
Poema? Eileen? Tehiva?

Silence. He walks to the beach.

EXT. TAUTIRA BAY - DAY

Tangaroa walks along the beach. Tehiva and her boyfriend Moana are swimming. Tehiva notices Tangaroa. She gets out of the water. Tangaroa looks embarrassed.

TANGAROA
Er, did you see Eileen?

TEHIVA
She was there a few minutes ago. I
think she went to the river.

Tangaroa heads to the river.

TEHIVA (CONT'D)
But she is with her boyfriend.

Tangaroa stops.

TANGAROA
Boyfriend?

TEHIVA
She's mad at you. She's lost. You
must leave her alone.

FLASHBACK - TANGAROA MEETS EWA AT MATAHI'S HOUSE

Tangaroa steps into the house. Ewa stands before him smiling.

TANGAROA (V.O.)
Tell her Ewa is not my girlfriend.

Ewa hugs Tangaroa but he remains distant. She shows him her
belly.

TANGAROA (V.O.)
There is nothing between us.

They argue. Ewa cries. She takes her bag and leaves.

TANGAROA (V.O.)
Tell her I came to say goodbye.

BACK TO PRESENT

Tehiva stands listening.

TANGAROA
I'm leaving tomorrow to New
Zealand.

Tangaroa leaves.

EXT. VAITEPIHA RIVER - DAY

Eileen sits crouching on the rock above the river, alone. She
looks like a tomboy again, dressed in shorts and a tank top.

EXT. MOOREA - BEACH - DAY

The beach is swarmed with people. The television crew and the radio interview Matahi. The boat Hokule'a is docked on the quay.

Tangaroa and other members make their way in the middle of the crowd and climb on the boat.

A local band plays drums and guitar. A TAHUA dressed in traditional costume steps forward.

TAHUA
(in Tahitian)
Let's pray. Dear almighty, We ask
you to protect these travelers
during their trip...

Matahi stands on the boat and scans the audience to check any sign of Eileen. She is not there.

TAHUA (CONT'D)
... Now go.

The Tahua flogs the boat with some Auti* leaves. A Man blows the conch for the departure. Several paddlers accompany the boat in their individual canoes to the reef.

EXT. TAHITI - TAHUAREVA HILL - DAY

Eileen sits watching the bay of Tautira and the deep sea.

EILEEN
What should I do? If anyone's
listening to me, give me a sign.

She stares at the bread fruit tree.

A bird lands on a branch, right in front of Eileen. It's the Kea. She looks at it. The kea chirps. Eileen opens her eyes wide.

EILEEN (CONT'D)
Thank you.

Eileen stands up and rushes down the hill. She gets into the car and speeds up to Vetea's house.

EXT. VETEA'S HOUSE - BEACH - DAY

Vetea looks at a canoe on the beach. The wood that holds the balance pole is old and weak.

Vetea checks the gas can and shakes it. He closes it. He walks to the house.

VETEA

Honey. I'm going to the gas station
and to the hardware store to get
some wood. I'll be back soon...
Honey?

HINA (O.S.)

Yeah. Okay. I'm in the kitchen.

Vetea leaves.

LATER

Eileen arrives. She gets out of the car and rushes to the beach. She spots the boat and pushes it in the water. She starts the engine.

She speeds up to the deep sea.

Vetea's wife, HINA, 30, hears the noise of the engine. She gets out of the house and sees Eileen's car. She spots Eileen far away in the canoe.

EXT. DEEP SEA - DAY

Hokule'a crosses slowly the Moorea channel. It is accompanied by several paddlers on their canoes.

Then the paddlers stop and wave Hokule'a goodbye. The boat sails along the coast.

Tangaroa looks at Tahiti drifting far away. He hears an engine sputtering behind him.

Eileen is on the canoe. She waves at him. Tangaroa waves back, exhilarated.

EILEEN

Tangaroa. Tangaroa.

TANGAROA

Eileen.

Eileen's canoe catches up to Hokule'a.

TANGAROA (CONT'D)

I came to see you.

EILEEN

I'm sorry.

TANGAROA

What?

EILEEN

(louder)

I'm sorry.

Tangaroa smiles.

Suddenly, the engine on Eileen's canoe stops. Eileen tries to start it up several times, without any success.

TANGAROA

Eileen. Are you okay?

Eileen mouths a few words but Tangaroa can't hear her. She waves her arms.

A big wave rocks Eileen's canoe. Eileen staggers. Another wave, bigger this time, comes behind.

TANGAROA (CONT'D)

Eileen, watch out.

The wave breaks the balance pole and capsizes the canoe. Eileen's head hits the edge of the canoe.

She sinks.

TANGAROA (CONT'D)

Eileen.

Tangaroa dives.

MATAHI

(to crew members)

Stop the boat.

Tangaroa swims toward Eileen's canoe. He dives.

Eileen sinks inert in the deep blue water. Tangaroa holds her by the waist and swims back up.

Two Men pull Eileen back on board.

EXT. HOKULE'A DECK - DAY

Tangaroa attempts CPR to Eileen. She doesn't react. He gives her mouth to mouth. She doesn't wake up.

Tangaroa pants. He is desperate.

Eileen's spirit flies over her body and over the boat.

Tangaroa whispers in Eileen's ear.

TANGAROA

Wake up Eileen. Wake up... Don't
leave me. I-I need you. Please,
don't go... I love you.

Tangaroa attempts another CPR. Matahi consoles Tangaroa by putting his hand on his shoulder.

Tangaroa's words echo in Eileen's ear. Eileen's spirit gets back to her body.

Eileen twitches, spits some water and coughs. She breathes deeply.

TANGAROA (CONT'D)

She's back. Oh my God.

Eileen looks at Tangaroa's face against the light.

FADE TO:

INT. NEW ZEALAND - TANGAROA'S HOUSE - MATAURI BAY - DAY

The television is turned on in --

THE LIVING ROOM

SUPER: "New-Zealand, 5 years later."

On the television, a video shows the arrival of Hokule'a in Auckland bay. The boat is welcomed by a big crowd.

A REPORTER hands the microphone to Tangaroa.

REPORTER

What did you learn from this trip?

TANGAROA

It was really amazing. I find no words to describe this wonderful experience. The Polynesians have proved that they were great sailors. And I'm very proud as a Maori to be part of this great culture.

The Reporter smiles at him.

MANAHERE (O.S.)

Mom. Let's go. We're gonna miss them.

SOMEONE switches off the TV. It's Eileen.

Eileen puts the remote control on the coffee table and stands up with difficulty.

She holds her big belly. She is pregnant. Her son, MANAHERE, 5, holds her hand.

EILEEN

Let's go.

EXT. NEW ZEALAND - TANGAROA'S HOUSE - MATAURI BAY - DAY

Eileen looks at the imposing tree in the garden, a kauri. The dog has made a hole in the side of the tree.

Eileen heads to the tree.

MANAHERE

Where you're going mum?

Eileen kneels down and pulls a small glass jar in which rests a dry belly button.

EILEEN

It's your pito.

Eileen digs a deeper hole with her hands and cover it with some soil and stones.

MANAHERE

Hurry up mom. They're coming.

EXT. MATAURI BAY - SEA - DAY

Several canoes race. Tangaroa paddles hard with five other men in the canoe. He sets the pace.

EXT. MATAURI BAY - HILL - DAY

The hill overlooks the bay. Below, the canoes head to the finishing line.

Manahere runs and shouts.

MANAHERE

Come on dad. Come on. Yeah.

EXT. MATAURI BAY - BEACH - DAY

Tangaroa's canoe arrives first. The paddlers raise their arms and shout.

Tangaroa watches above him and waves at Eileen and Manahere.

The Kea flies above them and shrieks. It watches the wrecks of the Rainbow Warrior lying deep in the ocean.

FADE OUT.

GLOSSARY

Popa'a (fluent) Papa'a (formal) Pakeha (Maori) = Refers to all those with white skin. Not derogatory

Pito = Belly button

Marae = Sacrificial altar

Uru = Bread fruit tree (see Mutiny on the Bounty)

To'ere = Tahitian musical instrument

Mana = Enegy, power.

Tiurai/Heiva = Name given for the 14th of July festivities which last one month.

Marae TAPUTAPUATEA = A sacred altar listed as a UNESCO world heritage site, where the Hawaiian Islands, Easter Islands and New-Zealand originated.

Hokule'a = see internet

Va'a(Tahitian) Vaka(Maori) = Wooden dugout canoe used for competitions.

Tahua = Priest, counselor, doctor.

Maohi = New definition of the word Tahitian.