

RED SALVADOR

Written by

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"Reason crumbles to dust under investigation."
-Charlie Kaufman

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FADE IN:

EXT. COUNTRY ROAD, HILO HAWAII - DAY

Birds chirp, leaves rustle, not a car in sight. The single lane road is divided by a faded DOUBLE YELLOW LINE. For all intents and purposes, a quaint sight.

The WHIRRING sound of rubber on asphalt fades up. Suddenly a Prius WHOOSHES into frame and barrels off into the distance.

A labored COUGH and CRUNCHING LEAVES comes from the forest.

VOICE (O.C.)
Ok. Come on, Red. Just end this.

The bushes next to the road shake violently.

VOICE (O.C.) (CONT'D)
Damn it, come on.

Leaves fall as a massive figure stumbles into the open: **A giant WILD BOAR.**

This is RED SALVADOR. Blood oozes from opens wounds on face and body, his tusks are smashed to shit, and like his name suggests; he has a DEEP RED COAT.

He LIMPS his way forward, pausing for a brief coughing fit. He lands on the double yellow line and plants himself.

The distant whirring of more tires fade up. Deep sigh.

RED
It's time--

Another coughing fit. The speeding engine grows louder.

RED (CONT'D)
I'm sorry I am not better than
this.

He closes his eyes, the engine very loud now, very close.

RED (CONT'D)
I'm sorry, Olive.

CUT TO:

BLACK. TIRES SCREECH FOR A BRIEF MOMENT, THEN SILENCE.

PUNCH IN:

CLOSE on a young TARO PLANT. Its heart-shaped leaf has BROWNEED around the edges.

SUBTITLE: SIX YEARS EARLIER

A strong BREEZE kicks up and THWAP, an INDEX CARD flies in and snags on the short stalk of the plant.

JOSHUA (O.C.)
(quietly)
Shit-

A pair of legs scramble in the BG. Another card flutters by.

JOSHUA (O.C.) (CONT'D)
Shit shiiiiit-

A massive gust ZIPS the cards away and brings us WIDE to

EXT. KULANI AND HAL'S BACK YARD, HILO, HAWAII - DAY

DOZENS OF CARDS circle around THREE PEOPLE in the back yard of a rural house, nestled in the forest below the island's tallest volcano, Mauna Kea.

JOSHUA, 23, a native Hawaiian, easily funny and charming on any other day, desperately chases the cards and mutters.

JOSHUA
Sorry Kulani. Sorry Hal...

In contrast, KULANI WALTERS, 40, and her husband HAL WALTERS, 43, quietly help. Their mood somber, they wear all black.

JOSHUA (CONT'D)
...I'm an idiot, I should have
memorized this.

Joshua scuttles across frame snagging two cards. He shifts focus to an airborne card which flutters just out of reach. With a running start, he JUMPS as we

CUT TO:

STILLNESS. A bit later. The same three stand in awkward silence before the Taro.

In our story, this plant does not grow on a farm, nor is it meant to be food; it is - in fact - a memorial.

Joshua reorders the cards nervously and looks to the bereaved couple: Kulani nods, Joshua clears his throat.

He sings a chant from The Kumulipo, the ancient Hawaiian Poem of creation.

Reference: <https://vimeo.com/263590760/3e5f87068a>

A SLOW PUSH IN ON KULANI

JOSHUA (CONT'D)
 O Papa i noho ia Wakea
 Hanau Ha'alolo ka wahine
 Hanau inaina ke ke'u
 Ho'opunini ia Papa e Wakea
 Kauoha i ka la i ka malama...

Her steadiness is betrayed by the tears that well in her otherwise stoic eyes. She cannot hide the grief, it is raw, immediate, and profound. The chant plays over the following:

TWO WEEKS EARLIER

INT. KULANI AND HAL'S LIVING ROOM - DAY

Outside, the WIND HOWLS as rain beats against bay windows.

Kulani lies in the window sill and rubs her very pregnant belly. Something is wrong.

Hal watches her. He is a rock, but his concern grows.

INT. HOSPITAL - EVENING

Kulani's belly is exposed, a DOCTOR examines her womb using an ultrasound wand. Hal is by her side. They stare at a monitor:

Where there should be a heartbeat, there is nothing.

Kulani's face contorts with devastation as she buries herself into Hal's stomach. A DISTANT THUNDER carries us to

EXT. FIELD IN THE FOREST RESERVE - SAME

Rain pours down on a sounder of FERAL PIGS. They move alongside a fence, tilling the ground with their tusks.

Unaware, the pigs have wandered inside a large CIRCULAR-FENCED TRAP.

A muddy PIGLET sniffs the earth, in his own world. He looks up to see he has separated from the sounder.

He trots towards the fence, but before he reaches them a latch is triggered and a trap door SLAMS SHUT.

The sounder RAMS into the fence but it doesn't budge. The separated Piglet panics, his screams morph to

INT. DELIVERY ROOM - DAYS LATER

Kulani cries through labor, squeezing Hal's hand.

The BABY comes and a Nurse quickly cuts the umbilical chord and wraps the baby in a blanket.

Kulani takes the lifeless boy into her arms and holds him tightly. She looks to Hal, their hearts shattered.

EXT. FIELD IN THE FOREST RESERVE, TRAP - DAY

The sounder digs their way out while the Piglet digs his way in, but the fence is too deep. The Piglet halts:

ACROSS THE FIELD, a FIGURE makes its way towards the trap. The Piglet looks to his MOTHER. She nods.

INT. GREENHOUSE PLANT NURSERY - LATER

Rain streams down the massive windows. Kulani browses aisles full of various plants and finally comes to

THE TARO, its leaf is green and healthy. Kulani picks it up.

EXT. FOREST BY THE EDGE OF THE FIELD - LATER

The Piglet hides behind a tree. He peers out to see a MAN IN A BASEBALL HAT; he aims a rifle through the trap fencing.

A beat, then CRACK! The rifle fires.

CRACK! It fires again.

The sound of MUFFLED SQUALS carry across the field. Distressed, the Piglet flees into the forest.

Another shot rings out as we linger on the tree, a sign reads:

WILDLIFE SAFETY ZONE: NO HUNTING BEYOND THIS POINT

EXT. KULANI'S BACK YARD - NEXT DAY

A shovel breaks the earth, driven into the dirt by Kulani's heel. She drops the dirt onto a small mound and studies the HOLE. The Taro lies next to it, waiting to be planted.

EXT. FOREST - SAME

The Piglet spits out an inedible root. He sniff the air.

EXT. KULANI'S BACK YARD - SAME

Kulani's pats dirt around the neatly planted Taro. She touches the leaf, noticing that it has BEGUN TO BROWN, when CRACK-- A distant rifle brings her attention to the forest.

INT. HAL'S STUDY - SAME

Hal looks down onto the back yard at Kulani. He lowers his gaze to a laptop, and writes.

EXT. FOREST - A BIT LATER

Little hooves carry the Piglet swiftly across the uneven terrain. HUNTING DOGS BARK, unseen.

The Piglet DIVES, disappearing into a pile of palm leaves. The barks grow louder.

POV through the palm leaves: The earth begins to rumble, suddenly a stampede of WILD PIGS whizzes by.

REVERSE ON LEAVES: PUSH IN as the barks crescendo before FOUR HUNTING DOGS cross the frame in a blur.

EXT. KULANI'S BACK YARD - A FEW DAYS LATER

We're back in the memorial tableau as Joshua's CHANT ends.

A brief silence, then Joshua gently places his hand on Kulani's shoulder.

A few RAIN DROPS fall before a steady rain shower comes down. Kulani, Hal and Joshua head inside.

DISSOLVE TO:

EXT. FIELD IN THE FOREST RESERVE - LATER

The rain pours on the Piglet. The trap has been removed, only an imprint remains. His family is gone.

OVERHEAD: The lone Piglet - tiny in the vast field - makes his way back into the forest.

End sequence.

EXT. KULANI'S BACK YARD - NEXT DAY

All is quiet. The sun shines on the Taro, but its leaf has grown browner.

SYLVIE (O.S.)
It's a very sweet idea.

INT. KULANI AND HAL'S LIVING ROOM - CONTINUOUS

Hal's sister, SYLVIE WALTERS, 30's, peers out the window at the ailing plant. On the verge of tears, Sylvie seems to need more comfort than she's able to provide.

Her husband and former high school sweetheart, TRAVIS, 30's, sits in an adjacent chair; still waters don't run deep.

Hal and Kulani sit opposite. The strain of family obligation hangs in the air.

SYLVIE
To have a little memorial using...

KULANI
Yes.

SYLVIE
Haloa...

KULANI
Haloa Naka.

SYLVIE
Haloa Naka, I can never remember
the names in these stories. Ugh, I
feel so-- I just know what you went
through to get pregnant and now--

She chokes back an aggressive sob but it escapes anyway, along with a dart of snot. She quickly covers her face.

Kulani and Hal shift. Travis offers a tissue, Sylvie snags it.

SYLVIE (CONT'D)
It's okay, I'm fine. I'm fine.
(blows)
Did you get enriched soil?

KULANI
I'm sorry?

SYLVIE
For the Haloa Nnn... Haloa-- for
whatever it's called, the *Taro*?
They tend to brown like that if the
soil doesn't have nutrients, you
might want to double check.

KULANI
Okay, I will.

Kulani avoids eye contact.

SYLVIE
And you'll have to be careful about
pigs, they'll go for that root--

TRAVIS
Sylvie--

SYLVIE
What, Travis?!

TRAVIS
I think maybe it's time--

SYLVIE
For what? We're visiting. Can I
please comfort my brother?

The question hangs in the air for an awkward beat.

INT. KULANI AND HAL'S BEDROOM - LATER

Kulani lies in bed, she hugs a small pillow close to her chest and stares at the wall. Hal knocks on the door.

HAL
You okay?

Kulani nods, her eyes are red and sunken.

KULANI
She's just a lot.

HAL
She means well.

KULANI
The snot?

HAL
Oh yeah, couldn't miss it.

They share a knowing smile.

HAL (CONT'D)
Just reminding you to call your
parents back.

KULANI
I'm not up for it right now.

HAL
Ok.

KULANI
I'm sorry.

HAL
I just think it'd be good for you
to talk to them.

KULANI
I understand.

HAL
Alright. I love you.

KULANI
I love you too.

She lays her head back down. Hal closes the door gently.

INT. HALLWAY - CONTINUOUS

Hal leans on the wall and covers his face.

EXT. KULANI AND HAL'S BACK YARD - SUNSET

CLOSE ON THE BROWN TARO

In the BG there's a gentle RUSTLE at the edge of the yard. A blurry figure appears, sniffing towards the plant. A tiny SNOUT comes into focus. A hoof starts to dig--

KULANI (O.C.)
Hey- no! Stop!

Kulani charges from the house. The intruder disappears. Flustered, she scans the edge of the forest.

EXT. KULANI'S PORCH/BACK YARD - MOMENTS LATER

Kulani backs through the screen door and let's it close quietly with her foot. She carries CHOPPED CARROTS.

She approaches the forest and stops.

KULANI
Here boy... Here.

She tosses a carrot near the tree line.

KULANI (CONT'D)
I'm sorry I scared you.

She tosses another piece and makes a kissing sound.

A beat.

The snout appears - snatches up a carrot - then quickly disappears.

KULANI (CONT'D)
That's it, come on, I'm not gonna hurt you.

She gets down on her knees and pats her lap.

KULANI (CONT'D)
C'mon, come here... Come here...
That's it...

Slowly, the PIGLET emerges. The rains have washed away layers of mud to reveal the DEEP RED COAT. Kulani quietly gasps.

KULANI (CONT'D)
Look at you, little person.

He gobbles up the carrots, making his way towards Kulani. She holds a piece out. He gingerly approaches, studying her hand.

KULANI (CONT'D)
Go on.. You're safe.

He inches in and quickly takes it from her palm. She giggles and wipes her hand on her jeans. She glances back to the house, then back to Red.

KULANI (CONT'D)
Where is your family?

She slowly reaches for his fur, he balks, but steadies, and she gently strokes his back.

He gazes up and chews, their eyes lock. He grunts- or coughs on the carrot.

KULANI (CONT'D)
Well, hello to you too... I'm
Kulani. Ku-lawn-ee. What's your
name? Can you say Red?
(drops her voice)
"Hello, my name is Red... Hello, my
name is..."

RED'S PERSPECTIVE

KULANI (CONT'D)
"...Red. Hello, my name is
Red..."

KULANI (CONT'D)
"... Rid. Meesh n drendi,
Rid..."*

*When in the pigs perspective, human english is jumbled into an Incomprehensible Language.

Red focuses in on the gibberish. There is a SHIFT in the air causing the Taro to quiver.

A HIGH FREQUENCY TONE fades up, it stutters and wobbles as it interacts with Kulani's voice.

KULANI (CONT'D)
"Meesh n drendi, Rid... Rid. Meesh
n drendi... Red."

Red's ear's twitch, he seems to understand something:

PIGLET
Red.

THE TONE DROPS OUT as we snap back to

KULANI'S PERSPECTIVE: His word was just a quiet grunt. He sniffs her hand.

KULANI
Oh, I don't have any more, buddy.
And you can't eat this plant, do
you understand? It's not for you.
It's very special. You got it?

She double takes at the Taro: Has it become greener--?

HAL (O.C.)
Kulani!

Hal lets the porch door slam shut. Red scrambles into the woods.

KULANI
Wait! No- god damn it, Hal.

HAL
You heard what Sylvie said.

KULANI
Who cares what Sylvie said? It was
just a baby, he was alone.

Hal furrows his brow. Kulani wipes dirt from her knees and heads inside.

HAL
Well, he won't be for long, you
don't wanna mess with that.

KULANI
Oh, come on.

Her edge has returned as she brushes past Hal and enters the house. Hal studies the forest for a moment.

EXT. HOME DEPOT, GARDEN DEPARTMENT - A FEW DAYS LATER

CLOSE ON a bag of ORGANIC NUTRIENT RICH SOIL. A pair of hands reach into frame and snatch the bag up.

EXT. KULANI AND HAL'S BACK YARD - LATER

Kulani digs out the bad soil. The ORGANIC SOIL bag rips open and she dumps it out.

She pats around the plant and studies the leaf: Still brown.

KULANI
Let's see if that works.

EXT. KULANI AND HAL'S PORCH - DAY, WEEKS LATER

Kulani stares at the plant and anxiously taps her foot.

She steps off the porch and walks to the Taro, which is all but dead. Frustrated, she looks to the forest.

RED'S POV hidden within: He watches Kulani scan the trees.

INT. GROCERY STORE CHECK OUT - LATER

BEEP, BEEP, BEEP. Kulani watches the CASHIER ring up SWEET POTATOES and CARROTS.

INT. KULANI AND HAL'S KITCHEN - LATER

Kulani chops up the veggies.

EXT. KULANI AND HAL'S BACK YARD - LATER

She spreads them out.

LATER

She sits by the Taro and watches the forest. Nothing.

LATER

Kulani sleeps.

A hand reaches out and gently shakes Kulani. Her eyes open with a start. She looks up at Hal.

HAL

I've gotta catch my flight.

Kulani rubs her eyes. He holds a CARRY-ON SUITCASE.

HAL (CONT'D)

Should I take a cab?

Kulani nods.

KULANI

Is that okay?

HAL

I'll be back on the fourteenth.

Discouraged, he heads inside, but pauses:

HAL (CONT'D)
I don't think he's coming back.

RED'S POV from forest: The porch door closes. Kulani lays her head back down.

LATER

Kulani sleeps again. A light CRUNCH off screen. Kulani's eyes crack open. CHOMP, CHOMP, CHOMP.

She props up on her elbows to see the RED PIGLET quietly munching on the veggies by the edge of the forest. She beams.

A breeze picks up, the Taro quivers.

Kulani grabs a carrot and tosses it: CHOMP, Red snatches it from the air.

KULANI
Good eye, Red.

INT. GROCERY STORE - A FEW DAYS LATER

BEEP, BEEP, BEEP. Kulani buys more veggies.

EXT. KULANI AND HAL'S BACK YARD - LATER

Kulani leads Red around the Taro, dropping veggies. The leaf has a little of its color back.

Kulani smiles as she watches Red chow down.

LATER - SUNSET

Kulani sits by the Taro, she hugs her knees and watches the sun dip below the roof of her house. Red rests next to her.

KULANI
...And he just went back to work.
He's trying to move on I guess,
maybe he's got the right idea I
don't know. My mom kept calling
every day for the first few weeks,
but then I just got to a point with
it, you know? Talking about it is
unbearable, not talking about it is
unbearable. All I want is for
everything to just fucking fade
away- to just go back to normal....

She trails off. Red looks at Kulani.

KULANI (CONT'D)
But instead I'm talking to a pig.

INT. GROCERY STORE - A FEW DAYS LATER

BEEP, BEEP, BEEP. The Cashier eyes her.

EXT. KULANI AND HAL'S BACK YARD - LATER

Kulani intermittently tosses veggies to Red, who eagerly awaits each bite. The tips of his TUSKS have sprouted.

KULANI
I can't take the dumb look on
people's faces. I mean, there's
nothing to say- what can you say?
"I'm a failure, I feel like a total
failure"? No one wants to hear
that. They don't. They want you to
be strong, to be courageous, to
carry on... So I don't say anything
and pretend because all I really
want is just kill myself but I
can't do that, you know, because
it's selfish. But then I think to
myself: isn't this is a moment in
life where I get to be selfish?

She pauses for a moment, Red watches her intently.

KULANI (CONT'D)
Nod if you understand me.

She quickly raises a piece of carrot high, his head looks up.
She lowers it down, his head follows. She does it again.

KULANI (CONT'D)
See. I knew you would.

She tosses the carrot and he chomps down on it.

KULANI (CONT'D)
You're the only person I can talk
to.
(then)
You know, I don't think "Red" is a
strong enough name.

He stares at her.

KULANI (CONT'D)
 How about... Kamapua'a?
 (no reaction)
 No? Too ancient? Are you a shape-
 shifter, huh? You have special
 powers? Could call you Kama, for
 short. Too obvious...?

She squints her eyes, she focuses in on his new tusks.

KULANI (CONT'D)
 What about Red... *Salvador*. That's
 what it is. Red Salvador. He was a
 an artist, a surrealist...

She trails off.

KULANI (CONT'D)
 Ugh, what am I doing? You should be
 out there with your own kind.

She gestures to the forest. He stares at her blankly.

KULANI (CONT'D)
 You've got no idea what I'm saying,
 do you?

An engine REVS, a car door SLAMS. Red DASHES for the forest.

KULANI (CONT'D)
 Hey... ok see you later.

Hal pokes his head out the porch door and waves.

HAL
 Hey, guess that soil worked, huh?

He points to the Taro. Kulani nods.

CLOSE ON THE NOW HEALTHY TARO: It's color has fully restored.

INT. KULANI AND HAL'S DINING ROOM - NIGHT

Hal and Kulani eat. Hal glances at Kulani between bites.

KULANI
 What?

HAL
 What?

KULANI
 You keep looking at me.

HAL
I'm not looking at you.

Beat while Kulani swallows a bite of food.

KULANI
You haven't said much about the
mainland. Interesting story?

HAL
It's whatever.

KULANI
Why are you mad at me?

HAL
I'm not mad at you.

KULANI
Then why are you being all tense?

HAL
I'm not tense.

KULANI
Hal, c'mon--

HAL
(getting worked up)
I'm not tense!

His fork clinks on the plate, a slight awkward pause.

Woah. KULANI HAL (CONT'D)
I'm sorry. I'm just--

They chuckle at the mini outburst. Hal regroups.

HAL (CONT'D)
You said you were gonna come away
with me.

KULANI
I said maybe.

HAL
You said that last time, and now
you're starting back at school.

KULANI
Am I supposed to just sit around?

HAL
I am not saying that.

KULANI
You don't want me to work?

HAL
I want you to work.

KULANI	HAL (CONT'D)
You're working and I'm not criticizing you.	I'm not criticizing, you're not hearing me.

KULANI
You're saying you're not getting
enough from me.

HAL
No Kulani, I'm saying I don't want
us to drift apart.

KULANI
We're not drifting apart.

HAL
You spend a lot of time with that
pig.

She glares at him.

KULANI
What's your point?

HAL
My point is you bailed on me again,
and now you're gonna be working.

KULANI
Exactly- so you're saying you're
not getting enough from me.

HAL
We need to keep talking--

KULANI
I can't talk right now, Hal. I just
can't do it. It doesn't mean I
won't eventually. It doesn't mean
we're drifting apart. It just means
for now, I need time. I don't know
how to explain it better than that.

Hal wipes his mouth with a napkin.

HAL
Okay.

KULANI
Okay?

HAL
Okay.

Kulani reaches her hand across the table.

KULANI
I just need time, okay? I promise,
we're not drifting apart.

Hal reaches back, their hands clasp.

EXT. KULANI AND HAL'S BACK YARD - SAME

Red watches Kulani and Hal's SILHOUETTES. Kulani stands from the table and disappears leaving Hal alone.

FADE TO BLACK.

EXPANSIVE ESTABLISHING OVER

EXT. UPLANDS OF THE FOREST RESERVE - PRE-DAWN

First light illuminates the vast canopy of the Mana Kea FOREST RESERVES.

SUBTITLE: ONE YEAR LATER

IN THE UPLANDS FOREST

The daybreak sun beams through the cracks of the HAU TREES, highlighting a lush undergrowth of FERNS and PILI GRASS.

IN THE THICK BRUSH

We follow A NEW SOUNDER OF FERAL PIGS. Two LARGE PIGS lead a family of FOUR YOUNG. The Younger Pigs wrestle for grubs.

ANOTHER PART OF THE UPLAND FOREST - A LITTLE LATER

The Young Pigs TUSSELE under a MANGO TREE while the Larger Pigs rest.

A distant dog BARKS. The Larger Pigs stir, they GRUNT a warning to the Young Pigs and they run off.

CLOSE ON: A pair of DARK EYES hidden in the brush.

INT. SEVENTH GRADE CLASSROOM - MORNING

Kulani sits behind her desk. The circles under her eyes suggest the past year has not been kind to her.

JOSHUA

And can anyone tell me who
Kamapua'a is?

Joshua gives a presentation. A PROJECTION behind him shows an illustration of the mythical Pig-God, subtitled: KAMAPUA'A

A precocious CLASS CLOWN raises his hand.

CLASS CLOWN

Isn't he, like, a sex God?

A wave of awkward pre-teen giggles ripples through the class.

KULANI

Joshua is our guest, everyone.
Let's treat him with respect.

JOSHUA

Well, you're not wrong actually...

Joshua winks at Kulani. More giggles.

JOSHUA (CONT'D)

Kamapua'a is the Hawaiian Pig-God,
imbued with Mana- spiritual power.
He's a shape-shifter who roots in
the deep black mud of the cool
forest. Sometimes he is a fish,
sometimes he is a man and- some
stories say in his human form, he
excelled in making love to women-

The class OOS and AHHS but Joshua heads it off.

JOSHUA (CONT'D)

But, in other lesser-known versions
of the story, Kamapua'a suffers a
deep emotional pain, he is a lost
soul; constantly searching for his
family, his purpose.

CLASS CLOWN

He needs to stop sleeping around
and get a wife!

The class bursts with laughter.

CLASS CLOWN (CONT'D)
Waiwaitwait- do pigs even mate for
life?

JOSHUA
Well, do humans mate for life?

The questions stumps the class.

JOSHUA (CONT'D)
Why do we expect simplicity and
universality for animals? We see
ourselves differently, but it's
easy to forget we're a part of
nature too.

The class is almost into it, but then another boy, KIMO, 12,
raises his hand. He's cocky and forceful.

KIMO
My dad says pigs are pests.

The class giggles at Kimo's challenge.

KULANI
Save it Kimo. These are stories
from the Kumulipo, not modern day.

Kimo sits back, arms crossed, a smirk on his face.

EXT. LOWER PART OF THE FOREST RESERVE - MORNING

OBSTRUCTED POV through the trees, the four YOUNG PIGS are
alone. They GRUNT, tracking a scent through leafy terrain.

REVERSE on the same pair of DARK EYES; intensely focused.

The high frequency tone VIBRATES, it crescendos and stutters
before it gives way, the grunts now a quiet chatter:

PIG 1 (AURTIE, O.S.)
You smell that?

PIG 2 (KANE, O.S.)
I smell it.

We PULL BACK to discover the eyes belong to Red Salvador. His
chest has broadened, his TUSKS fully grown.

RED'S POV of BARELY AUDIBLE chatter:

FIG 1 (AURTIE)
I smell it, too!

FIG 3 (OLIVE)
We shouldn't go in there,
Aurtie. Kahu said to stay
away--

FIG 1 (AURTIE)
Oh don't be such a pussy.

FIG 3 (OLIVE)
Don't call me a pussy!

FIG 4 (PIPER)
Quiet. Both of you. We're all
starving. We should take the
risk, Olive.

FIG 2 (KANE)
In Olive's defense, Kahu and Pele
said we're going back to the
uplands.

FIG 1 (AURTIE)
Yeah but I'm hungry right now.

FIG 3 (OLIVE)
I'm not a *pussy*, Aurtie. We just
don't go where we're not wanted.

FIG 4 (PIPER)
We'll be quick!

A wind kicks up, a YOUNG PIG looks directly at Red.

FIG 3 (OLIVE)
Wait, do you smell that?

Red tucks himself behind a tree.

FIG 1 (AURTIE)
I smell *that*. Look!

INT. SYLVIE AND TRAVIS' BEDROOM - MORNING

Travis ties up the laces on his work boots. His shirt reads:
PLUMBING BY TRAVIS. Sylvie brushes her teeth from within the
adjoining bathroom.

SYLVIE (O.S.)
(through brushes)
What's your schedule like today?

He grabs a belt and threads it through his pant loops.

TRAVIS
I'm out all day.

She spits into the sink, then appears in her bathrobe.

SYLVIE
Do you have time for breakfast?

TRAVIS
I gotta get going.

SYLVIE
Oh. Okay.

He doesn't register the disappointment on her face.

TRAVIS
I'll see you when I get home.

SYLVIE
Right.

She watches him disappear.

SYLVIE (CONT'D)
Don't I get a kiss?

After a beat, Travis appears in the doorway.

TRAVIS
Sylvie, I'm late. C'mon.

SYLVIE
Are you ever going to take me on a
date again?

TRAVIS
A date?

SYLVIE
You know, music? Dancing?

TRAVIS
Dancing?

TRAVIS (CONT'D)
What if we had Hal and Kulani over
for some supper?

SYLVIE
Ugh, nevermind.

She enters the bathroom again. Travis stares, then exits.

INT. BATHROOM - MOMENTS LATER

Sylvie leans on the sink, Travis' truck engine fades away.

She looks at her reflection in the mirror. SNAP, a faint sound catches her attention.

She turns her head and listens carefully. SNAP, SNAP, SNAP. She exits quickly to

BEDROOM - CONTINUOUS

She beelines for the window. Her jaw muscles clench. She grabs a HOUSE PHONE and dials furiously, it RINGS.

SYLVIE

Mother Fffu-

(the line picks up)

Hey! Hey, it's me. They're back...

No stop that, I'm serious, how soon can you be here?

EXT. ROAD NEAR SYLVIE'S HOUSE - MORNING

A grey CHEVY SILVERADO screeches to stop off the shoulder. The door swings open and BRIAN KAI confidently hurries out.

He is a career hunter. His tight black T-shirt can barely contain his muscles. A baseball cap frames his square jaw. His camouflage pants are tucked into commando boots, which THUNK on the asphalt.

He moves swiftly to the truck's bed and pulls out an ORANGE VEST and slings a RIFLE over his shoulder.

Brian opens the tailgate and THREE DOGS effortlessly jump to the ground and face Brian.

Small GPS TRACKING devices hang on each of their collars. Brian leans over and switches the first two devices ON, then kneels before the third and biggest dog of the pack, they lock eyes. He switches on the third tracker.

BRIAN

Alright Ansel--

Ansel's ass hits the ground.

BRIAN (CONT'D)

Uh-uh, I didn't give a command.

Ansel quickly comes back to all fours. He is laser focused.

BRIAN (CONT'D)
Exactly. Now, sit.

He sits. Brian holds out his fist.

BRIAN (CONT'D)
And pound it.

Ansel lifts a front paw and taps Brians fist.

BRIAN (CONT'D)
That's it, bud. Stay sharp out there.

He pats Ansel's head, then pulls out his phone and opens a tracking app. We see THREE DOTS appear on a map.

BRIAN (CONT'D)
Go on boys, go find 'em.

The Dogs sprint into the forest, Brian slinks off after them.

INT. SEVENTH GRADE CLASSROOM - A BIT LATER

The slide is now an image of a Taro Plant, subtitled: HALOA-NAKA, THE FIRST TARO

The class' interest has faded, their eyes drift towards the clock on the wall. Joshua remains passionate.

JOSHUA
The Taro Plant, or Kalo, is known in the Kumulipo as Haloa-Naka. It's sacred in Hawaiian culture, right? It's our window to nature. Its root is where we make Poi from, the Hawaiian superfood. As the story goes, Haloa-Naka was created when Wakea, the sky father, and Ho'ohokukalani, the earth mother, came together and gave birth to a baby boy, Haloa. But the baby was *alualu*, he had no bones; he was a stillborn. They buried Haloa in their back yard, and his mother cried and cried, her tears falling into his grave. Before long, Haloa-Naka, The Taro, started to grow from where he lay. The story of Haloa-Naka reminds us that we are part of nature, right? We protect Haloa, Haloa protects us...

He's lost their interest. The BELL RINGS and the half-asleep students jump from their chairs and make a dash for the door. Joshua and Kulani are left alone.

He packs his presentation. Kulani tidies her desk.

JOSHUA (CONT'D)

Not trying to throw shade here, but these kids don't give a shit about culture.

Kulani considers this.

KULANI

How do you throw shade?

KULANI (CONT'D)

Shade?

JOSHUA

Oh girl, you need a little Drag Race in your life!

KULANI

I don't like race cars.

JOSHUA

Nuh-uh, you're not serious--

Kulani cracks a smile.

JOSHUA (CONT'D)

Oh, that's a joke? Is that a *joke*?

EXT. FOREST OUTSIDE SYLVIE'S HOUSE - MORNING

POV on the Young Pigs as they ransack Sylvie's garden.

PIPER

(mouthful)

Mmm mmm, why is this so good?

KANE

That *is* so good.

OLIVE

Shshshsh, you're being too loud.

AURTIE

You know, your shushing is louder than anything else we're saying--

Suddenly, Sylvie charges outside, banging a broom. The pigs startle and scurry for the forest.

SYLVIE
GET OUT OF HERE! GO, SHOO, SHOO--!

SYLVIE
 GRONIX OOX EDEEM. OOSH, OOSH!

Like Kulani, her voice is gibberish to the ears of the pigs.

OLIVE
 I was right!

AURTIE
 Shut up, you're insufferable!

SYLVIE
BASTARDS!

SYLVIE
BASHNARS!

And they're gone. She inspects her damaged vegetable plot, distressed. Red lingers for a moment, then sets off.

I/E. KAI'S JEEP, ROAD NEAR SYLVIE'S HOUSE - LATER

OFFICER TOMMY KAI, late 40's, drives his JEEP CHEROKEE past Brian's parked Silverado. His weathered eyes look in his rearview mirror at the parked truck.

He sighs, slows the Jeep and makes a wide U-turn.

The crest decal on the Jeep's door reads: *Dept. of Land and Natural Resources, CONSERVATION ENFORCEMENT, HAWAII*

EXT. FOREST OUTSIDE SYLVIE'S HOUSE - SAME

Brian eases through a tangle of Hau trees, he lowers down to one knee and then onto his belly.

He nestles the butt of the rifle into his shoulder and the barrel on a fallen tree branch. He looks through his scope.

POV SCOPE: He scans Sylvie's yard: It's empty.

SYLVIE (O.S.)
 You're late.

Brian startles with a swift motion and sweeps Sylvie to the ground and is on top of her, nose-to-nose.

BRIAN
 Jesus, Sylvie. You scared the shit out of me.

SYLVIE
They were eating everything, I had
to chase them off.

His dogs bark in the distance.

BRIAN
(re: dogs)
We'll find 'em.

He hovers, inches from her face. She lurches up and kisses
him passionately. They tussle in the leaves.

SYLVIE
We shouldn't be doing this.

He smiles.

BRIAN
You called me.

EXT. LIKO CAFÉ - DAY

Kulani and Joshua sip coffees on a quiet street.

JOSHUA
Weren't you supposed to travel with
Hal at some point?

KULANI
We never got around to it.

JOSHUA
Okaaaay. But how are you guys doing?

KULANI
We're fine.

JOSHUA
Woah, slow down I can't keep up.

KULANI
Joshua, please don't pry.

JOSHUA
So, I take it you're not trying?

KULANI
Can we not do this?

JOSHUA
Sure I'll stop. Right after you
tell me what you want in life.

KULANI
Ugh-

JOSHUA
Hopes?

KULANI
Nope.

JOSHUA
Dreams?

KULANI
Are you gonna talk about a vision
board next?

JOSHUA
This is some fucked up shit
right here, what you're
doing.

KULANI (CONT'D)
I can tell you what I don't
want. I don't want a twenty-
four year old former student
to tell me I need to get over
my stillbirth and have
another baby.

A SERVER arrives. Pretends she didn't hear that.

SERVER
Cobb salad, no bacon. And one BLT.
Can I get you anything else?

KULANI
Oh thank you so much. That's
alright.

JOSHUA
Yes, thanks. Um- no we're
okay for now thank you.

The server heads back inside.

JOSHUA (CONT'D)
Wow- is that what you think of me?

KULANI
No, I'm sorry. I just need time...

JOSHUA
Blah, blah, blah. Don't take too
much time. Next thing you know,
poof, no more ovaries.

KULANI
Joshua, being gay doesn't preclude
you from being a misogynist.

JOSHUA
Case and point. So *smart*, the
planet needs you to have babies.

He takes a big bite of his sandwich.

JOSHUA (CONT'D)
I don't understand you, bacon is
the best part of a Cobb salad.

Kulani cracks a smile.

JOSHUA (CONT'D)
Is that a smile? I got a joke and
smile in one day! Call CNN!

EXT. FIELD IN THE FOREST RESERVE - LATER

Red walks out of the forest into expansive rolling hills of tall grass. A deep ravine runs alongside the field.

He sniffs, tracing the faint scent of his family. The trap is long gone.

EXT. SYLVIE'S VEGETABLE GARDEN - SAME

Sylvie stares at her ravaged plants. The pigs have done a number. She snuffles and wipes her nose with her sleeve.

SYLVIE
What's the matter with you, Sylvie?

She kneels, starts to cut out the damaged plants.

INT. KULANI'S KITCHEN - AFTERNOON

Kulani chops carrots. Looks out her window to the yard.

POV: Hal finishes picking weeds around the Taro plant, which has doubled in size. Heads into the house.

KULANI
Thanks for weeding.

HAL
I can't believe how well that plant
has done.

He comes up behind her and kisses her temple.

KULANI
You're sweaty. Sorry.

She gently brushes him off and continues chopping. Hal pours a glass of water and watches Kulani chop.

HAL
Sylvie called earlier.... They
wanna have us over next week.

Kulani cringes.

HAL (CONT'D)
She's my sister, ya know. You could
hide your disdain a little.

KULANI
You can't stand her either.

It's true, but

HAL
That's not the point.

KULANI
Oh?

HAL
It's family, Kulani.

KULANI
Fine, you're right. I'm sorry.

Hal sips his water, watching her chop. A little tense.

HAL
She had to chase off a whole
sounder in their back yard today.

KULANI
We don't have a garden.

HAL
Yes, but a lot of other people in
this town do. What happens when he
comes back with more pigs? Or
worse, what if he doesn't come back
at all?

Kulani stops chopping.

KULANI
Ok, yes. He's probably not gonna
survive out there so it doesn't
matter--

A DISTANT RIFLE fires. Kulani looks out the window, worried.

HAL
I didn't mean to upset you.

KULANI

It's okay.

She resume chopping.

HAL

Right...

(changing subject)

What's for dinner?

KULANI

I don't know, Hal! What's for dinner?

Kulani slams the knife down on the counter. Hal flinches.

KULANI (CONT'D)

Sorry...

HAL

It's fine. I'm gonna go shower then.

Hal exits.

KULANI

Damn it.

EXT. FIELD IN THE FOREST RESERVE - LATER

Red is nestled in tall grass near the edge of the ravine, eyes closed. He inhales sharply, then HUMS quietly.

EXT. FIELD IN THE FOREST RESERVE - PAST

A quick flash as he runs for the forest, his trapped family behind him.

The Shadowed Figure takes aim.

OLIVE (PRE-LAPPED)

Don't jump.

EXT. FIELD IN THE FOREST RESERVE - DAY

Red whips around: OLIVE, one of the young female pigs from the Upland Sounder has snuck up on him. She is dark brown, with softer features and a slimmer build.

RED

I- I...

OLIVE
That's a long way down.

Red is frozen. Olive is on alert.

OLIVE (CONT'D)
But if you were looking to kill
yourself, you're in the right
place; this field is dangerous.

RED
I know.

OLIVE
Why were you making that noise?

Red nervously shifts, he takes a step back.

OLIVE (CONT'D)
It's okay, I'm not the danger. I'm
Olive.

RED
My name is Red.

OLIVE
Where is your sounder, Red?

RED
They were- they're gone.

OLIVE
You mean, they're dead?

Red looks away.

OLIVE (CONT'D)
I'm sorry about that.

Olive takes him in.

OLIVE (CONT'D)
So then, you're all alone?

EXT. FAR END OF FIELD - SAME

BINOCULARS POV of Red and Olive, the gaze focused on Red.

The binoculars lower to reveal Officer Kai.

KAI
Where are you, Brian?

After a moment, he turns and retraces his steps out.

EXT. FOREST - A BIT LATER

Red sits before Olive and three Young Pigs: KANE, a striking jet-black male. AURTIE, smaller, territorial and tries too hard. PIPER, assertive but second to Olive.

KANE
I like him.

AURTIE
Where did he come from?

OLIVE
Don't be rude, Aurtie.

AURTIE
How is that rude? You're bossy.

OLIVE
Please don't use that word, I hate that word. I'm a leader.

AURTIE
No, Kahu and Pele are our leaders.

OLIVE
Okay, whatever you're not being helpful right now.

KANE
(still taking in Red)
His face is kind, in a sad way.

PIPER
Alright relax, Kane. We don't know who he is.
(to Red)
Who are you?

AURTIE
(flirty)
Great question, Piper.

PIPER
Ew, no Aurtie.

OLIVE
Can we just slow down, for one second?

The sounder hushes.

OLIVE (CONT'D)
We're from the Uplands.

AURTIE
It's not safe up there.

KANE
And it's not safe down here, turns out.

OLIVE
Really, no where is safe for us.

KANE
Where are you from?

Red doesn't answer.

PIPER
He feels like a captive.

RED
A captive?

AURTIE
Oh, so he can talk.

OLIVE
Aurtie, be nice!
(to Red)
It means you were held in a cage.
We're wilds. We follow Kahu and Pele.

She nods to two resting pigs, KAHU and PELE.

AURTIE
They're not going to be happy that you brought back a stray.

OLIVE
What are you even talking about? I was a stray. Don't mind him he's just jealous you're bigger than he is.

A breeze picks up, Red focuses on something in the distance while the pigs argue.

PIPER
We don't know him, Olive. I thought you were all about safety.

OLIVE
Exactly, strength in numbers.

AURTIE
You're not Kahu you can't
just make decisions for the
sounder.

OLIVE
I'm not making decisions for
anyone. He's all alone out
here and has survived this
long. Kahu and Pele say
"Stregth in numbers".

KANE
You're all being intense.

RED
Hey.

PIPER
(not hearing)
Strength in numbers? But why should
you get to decide?

AURTIE
Exactly!

PIPER
Stop it, Aurtie I'm not interested!

OLIVE
Well let's wake up Kahu and Pele
and see what they say?

RED
Hey!

Surprised, they all stop and look to Red.

RED (CONT'D)
Listen.

The pigs collectively tilt their heads.

OLIVE
What- what is it?

RED'S POV: A green dot BLINKS through the leaves, the
branches rustle and give way to a Brian's lead dog, ANSEL.

RED
We need to run--

CRACK! A shot fires, setting the pigs into a frenzied
confusion of grunts and squeals.

EXT. FOREST - MOMENTS LATER

Red bounds through the trees, leaves whip by, he deftly navigates the terrain. The dogs bark ferociously off screen.

EXT. FOREST - MOMENTS LATER

Red runs to a halting stop. Before him the Dogs, lead by Ansel, SURROUND OLIVE. They SNARL and slowly encroach.

Suddenly Ansel lunges for Olive, but just before he reaches her a RED FLASH and THUD--

Red plows Ansel's side, he reels and crashes to the ground, yelping in pain. Red locks eyes with Olive, *THANK YOU*.

BRIAN (O.S.)

ANSEL!

Red and Olive whip their heads to discover Brian emerging from the bush.

EXT. FIELD IN THE FOREST RESERVE - PAST

A quick flash of the DARK FIGURE in the field, his rifle leveled at Red's family.

EXT. FOREST - CONTINUOUS

Red staggers back in fear.

TIME SLOWS, Brian and Red's eyes meet. Then Brian sees Ansel injured and on the ground. Time normalizes.

RED

Follow me.

They tear off into the forest. The dogs bark in pursuit.

EXT. KULANI'S BACK YARD - DUSK

Quiet. Kulani spreads sweet potato and watches the forest.

KULANI

That's okay, boy. Come on.

Nothing.

I/E. KAI'S JEEP, ROAD NEAR SYLVIE'S HOUSE - A LITTLE LATER

A sharp noise STARTLES Kai from a nap. He jolts his reclined seat forward. Brian's just slammed Kai's hood.

BRIAN

Gotcha!

KAI

What the hell, Brian?

BRIAN

Slow day, brah?

Kai rubs his eyes, Brian beams. He carries a dead pig on his shoulders, shirt and arms covered in blood. A rope is tied to another pig that he's dragged behind him.

Kai opens his door and steps out. Brian heaves the large boar off his back, it lands in the bed of his truck with a thud.

BRIAN (CONT'D)

And to what do I owe the pleasure?

Kai notices Ansel whimpering under the tailgate.

KAI

Just drove by and saw your truck.
Thought I'd say hi.

BRIAN

Been a while, Tommy. Connie misses ya. The boys too. Time for a family dinner...

Kai watches Brian drag PELE to the foot of his truck.

BRIAN (CONT'D)

We'll have plenty to share here- Oh wait, almost forgot: My brother, the vegetarian.

Brian crouches and heaves the second pig into the bed of the truck. Kai winces.

BRIAN (CONT'D)

I wasn't trophy hunting with tourists. If that's what you were thinking.

KAI

Uh-huh.

BRIAN

This was a house call for the woman
you sent me in the summer, she
received more unwanted guests.

KAI

Right.

Brian reaches down and gently lifts Ansel.

BRIAN

It's okay boy, you're okay.

Brian places Ansel down, he whines.

KAI

What happened to Ansel?

Brian grabs a rag and wipes his hands and arms.

BRIAN

The red beast himself, Tommy.
Kamapua'a.

KAI

Kamapua'a? I didn't know you
believed in the those stories.

BRIAN

I don't. But then again, I never
thought I'd see Ansel take a hit
like that.

KAI

I hope he's okay.

BRIAN

Oh, we'll get him squared away.

Brian smiles, hiding his worry. Ansel whimpers, Kai eyes him.

KAI

Do me a favor; next time keep the
rifles up in the reserve and away
from homes. Traps only down in
residential zones, okay?

BRIAN

Oh boy, here we go.

KAI

I'm just doing my job.

BRIAN
As am I, right?

KAI
And it's appreciated. But there are rules.

Brian chuckles.

BRIAN
What's the deal, man? You having trouble asserting power at home so you gotta come out here and bust my balls?

KAI
Maybe Ansel wouldn't be in that condition if you used a trap.

Brian stares down Kai.

BRIAN
What's happening with you and Nina, anyway? Is uh- is everything finalized or what?

KAI
Alright, I'm not doin' this--

Kai heads for his jeep.

KAI (CONT'D)
(getting in)
Just remember what I said.

He starts the engine and backs into the road.

BRIAN
Oh c'mon! Don't be so sensitive! I'm messing with you! Come by for dinner, we'll whip you up some Poi!

EXT. KULANI AND HAL'S BACK YARD - DUSK

Kulani kneels beside the Taro. Its main leaf sways back and forth. She inhales deeply and closes her eyes, she exhales and lets out a low hum.

INT. HOSPITAL - PAST

A quick flash to Kulani in labor.

EXT. KULANI AND HAL'S BACK YARD - DUSK

Kulani winces. Another deep breath, another hum carries over

INT. HOSPITAL - PAST

Kulani holds her baby tight, she rocks back and forth.

We push closer as Kulani peels back the blanket that covers the baby's face, but before we can see--

EXT. KULANI AND HAL'S BACK YARD - DUSK

Her eyes open. Red stands before of her.

KULANI
Hey, there you are!

She wipes away a tear as Red runs up to her and nuzzles, he pants heavily. She strokes his head, blood comes off.

KULANI (CONT'D)
Red--!

He looks at her.

KULANI (CONT'D)
Are you okay? What the--

The ground shakes, they look to the forest. Olive dashes into the yard and stops dead in her tracks. Kulani stands slowly.

Red GRUNTS to Olive then looks back to Kulani, who is uneasy.

PIG'S PERSPECTIVE:

OLIVE
What is this? Where are we?

Olive looks to Kulani, then back to the forest uneasy.

OLIVE (CONT'D)
Where are Kahu and Pele?

RED
I don't know.

OLIVE
Or Piper? Aurtie?
(calling out)
Kane!

RED
I thought they were behind us.

OLIVE
Me too. Damn it!

KULANI'S PERSPECTIVE

Kulani watches Red and Olive grunt away. She looks up to Hal's study, a shadow moves within.

KULANI
Shit.

She looks back to the Pigs, but they're gone.

INT. KULANI AND HAL'S KITCHEN - LATER

Kulani washes blood from her hands. Hal enters. They make eye contact for a brief moment.

He opens the refrigerator and rummages through the drawers.

KULANI
I promise I won't feed them if it
gets out of hand.

He plops Salmon and Broccoli on the counter.

HAL
I'll make us some dinner.

EXT. BRIAN'S HOUSE - NIGHT

Brian pulls his truck into the long driveway. A hand carved sign reads: KAI & SONS ISLAND HUNTING.

Off to the right of the house is a KENNEL and BUTCHER ROOM.

INT. KENNEL, BUTCHER ROOM - A BIT LATER

The two pigs hang from HOOKS. Brian stands over a stainless steel work bench, he cleans out the barrel of a 9MM HANDGUN.

Brian's wife CONNIE, late 30's, appears in the doorway. She is a grounded presence, straightforward.

CONNIE
Where the hell have you been?

Brian sniffles. Connie notices his eyes are watery. She spots Ansel, who whimpers in the corner.

CONNIE (CONT'D)
Is everything okay?

BRIAN
I thought he was just being whiny,
but apparently there's internal
bleeding. I told the vet I'd...

She sees the 9MM with a SILENCER attachment on the workbench.

CONNIE
Shit.

She moves to Ansel and crouches by his side. She tries to pet him but he cowers in pain. She shakes her head.

CONNIE (CONT'D)
I'm sorry, Bri.

BRIAN
Sorry I didn't call, lost signal in
the mountain and then my cell died.

CONNIE
It's fine. You want me to stay with
you?

BRIAN
You head in. I'll take the boys out
tomorrow and break it to them.

TWO YOUNG BOYS approach, indistinctly bickering. Brian covers the gun, Connie stands. Kimo (from Kulani's class) enters with his little brother LUKE, 9.

LUKE
Mom! Dad! Kimo won't let me have a
turn on Mario.

KIMO
That isn't true, liar!
(re: pigs)
Woah nice kills, dad.

CONNIE
Alright, let's go inside and wash
up, neither of you should be
playing video games before dinner.

She ushers them and exits, but not before Kimo spots Ansel. Brian listens to the fading conversation:

KIMO (O.S.)
What's wrong with Ansel, mom?

CONNIE (O.S.)
Just go inside and wash up!

LUKE (O.S.)
Can we play Mario after dinner?

CONNIE (O.S.)
Maybe, if you're good. Now stop asking questions.

Silence. Brian uncovers the gun, then looks at Ansel. He pants, staring back at Brian.

BRIAN
I'm sorry, bud...

He trails off, water pools in his eyes. He picks up the gun.

EXT. BRIAN AND CONNIE'S PROPERTY - MOMENTS LATER

A muffled shot fires, a flash from within the kennel.

DISSOLVE TO:

EXT. FOREST - DAY

Red leads Olive through the woods, tired.

OLIVE
You're sure this is the way?

Red nods.

OLIVE (CONT'D)
You don't say much, do you?

RED
I'm not used to having someone to talk to.

OLIVE
Do you think we'll find them?

He stops, sniffs the air.

OLIVE (CONT'D)
What is it? Do you smell something?

RED

Maybe.

OLIVE

Everything was such a blur, I don't recognize any of this.

Olive sits, exhausted.

RED

You said yesterday that you were a stray?

OLIVE

My family was killed by hunters. Kahu found me, took me in.

RED

Is that why you brought me back?

OLIVE

I guess what Kane said? There's something about your face.

RED

Is Kane your...?

OLIVE

What? No, no- we're like brothers. I mean, he's my brother, we're a family. Can't you tell?

RED

You all argue a lot.

OLIVE

It's been tense because Kahu and Pele are getting old. They lead us down here thinking it would be a safer place for us to start our own sounders, but we only found more danger. It's time to be leaders ourselves but we don't know what to do.

Red nods.

OLIVE (CONT'D)

You think pretty quick on your feet though, don't you?

RED

I guess so.

OLIVE

So then, was Piper right? Are you a captive?

RED

What do you mean?

OLIVE

That place. You ran there like you knew where you were going.

Red looks to Olive, not sure how to explain.

PIPER (O.S.)

OLIVE!

Olive whips around. Kane, Piper and Aurtie have emerged.

OLIVE

Oh my god. Piper!

EXT. UPLAND RESERVE - DAY

Brian leads, Kimo and Luke follow quietly behind. They wear ORANGE VESTS, Brian and Kimo both carry rifles.

LUKE

Where is Ansel, dad?

BRIAN

He's still gone, Luke.

LUKE

Is he coming back?

KIMO

Don't you get it by now? He's dead!

BRIAN

Cool it, Kimo.

Brian pauses. Luke fights back tears.

LUKE

He's dead?

KIMO

Don't be a cry baby, that's just what happens sometimes, Luke. Hunting is dangerous.

BRIAN

Alright, take it easy.

LUKE
How did he die?

Brian kneels.

BRIAN
I had to shoot him, buddy. He was suffering.

LUKE
But, why?

BRIAN
Because Kimo is right, hunting is dangerous. There was a real mean pig and he hurt Ansel.

LUKE
Why?

BRIAN
Well, I suppose because we were trying to hurt him.

LUKE
Did you hurt him?

BRIAN
I'm afraid not, he's still out there.

Luke cries, Kimo kicks dirt in frustration.

BRIAN (CONT'D)
It's ok to be sad, and it's okay to be angry. I feel the same way. But it's our job to protect the forest from being destroyed. We're here to make sure there's balance and that's not an easy job, right? The pigs are powerful and will fight to survive, so we have to be brave.

Luke sniffles.

BRIAN (CONT'D)
What do you say, big guy? Are you brave like your father? Like your brother?

Luke nods. Brian beams.

BRIAN (CONT'D)
Now that's my boy.

INT. KULANI AND HAL'S KITCHEN - DAY

Kulani enters with an arm full of groceries. She places them on the counter. She freezes, surprised.

POV TO YARD: Red has returned with Olive, Kane, Piper, and Aurtie.

Hal enters. He leans on the doorframe.

HAL
How are we defining "out of hand"?

Kulani unloads the groceries.

KULANI
He's special.

HAL
What do you mean?

KULANI
Our Haloa-Naka.

HAL
What about it?

KULANI
When he came back, Haloa came back to life.

HAL
Because of the nutrient rich soil.

KULANI
(re: groceries)
Can you help me, please?

Hal side eyes her, but helps.

HAL
So, he's a magical pig, then?

She shrugs, Hal shakes his head.

HAL (CONT'D)
Great.

EXT. KULANI AND HAL'S BACK YARD - DAY

Red watches while Olive, Kane, Aurtie and Piper cautiously absorb their new surroundings.

PIPER
Why have you brought us here?

OLIVE
Where else should we go, Aurtie?

AURTIE
This goes against everything we
were taught.

OLIVE
Where was this caution yesterday?

AURTIE
At least there was food, yesterday!

PIPER
Stop it, you two. We should be out
there looking for Kahu and Pele.

KANE
We've searched everywhere, Piper.

OLIVE
We have to face the fact that
they're gone.

Piper whimpers, her knees go weak and she sits. Kane nuzzles
up to her side. Aurtie watches, jealous.

KANE
It's going to be okay.

PIPER
What are we supposed to do now?

A beat while the question hangs in the air.

RED
We can stay here.

They all look to Red, who has been silent.

RED (CONT'D)
I can protect you.

AURTIE
Thanks, but we're not captives.

RED
Neither am I.

AURTIE
Why would we stay here?

The porch door CREAKS open and Kulani emerges with a BOWL.
Aurtie and Piper scatter.

RED
Wait, look--

Kulani tosses a carrot and Red catches it, she slowly dumps
the rest of the bowl.

KULANI
*Tas oopka, edeem ott. Op
poong weesh, op shix poong
shap ott, ott saiyum, Red.*

Kulani pats Red's head then cautiously backs up into the
house, the porch door CLICKS shut. The pigs stare.

AURTIE
Wait, what did she say?

RED
I have no idea, I only understand
one word: "Red"...

Red noses the pile of vegetables towards the pigs.

AURTIE
This is a trap!

OLIVE
He saved my life, Aurtie.

KANE
He saved all our lives.

PIPER
If this place is so safe, why were
you out there in the first place?

AURTIE
Excellent question, Piper.

RED
I- My- My family- I lost my
sounder. I have no family here. And
until you, I hadn't seen our kind
in a long time.

KANE
So, did you find your sounder?

Olive looks at Kane, annoyed.

OLIVE
No, Kane. What's wrong with you?

KANE
What?

OLIVE
They're dead. His family is dead.

KANE
Oh. I misunderstood. Sorry.

Olive shakes her head, then approaches the veggies. Hesitant, Kane, Piper and Aurtie follow. Kane picks up a sweet potato.

KANE (CONT'D)
Mmm, that's good.

Piper follows suit, then Aurtie.

AURTIE
Okay. We're listening.

We PUSH IN SLOWLY on Red:

RED
If we keep ourselves hidden, we
keep ourselves safe.

The pigs MUNCH and listen.

Through the rest of Red's speech we'll *MOVE FORWARD THROUGH TIME*, but the actual future is not the future Red promises.

INT. KULANI AND HAL'S KITCHEN - NEXT DAY

Kulani looks out her window at RED'S SOUNDER. Aurtie and Kane lazily wrestle. Red grazes. Olive and Piper lounge. A welcome boredom.

RED (V.O.)
In the uplands, there is a constant
threat of attack. It is a horrible
feeling to be...

INT. SYLVIE AND TRAVIS' HOUSE - DINNER

Sylvie and Travis host Kulani, Hal, Joshua, and his BOYFRIEND. Joshua clocks Kulani's anxiety.

RED (V.O.)
...trapped in your own land, not
knowing which way to turn...

INT. BRIAN AND CONNIE'S DINING ROOM - ANOTHER NIGHT

Kai visits his family. Brian tells an animated story,
everyone erupts with laughter. Kai laughs along, faking it.

RED (V.O.)
...feeling as if you don't really
belong.

EXT. FIELD IN THE FOREST RESERVE - ANOTHER DAY

Brian, Kimo, and Luke scan the massive field with binoculars.
Their dogs sniff about.

RED (V.O.)
But here, we will be protected from
all of that. We will not be chased
away, we will not be hunted.

Brian walks by the NO HUNTING sign on the edge of the forest.

INT. GROCERY STORE CHECK OUT - MONTHS LATER

Kulani unloads her overstuffed cart, the Cashier eyes it.

RED (V.O.)
The food will come as long as we
stay patient. I know Kahu and Pele
taught you strength in numbers...

EXT. KULANI AND HAL'S BACK YARD - LATER THAT DAY

Kulani spreads veggies among Red's Sounder. Piper nurses FOUR
PIGLETS while Kane sits by her side, proud.

RED (V.O.)
...but here, mating will have to be
restricted. We have to be careful
not be become overcrowded.

Olive longingly watches Piper feed her piglets, she looks to
Red, but he WALKS OFF into the forest.

INT. HILO COURTHOUSE - WEEK LATER

Kai files divorce papers. He and his EX-WIFE hug. He watches her walk, away, left alone.

RED (V.O.)
It might even mean no mating at all.

EXT. FOREST - MONTHS LATER

Red, more overweight, grub hunts with the sounder. Kane and Piper's YOUNG PIGS have grown.

RED (V.O.)
If the food doesn't come, we will have to seek it out in the forest.

UNSEEN by Red, two of the Young Pigs break off and disappear.

EXT. BACK YARD IN HILO - A BIT LATER

An older couple tends to a citrus garden in their back yard. The WOMAN notices MOVEMENT at the forest edge.

RED (V.O.)
As long as everyone follows my lead, we will be safe out there.

INT. HILO DEPT. OF LAND AND NATURAL RESOURCES - DAY

The Woman complains to Kai. He hands her a card: KAI & SONS ISLAND HUNTING.

RED (V.O.)
We have to stay out of places where we aren't welcome.

PRE-LAP: CRACK!

EXT. ROAD NEAR SYLVIE'S HOUSE - LATER THAT DAY

THUD. Brian chucks a DEAD BOAR into the back of the truck. His dogs bark.

RED
If they don't know we're here, then they have nothing to hunt...

INT. HAL'S STUDY - SAME

Frustrated, Hal watches Kulani feed the sounder. The earth is trampled to dirt, only the TARO remains green.

RED
...and they will never find us.

CRACK! A distant shot fires. Kulani and the pigs look to the forest. Kulani looks up to Hal. It's tense.

EXT. ANOTHER BACK YARD IN HILO - DAY

A SPLINTER SOUNDER led by Kane and Piper's offspring rummage.

RED (V.O.)
This will be our safe haven from
the outside world.

AN OLD MAN CHARGES out with a SHOT GUN. The pigs SCATTER.

INT. HILO DEPT. OF LAND AND NATURAL RESOURCES - LATER

Kai hands the Old Man Brian's card.

RED (V.O.)
At least that is my hope.

EXT. KULANI AND HAL'S BACK YARD - YEARS LATER

Olive now nurses TWO PIGLETS, she lifts her head and searches the yard, but Red is nowhere to be found.

RED (V.O.)
This might be a difficult
adjustment to make, but I promise
it will be worth it.

Olive lowers her head back to the ground, dejected. Kane approaches her and sits by her side.

EXT. FIELD IN THE FOREST RESERVE - DAYS LATER

Red sits alone by the edge of the ravine, his eyes closed.

RED (V.O.)
Do not stray from the sounder.

EXT. KULANI AND HAL'S BACK YARD - WEEKS LATER

The porch door swings open, the pigs rush towards Kulani.

RED (V.O.)
You will be safe here.

She holds up empty hands, *No more.*

INT. BRIAN'S KENNEL, BUTCHER ROOM - EVENING

A pig hangs on the hook. Brian cleans out his rifle with Kimo and Luke, who've grown. Connie appears in the doorway. She looks suspicious, but then kisses Brian's cheek.

RED (V.O.)
I realize this takes a lot of blind
trust on your part.

INT. KAI'S LIVING ROOM - NIGHT

Kai sits in front of his TV. He eats TAKE-OUT alone.

RED (V.O.)
But I promise, I will do everything
I can to never let you down.

INT. KULANI AND HAL'S DINING ROOM - NIGHT

Kulani and Hal eat quietly. Disconnected.

BACK TO THE SPEECH SCENE, this is how it ended that day:

The veggies are all gone, the pigs listen patiently to Red.

KANE
That was very compelling.

OLIVE
I agree.

Aurtie swallows his last bite.

AURTIE
(re: Taro)
What's that thing?

RED
Oh that? That is off limits, we're
not allowed to touch it.

AURTIE

Why not?

RED

I'm not sure. I just know we can't eat it.

FADE TO BLACK:

Over black, a sharp inhale--

PUNCH IN: WIDE

EXT. FIELD IN THE FOREST RESERVE - SUNRISE

A disembodied gravely, single-tone HUM.

SUBTITLE: FIVE YEARS LATER

A gentle breeze blows over the sea of green grass. In the center: A RED PATCH. Another INHALE brings us

CLOSER

to the source of the LOW MEDITATIVE HUM: Red. He has grown fat, his tusks are worn and chipped, he appears exhausted. He inhales deeply.

EXT. FOREST BY EDGE OF THE FIELD - PAST

Red Piglet hides behind the tree. The Shadowy Figure levels the rifle. A lighting flash and CRACK of thunder echo back to

EXT. FIELD IN THE FOREST RESERVE - PRESENT

Red's hum abruptly stops, his dark eyes snap open.

RED

Shit.

FFFFT, a bullet whizzes by Red and violently spits a chunk of DIRT into his snout; he coughs and sneezes at the same time.

SILENCE. He's paralyzed in a brief MOMENT OF FEAR.

CRACK **FFFFFT**, a second bullet whizzes past his ear and blasts up more dirt.

RED (CONT'D)

Shit!

He scrambles into high gear. His hooves thump across the earth towards the forest.

CRACK, Red jukes to avoid the bullet but trips and crashes to the earth, plowing a small runway.

OVERHEAD: Red's body lies still in a wake of flattened grass.

CLOSE ON Red, eyes closed. Stillness. Two far-off voices:

KIMO (O.S.)
Banshai!

LUKE (O.S.)
OTT USH EM!

COUGH, Red spits out a mouthful of dirt, the bullet has missed. Body frozen, his eyes quickly scan the landscape.

Fifty yards ahead is the thick forest wall, fifty yards behind the two teenagers run towards him.

RED
Get up, get up you fat piece of
shit. Get up, get up, *get uuuuppp!*

Red heaves himself to his feet and beelines for the trees.

KIMO
Isht, em movsha!

CRACK-FFFT, Red ducks but the bullet NICKS HIS EAR.

RED
Owww!

CRACK-CRACK. FFFT-FFFT. Two more bullets whizz by and thunk into trees as Red gallops into the forest.

BOOM UP ON TREE to discover the faded sign:

PRIVATE PROPERTY - WILDLIFE SAFETY ZONE: NO HUNTING

RESIDENT 1 (PRE-LAP)
My wife and I lost six months of
cultivation to these bastards in
one night.

INT. TOWN HALL MEETING ROOM - DAY

Kai sits behind a table with several COUNCIL MEMBERS. They field grievances from ANGERED RESIDENTS.

RESIDENT 1 (CONT'D)
We won't get back to market for
another three months.

KAI
I'm sorry to hear that. We very
much understand the issue.

RESIDENT 2
With all due respect, Captain Kai;
that's not enough. Every year we
sit here and have the same
conversation. Why haven't we seen
more of an impact?

A few murmurs from other RESIDENTS.

KAI
We haven't figured out an effective
way to control the population yet.
The best answer I have is educating
your fellow community members. If
you see a wild pig, call our
offices immediately. Do not
approach the animal as they can be
aggressive and very dangerous. I
promise we will do our best to
address the situation in a timely
manner.

A few groans from the room.

ANGLE ON Connie. She listens from the back, brow furrowed as
she scans the audience.

KAI (CONT'D)
The pig hunters association deals
with 95% percent of eradication and
together we combat the issue as
best we can. Normally a
representative would be here today
but he wasn't able to make it.

Kai sees Connie dip out the back door.

EXT. FOREST - A LITTLE LATER

Red sits on his fat ass and gulps for air.

CLOSE ON RED'S BLOODY EAR

It perks up at the sound of distant barking.

RED
Oh, come on.

EXT. FOREST NEAR KULANI'S YARD - A LITTLE LATER

Red moves laboriously through the uneven terrain.

RED
You're almost there, you're almost
there...

A breeze picks up, he holds his breath to listen.

KIMO (O.S.)
Tas shaa em, op sher.

LUKE (O.S.)
Oost nayne, stoot tas
boombadish yerm.

Red hears the crunch of leaves.

RED
Just go, just go, just go. They
won't see you. They won't see you.

Red makes a break for it, leaping through a bush.

KIMO (O.S.)
Tair!

EXT. KULANI AND HAL'S BACK YARD - CONTINUOUS

SMASH, Red runs head on into Kane.

What the hell Red-^{KANE} Shit, sorry, I-^{RED}

They tumble to the ground with a massive thud. Across the yard, Olive hears the commotion. She has aged more elegantly, as has Kane, his tusks almost glisten in the sun.

OLIVE
What's all the noise over there?

PILI
Dad is back!

MADDIE
Chaaaarge!

Two Piglets, PILI and MADDIE, run towards Red.

RED

Wait!

Pili and Maddie freeze in their tracks.

RED (CONT'D)

Nobody move.

Stillness. WIDE

The yard overflows with fifteen more pigs of various shapes and sizes. All eyes are fixed on Red.

KANE

What's going on, Red?

RED

Shh.

PILI

Is there gonna be food coming now?

RED

I said quiet!

A few low grunts emanate from the sounder.

EXT. FOREST NEAR KULANI'S YARD - SAME

We get our first real look at Kimo, now 18, and Luke, 15. They move quickly, whispering on high alert.

LUKE

This is private property, we shouldn't be in here.

KIMO

That was so him Luke, we can't let him go!

LUKE

Dad will kill us for doing this- Mom will kill him.

Luke grabs Kimo's arm but Kimo pulls free quickly.

KIMO

Chill, please! He just dove in there. We can't turn back now. Let's just look. Okay?

Luke begrudgingly nods. Kimo slowly pulls back thick branches, their eyes go wide. The dog growls.

KIMO (CONT'D)
Look. At. *This*.

POV: the yard full of pigs stare back at Kimo and Luke, stunned. His gaze lands on Red; they lock eyes.

KIMO (CONT'D)
I knew it. That's Kamapua'a.

Pili and Maddie let out little panicked squeals and run to Olive. The sounder grunts, agitated.

LUKE
This is not good, this is not good.

Kimo grips his rifle and takes aim directly at Red. Luke holds the SNARLING dog back.

PIGS PERSPECTIVE

Kane looks to Red.

KANE
Brother? We gonna do something?

Red drops his hind legs and explodes towards the boys.

KANE (CONT'D)
Ok, we're doing this.

Kane charges alongside Red and swipes the dog, sending him to the ground. Kimo narrowly dodges the attack, falling backwards as Red STRIKES Luke at his knees, he shrieks and buckles to the ground.

KIMO
Luke!

Luke holds onto the barking dog.

LUKE
We gotta get out of here, man,
there's too many--!

Kane and Red about-face to assess their damage.

Red quickly sets off again, he charges directly for Kimo.

Kimo gets to his feet and levels his rifle at Red, his finger wraps around the trigger and squeezes--

KIMO
I got you--

KULANI (O.S.)

Red, NO!

Red stops in his tracks--

REVERSE

To find Kulani on the porch, a SHOTGUN anchored in her shoulder. She points directly at the boys.

KULANI (CONT'D)

Do not fire that rifle!

Kulani walks quickly towards the boys, her aim never waivers.

KULANI (CONT'D)

You can't shoot these pigs here.

She plants herself twenty-five feet away.

ANGLE ON KIMO, they whisper

KIMO

Fuck me, is that Mrs. Walters from
seventh grade home ec?

LUKE

God damn it, Kimo, I said we
shouldn't be here.

Kulani takes another step. The boys hesitate, fingers hover over the triggers.

KULANI

I wouldn't do that.

She pumps the shotgun. The boys look at each other, then slowly lower their weapons and inch backwards.

KULANI (CONT'D)

Now get the hell out of here!

She lunges at the boys who one-eighty and haul ass back into the forest, their dog chases behind.

Kulani's intense stare gives way to a giant sigh of relief. Her eyes are sunken, the lines in her face have grown deeper.

She drops the shotgun and shakes out her hands. The pigs look up to Kulani with panicked grunts.

KULANI (CONT'D)

Well that was terrifying, wasn't
it?

Red makes eye contact with Kulani.

KULANI (CONT'D)
Oh my god, Red, they got you.

Hal swings the porch door open.

HAL
Jesus, what was that?

KULANI
What did it look like?

HAL
Are you okay?

KULANI
They shot Red Salvador's ear.

HAL
Did you see their faces?

KULANI
No, it happened too fast.

CLOSE ON RED as his Sounder expresses a flurry of concerns.

FIG 1 (O.S.)
Where the hell did those
hunters come from?

FIG 2 (O.S.)
We've been discovered.

FIG 3 (O.S.)
Is Red bleeding?

FIG 4 (O.S.)
What was that about!

The chatter overlaps in his head and blends into a MUFFLED CHORUS OF VOICES. Red snaps out of it with a halting grunt.

RED
Enough.

The voices abruptly drop out.

ANGLE ON TREES

PRE-LAP: Outgoing phone ring.

INT. KULANI'S KITCHEN - MOMENTS LATER

Kulani holds a landline to her ear. It just rings and rings. Hal leans on the kitchen counter.

KULANI
They're not answering.

HAL
Maybe that's a good thing--

KULANI
Hal, they came into our yard with
rifles.

HAL
Yeah, but there's pigs here--

She slams the phone down.

KULANI
(not listing)
I'm just gonna go down there.

HAL
Let's think this through--

I/E. KULANI'S PRIUS, COUNTRY ROAD (DRIVING) - A LITTLE LATER
Kulani fumes and grips her steering wheel tight.

INT. SYLVIE'S BEDROOM - SAME

Sylvie is on top of Brian in bed, mid-climax. She finishes
and falls off him. They laugh, both short of breath.

Brian's phone buzzes on the night stand, he reaches for it.
He reads the caller ID, letting it go to voice mail.

SYLVIE
Doesn't she know by now?

BRIAN
It's not her, it's Kimo. Shit, is
that the time?

He runs for the bathroom, off screen a shower turns on.

SYLVIE
So fast?

BRIAN (FROM THE BATHROOM)
The town hall is ending right now.
I've gotta get back.

Sylvie covers her face with her hands and moans.

SYLVIE
I am a horrible person.

He pops his head out of the bathroom.

BRIAN

Oh boy, we're going down that road?

SYLVIE

I married boring.

BRIAN

Well, I got a woman pregnant when I was 21. Do you know what happens to sex drive after two kids?

SYLVIE

Ugh, and you're a pig.

BRIAN

What does that make you?

SYLVIE

I have guilt instead of children.

BRIAN

Well, I feel great about deceiving my devoted wife.

He ducks back into the shower.

EXT. KULANI'S BACK YARD - LATER

The pigs bicker in a small circle. Olive is distracted, she watches Pili and Maddie pester Red in the BG.

Red ignores his piglets while he feverishly turns up the earth in search of grubs.

AURTIE

What are we supposed to do now?

KANE

We just need to follow the rules.

AURTIE

Rules? I'm the only one who actually follows rules around here.

KANE

What's that supposed to mean?

AURTIE

How many litters have you had?

PIPER
Shut up, Aurtie.

AURTIE
We can't stay here any longer and
you all know it.

KANE
Calm down, Aurtie, let's not do
anything rash.

PIPER
No he's right, Red is in denial.
Olive, are you going to say
anything?

Olive still stares at Red.

OLIVE'S POV of Red, he rummages through dirt and dead leaves.

PIPER (O.C.) (CONT'D)	KANE (O.C)
Olive? Hello? Earth to Olive?	Let's give her a moment to think!

ANGLE ON OLIVE. Finally there's a moment of silence.

OLIVE
I'll talk to him.

INT. DEPT. OF LAND AND NATURAL RESOURCES, FRONT DESK - SAME

Kulani approaches OFFICER MALIE KAMA, 30's, she fills out
paperwork.

KULANI
Does your phone work?

OFFICER KAMA
Ma'am?

KULANI
Your phone, you know, that thing.

She points.

OFFICER KAMA
I'm sorry ma'am we had a Town Hall
this morning...

INT. KAI'S OFFICE - MOMENTS LATER

Kai watches Kulani complain to Officer Kama. He stands.

INT. HILO DLNR, FRONT DESK - SECONDS LATER

Kulani is interrupted by Kai's office door swinging open.

KAI

That's okay, Officer Kama. Ma'am?

He gestures inward.

KULANI

I- uh, yes. Thank you.

She nods to Officer Kama.

KULANI (CONT'D)

Sorry if I was...

She trails off, suddenly self-conscious, and enters.

EXT. BRIAN AND CONNIE'S HOUSE - DAY

Kimo jumps out of the Silverado and runs around the truck.

KIMO

Hey, ma!

He opens the passenger door. Luke grips his bloody thigh. Connie appears in the doorway. Her jaw drops.

INT. KAI'S OFFICE - A LITTLE LATER

KULANI

You're saying I can't press charges?

Kai jots down notes, thinking it through.

KAI

I'm saying it could have been an honest mistake. All the hunting has driven the pigs down the mountain.

KULANI

Right.

KAI

Do you normally see a lot of pigs?

She shifts in her chair.

KULANI
Occasionally. They don't bother me,
so I don't bother them.

KAI
You ever feed them?

KULANI
Excuse me?

KAI
Feed them, feed the pigs.

Kulani shakes her head no.

KAI (CONT'D)
Just live and let live?

KULANI
Exactly.

He jots down another note.

KAI
I wish it were that simple for me.

KULANI
How so?

KAI
The pigs are now classified as an
invasive species. They cause a lot
of problems for our ecosystem.

KULANI
Now you sound like my husband.

KAI
Your husband?

She looks to the door.

KULANI
Sorry, this was a mistake.

KAI
Look, no one should be on your
property without permission,
especially with firearms. But I
think pressing charges will be more
trouble than it's worth for you.

KULANI
I get it. You're right. Thank you.

Kulani stands, Kai follows suit. She moves for the door--

KAI

I just want to make sure you know
it's illegal to feed or touch wild
animals in Hawaii.

KULANI

It's illegal to touch them?

KAI

Or feed them. Yes, ma'am. For your
safety, as much as the communities.

KULANI

And what about their safety?

He doesn't have an answer.

KAI

I promise you won't see these guys
again.

KULANI

Thank you for listening. You're
very kind.

KAI

I'm here to keep the peace.

Kulani shakes his hand and quickly exits. Kai watches her
apologize to Kama again on her way out.

I/E. KUNALI'S PRIUS, COUNTRY ROAD - LATER

Kulani speeds, her jaw tense. She pounds the steering wheel.

KULANI

Damn it.

INT. BRIAN AND CONNIE'S KITCHEN - A LITTLE LATER

Connie squeezes a blood soaked rag into the sink. Kimo
steadies Luke who sits at the kitchen table.

CONNIE

You need stitches.

LUKE

Holy fuck, stitches?

CONNIE
Language, please.

Connie puts more pressure on the wound, Luke laughs through the pain, then passes out. Connie slaps him.

CONNIE (CONT'D)
Hey, Luke, buddy, stay with me!

Brian enters, see's all the blood.

BRIAN
What the hell happened?

KIMO
Dad! It was *him*. It was Kamapua'a!

CONNIE	KIMO (CONT'D)
C'mon, help me. We gotta go to the emergency room right now.	We found him, I know where he is!

Brian rushes to Luke, slumped in the chair.

CONNIE	KIMO (CONT'D)
(to Brian) Take his other side.	It's Mrs. Walters from HMS we had her for home ec! She has all these pigs in her back yard dad it's crazy shit!

CONNIE
Language!

BRIAN
Slow down, Kimo.

KIMO
Yeah but *he* was there Dad, it was him--!

BRIAN
Your mother's right.

Brian winks to Kimo.

CONNIE
No one's going anywhere near that fucking house, again, you hear me?

LUKE
(barely conscious)
Mom, language.

KIMO
Aw, c'mon!

CONNIE
(to Luke)
Alright wise ass, save your
strength. Let's go.

Connie throws Luke's arm around her shoulder. They stand.

EXT. KULANI AND HAL'S BACK YARD - SAME

Red digs aggressively while Pili and Maddie play by his side, pestering him. He shifts away.

RED
(with a mouthful of
leaves)
Can you two find someplace else to
do this?

PILI
How come you never want to play
with us?

MADDIE
Is it because you're so sad?

RED
What?

MADDIE
Mom says you're an emotional eater.

OLIVE (O.C.)
Come on, leave your father alone,
go play with Uncle Kane.

Pili and Maddie freeze.

OLIVE (CONT'D)
Go, g'wan!

She nudges them along with her snout. They scurry off.

RED
They're impossible.

OLIVE
You're impossible.

He keeps chewing.

OLIVE (CONT'D)
Would you *stop* that? There's
nothing there.

He stops, but keeps an eye on the forest.

OLIVE (CONT'D)
Were you out in the field?

He glances at Pili and Maddie, they play with Kane in the BG.

OLIVE (CONT'D)
I don't understand your obsession
with that place. You never followed
your own rules, why did you expect
any of them to?

RED
I tried to protected everyone.

OLIVE
How is bringing hunters back here
protecting us?

RED
You're right.

OLIVE
You realize we're trapped now?

RED
I said you're right.

Olive opens her mouth to speak, but stops.

RED (CONT'D)
This place was supposed to be
different, but it's just the same.

OLIVE
We don't belong here, Red. We never
did. Stop being sorry for yourself
and be the leader we need.

She walks off. Red watches as she returns to Pili and Maddie,
who playfully roughhouse with Kane.

PILI
Kane, you're the best!

MADDIE
We love you, Kane!

Red looks back tot he forest.

RED
I'm the one who doesn't belong.

I/E. CONNIE'S TRUCK, THEIR DRIVEWAY - LATER

Connie pulls in, Kimo sits silently in the front seat, Luke lays across Brian's lap in the back of the cab. All tired.

CONNIE'S POV: Kai's jeep is parked in front of their house.

CONNIE
Great.

BRIAN
Just take the boys inside, I'll handle him.

EXT. BRIAN AND CONNIE'S HOUSE, PARKED TRUCK - MOMENTS LATER

Brian helps Luke out. His wound is BANDAGED. Kai exits.

KAI
Sorry to catch you at a bad time.

BRIAN
Captain Kai. Twice in one day!

Connie exits, staring daggers at Brian. Kai clocks the wound.

KAI
Oh woah, that looks nasty, Luke.

LUKE
You should see the other guy.

Kai forces a smile.

CONNIE
You wanna come in for a coffee?

KAI
Thanks, I gotta head out actually.
Just need a sec if that's alright.

CONNIE
(to Kimo)
Take your brother upstairs.

KIMO
But--

CONNIE

Go.

Brian nods to Kimo. He helps Luke inside.

KAI

That looks pretty bad, guys.

BRIAN

Judging by your face I'm guessing she didn't mention one of those bastards almost took Luke's leg off, did she?

KAI

She left that part out.

BRIAN

And that he was big, fat, and red?

KAI

C'mon, Brian. You're not talking Kamapua'a nonsense again, are you?

BRIAN

How the hell else could he have evaded us all these years?

KAI

If it wasn't for me they'd be facing serious charges on this.

BRIAN

They chased a wild boar.

KAI

With firearms onto private property. That happens to be a felony, Bri.

BRIAN

That's ridiculous!

CONNIE

Brian.

BRIAN

What?

CONNIE

Shut up and listen to Tommy.

BRIAN
I'm not shutting up, look what
happened to our son.

CONNIE
That's on you, not those pigs.

BRIAN
(to Kai)
Ok, well, what do you plan to do
about it?

KAI
I'm going to investigate.

BRIAN
What's to investigate? She's
harboring wild pigs.

KAI
I'm not messing around, Brian.

BRIAN
I feel like I'm in the twilight
zone here. Okay, you know what?
You've got my word, we'll stay out
of it. You go ahead, do it by the
book. Let me know how that goes.

Brian extends his hand. Kai hesitates, then shakes.

BRIAN (CONT'D)
A hui hou kakou, brother.

Brian heads off into the house. Connie and Kai share a look.

KAI
A hui hou kakou. (*Until we meet
again.*)

He kisses her cheek.

INT. KULANI'S KITCHEN - LATER

Kulani watches the sounder sleep peacefully.

All except Red. He keeps watch at the edge of the forest.

EXT. KULANI AND HAL'S BACK YARD - MOMENTS LATER

Kulani walks past the sleeping pigs and sits next to Red. He
barely acknowledges her. She carries a sweet potato.

KULANI
 (whispering)
 Pst, just for you, okay?

She puts the sweet potato beside him. Red just looks at it.

KULANI (CONT'D)
 Well, that's a first.

Their eyes meet.

KULANI (CONT'D)
 Are you frightened, buddy?
 (studying his face)
 We've had a good run here, haven't
 we? You and me... and everyone
 else.

She looks at the sleeping sounder. Then back to Red. She
 leans her forehead into his. She holds him tight.

KULANI (CONT'D)
 You have to go, Red. You have to
 take your family and go.

Kulani's voice stutters as we switch to:

RED'S POV

KULANI (CONT'D)
 Roor ott compershem? Swooms shix
 fey ib ott edeem. Op nish ott leesh
 compreshem meesh.

Tears well up in her eyes.

KULANI.
 Op nish swoom shaa ott qui noof
 meesh. Op nish ott weem haan lash
 ott bix nish meesh. Op nish ott
 leesh ma.

The BREEZE stirs and the Taro plant begins to sway. The TONE
 vibrates now. Red focuses in on Kulani's lips, but the words
 make no sense. THE TONE DROPS OUT.

KULANI
 Eplee comershem meesh, ott neef
 neesh goh.

INT. FOREST OUTSIDE KULANI AND HAL'S HOUSE - SAME

BINOCULARS POV of the sounder of sleeping pigs. We scan across the yard to find Kulani feeding Red.

Kai lowers the binoculars. He sighs.

PRE-LAP: KNOCK, KNOCK, KNOCK

EXT. KULANI AND HAL'S FRONT DOOR - A LITTLE LATER

Kai waits nervously, after a beat the door opens and Kulani appears. Her face falls.

INT. KULANI AND HAL'S LIVING ROOM - LATER

Kai stands by the window, he looks out on the pigs. Kulani sits in a chair.

KULANI
It started with one.

KAI
Kamapua'a?

KULANI
Kamapua'a? The pig-god?

KAI
The big red one.

Kai points at Red, who keeps watch at the forests' edge.

KULANI
I lost my son, right around the
time he showed up here.

KAI
I'm... I'm so sorry.

KULANI
Red Salvador.

Kai doesn't understand.

KULANI (CONT'D)
That's what I call him.

KAI
Ah. Red Salvador. I like it.

KULANI
It's funny, I almost called him
Kamapua'a.

KAI
Oh?

KULANI
The Taro, it's Haloa-Naka, our boy.

Kai looks out the window to the Taro.

KAI
The stillborn?

KULANI
I needed Red to stay.

KAI
Because Kamapua'a was a protector
of Haloa.

Kulani nods, tears in her eyes.

KULANI
You know your Kumulipo.

KAI
I remember some.

KULANI
I just couldn't let go.

KAI
Well, I've got a secret too.

KULANI
Oh?

KAI
I actually love pigs.

Kulani laughs. Kai smiles.

KULANI
So what happens now?

INT. KULANI'S BATHROOM - NIGHT

Kulani splashes water onto her face and shuts off her faucet.
She grabs a towel and pats her face down.

HALLWAY OUTSIDE MASTER BEDROOM - MOMENTS LATER

Kulani peeks inside, Hal meticulously packs a suit case.

HAL
My flight is at six.

KULANI
I'll take you.

HAL
You sure, that's early.

KULANI
Yeah.

She stands there for a moment.

HAL
Do you want to stay in here?

KULANI
I don't want to keep you up.

Hal nods. She closes the door.

INT. BRIAN AND CONNIE'S BEDROOM - NIGHT

Connie sits on their bed, she pulls a night shirt on. The door swings open, Brian carries a glass of water. He offers.

CONNIE
Thanks.

She takes the glass and places it on her nightstand. She lies down, facing away. He undresses.

BRIAN
What's going on?

CONNIE
Nothing.

BRIAN
C'mon. I know you--

Connie rolls over with some venom.

CONNIE
And I know *you*.

BRIAN
Woah, where's this coming from?

She glares at him. A tense beat.

CONNIE
I saw you wink at Kimo. I know
you're going back to that house.

BRIAN
Connie-

CONNIE
Don't. You need to let Tommy handle
it.

BRIAN
Tommy comes to us for this shit
because he *can't* handle it.

CONNIE
So you're gonna risk our kids going
to jail or getting shot?

BRIAN
Woah, woah, woah, you're blowing
this way out of proportion.

CONNIE
I'm not.

BRIAN
Yes, you are.

CONNIE
Wake up, Brian. You're putting your
obsession with these stupid fucking
pigs above your family.

BRIAN
I'm doing this for our family!

CONNIE
You're so full of shit. Tell me
you're not going back to that
house!

Brian hesitates.

CONNIE (CONT'D)
Tell me--

BRIAN
I'm not going back to that house.

Connie turns away and pulls the covers up to her neck.

CONNIE
You're a liar.

Brian sits on the bed, he stares at his feet.

CONNIE (CONT'D)
We deserve better.

EXT. FIELD IN THE FOREST RESERVE - NIGHT

The stars twinkle and the moon ignites the sky.

A light SIGH brings us down to the grass, where Red studies
The Milky Way, lost in thought.

OLIVE (PRE-LAP)
They went out on their own. Piper
never saw them leave. They're gone.

EXT. KULANI AND HAL'S BACK YARD - DAY (PAST)

It rains, Olive and Red argue while Kane consoles Piper in the BG, they've just lost one of juvenile piglets to hunters.

RED
They broke the rules.

OLIVE
They were hungry, Red. We're all
hungry.

RED
We're drawing too much attention to
ourselves. They should never have
had the second litter.

OLIVE
We're wilids, Red. What did you
expect?

RED
This is exactly why we can never
have them, Olive. That is the
sacrifice we have to make.

OLIVE
Is that how you really feel?

RED
I don't want to let you down, but

RED (CONT'D) OLIVE
how else can we sustain--? Because I'm pregnant, Red.

The news hits him like a ton of bricks.

RED
What? How do you know?

OLIVE
I just know.

He quickly tries to figure it out.

RED
But... how?

But he knows how. He stares at Kane. Kane looks at him, they make brief eye contact before Kane looks away.

OLIVE
I'm sorry, Red.

Red's breath becomes shallow. A distant thunder rumbles and echoes us back to

EXT. CLIFF'S EDGE - NIGHT

Red staggers back from the cliff, he hyperventilates, letting out a guttural

RED
RRRRAAAAHHHHHHH!!!

EXT. KULANI AND HAL'S BACK YARD - SAME

Red's scream is distant, but it stirs Olive from sleep. She lifts her head. A whisper grabs her attention.

KANE
Olive.

She turns to see Kane, Aurtie and Piper flank his sides. The rest of the sounder behind them.

KANE (CONT'D)
Red has gone off again.

She studies all of them. Then

AURTIE
It's time.

EXT. KULANI AND HAL'S PORCH - PRE-DAWN

Kulani stands at the railing, she takes in the deserted yard.

ANGLE ON TARO, its leaves have all yellowed and wilted. Tears stream down Kulani's face, a faint smile.

The porch door swings open. Hal appears, a surprised look.

HAL
Where is everyone?

KULANI
Gone. They're gone now.

She quickly wipes her tears.

INT. KAI'S BATHROOM - MORNING

Kai washes in a tiny shower stall.

THEN

Brushes his teeth at a tiny sink. He spits. He rubs his chin, his graying stubble rasps under his fingers.

KAI
You got old.

BEDROOM

Kai ties up his boot laces, fully dressed in his uniform. He grabs a DLNR hat from his dresser and pulls it down over his head.

INT. BRIAN AND CONNIE'S HOUSE, KIMO'S ROOM - DAWN

Brian creeks open the door.

BRIAN
Pst.

Kimo startles and pokes his head up, excited.

KIMO
Are we going?

BRIAN
Shh.

Brian holds his finger to his lips. Then whispers.

BRIAN (CONT'D)
Get your shit.

Kimo throws his covers off.

INT. BRIAN AND CONNIE'S BEDROOM - A BIT LATER

Connie stands at the window and watches Brian's truck pull out of the driveway.

I/E. KULANI'S PRIUS (DRIVING) - LATER

Kulani speeds down the windy country road. Hal sits silently in the passenger seat.

KULANI
Did you know it was illegal to
touch wild animals in Hawaii?

He looks at her. A long beat.

HAL
Is that a joke?

Kulani smirks, Hal smiles and shakes his head.

EXT. HILO DLNR, STORAGE UNIT - MORNING

Kai and Kama load TRAP FENCING into the back of his Jeep.

KAMA
You need me to install this with
you?

KAI
I think I remember how it works,
you hold down the fort.

KAMA
Dang. Okay.

I/E. KULANI'S PRIUS/KONA INTERNATIONAL AIRPORT - LATER

Kulani pulls up to the sidewalk at DEPARTURES.

HAL
Thank you.

Kulani nods. He kisses her cheek and pulls the door handle.

KULANI
How come you never left me?

HAL
What?

KULANI
You deserved so much better.

He pulls the door shut.

HAL
Is that what you think?

She nods.

HAL (CONT'D)
Kulani, I love you.

KULANI
I know. But I don't deserve you.

HAL
Stop saying that please.

KULANI
It's true.

HAL
It's not true. Your heart was
broken. My heart was broken.

KULANI
I let you down.

A HONK startles them, a SECURITY GUARD flashes his lights.

HAL
Ugh, these guys are so aggressive.

KULANI
You should go.

HAL
Why are you doing this now?

KULANI
I ignored us.

HAL
You had Red. That is what you
needed.

KULANI
But you needed me and I shut down
from you. We never tried again.

HAL
I just wanted you to be okay.

KULANI
You were right the whole time.

HAL
It's not about right and wrong.

KULANI
Now the DLNR is involved and
they're all going to die anyway.

HAL
You don't know that.

Another HONK. Hal glances over his shoulder, restless.

KULANI
Nevermind. You need to go.

HAL
Fuck that guy. Keep talking.

KULANI
I've caused so many problems, Hal.
I did wrong by the land. I did
wrong by you.

HAL
But you did right by Red Salvador.

TAP-TAP, the SECURITY OFFICER is right there.

HAL (CONT'D)
Jesus.

SECURITY OFFICER
You folks need to move along!

HAL
(to Officer)
Yes, thank you. We're just saying
goodbye.

SECURITY OFFICER
Now, buddy!

KULANI
Just go.

HAL
Damn it, okay. Well, I love you...

He exits and pulls his suitcase from the back. He pokes his head back inside.

HAL (CONT'D)
Can we continue this when I get
back?

But before Kulani can respond.

SECURITY OFFICER
Let's go, come on!

Hal frowns, closes the door and sets off into the airport.

EXT. KULANI AND HAL'S BACK YARD - SAME

Brian and Kimo take in the ravaged lawn. Three dogs sniff
furiously around the perimeter.

KIMO
They were all here yesterday, Dad.

Brian kneels at the Taro plant, he examines it.

BRIAN
I know.

KIMO
They'll come back.

Brian stands and looks up at the house.

BRIAN
I don't think so.

Suddenly, the dogs take off into the forest. Brian smiles.

BRIAN (CONT'D)
Here we go.

EXT. SYLVIE'S HOUSE, FRONT DOOR - MORNING

THUMP, THUMP, THUMP. Connie pounds, then listens. Nothing.
She shakes out her hands and pounds again. Waits. She raises
her fist a third time. The door swings open--

SYLVIE
What the hell is going on--? Oh.

Sylvie pulls her bathrobe closed.

SYLVIE (CONT'D)
Are you, uh-

CONNIE
 Connie Kai, yes.

SYLVIE
 Kai and Sons.

CONNIE
 Uh huh.

TRAVIS (FROM WITHIN)
 Can you get the door please?!

SYLVIE
 (yelling back inside)
 It's fine, I got it!
 (to Connie)
 Can you-? I just made a fresh pot.

Sylvie gestures inside.

EXT. FOREST - MORNING

Olive, Kane, and Piper trudge through thick brush, short of breath. Maddie and Pili huff and puff by Olive's side.

PILI
 I don't feel so well.

MADDIE
 Yeah, when do we eat?

The pigs all halt.

PIPER
 I haven't walked this far in years.

Olive shoots a look to Kane. The rest of the sounder is haggard.

AURTIE
 We need to eat, Olive.

PILI
 Please, mommy.

MADDIE
 Pleeease.

A long beat.

KANE
 There is one place we can try.

Piper and Aurtie nod.

OLIVE
And then straight to the uplands.

EXT. CLIFF'S EDGE - MORNING

Red wakes with a start, remembering where he is. He shakes off and peers over the edge of the cliff. It's a long way down. He sighs.

EXT. FIELD IN THE FOREST RESERVE - MORNING

The tailgate of Kai's Jeep falls open.

SERIES OF SHOTS

-Kai pulls out a fence panel and hammers with a rubber mallet

-He repeats

-Then repeats again

-The mallet falls heavy onto the final fence post.

-He pulls a rope tight and a trap door slides up.

-He tears up LOAVES OF BREAD and scatters them in the trap.

-He grabs PAINT BUCKET of fermented corn and spreads it.

A LITTLE LATER

Kai takes in the assembled trap. His eye drifts across the field - something is there - he reaches for his binoculars.

OUT OF FOCUS POV: A RED BLOB sits by the edge of the ravine.

KAI
Son of a bitch.

Kai focuses the binoculars: Red holds steady at the edge of the cliff. Kai lowers the binoculars and squints.

KAI (CONT'D)
What are you doing over there,
buddy? There's a feast over here.

THROUGH BINOCULARS: Red looks down over the cliff. He raises his face to the sun. Then...

He HURLS himself off the cliff.

Kai drops the binoculars, stunned.

KAI (CONT'D)

No.

He TAKES OFF.

WIDE

Kai runs through the tall grass. It's a big ass field.

EXT. HALFWAY DOWN CLIFF - SAME

A lonely shrub flutters in the breeze. A rush of wind and

FFFOOOMPFFF

Red flattens the bush and disappears to

EXT. THREE/FOURTHS DOWN CLIFF - MOMENT LATER

A jagged rock edge protrudes, Red flies into frame and

CRACK

A plume of sand wafts in the air and Red is gone again

EXT. BOTTOM OF THE CLIFF - MOMENT LATER

Quaint, birds whistle, trees sway.

FFFFFFFFFVVVVUUUMP!

Red slams the earth. Birds FLUTTER away, squawking.

Stillness. Then... COUGH.

RED

Ohhh, no--

More violent coughing, he spits up blood.

RED (CONT'D)

No, nononooo, ow ow ow ow ow...

EXT. FIELD IN THE FOREST RESERVE - SAME

Kai runs full tilt through the grass towards

EXT. CLIFF'S EDGE - SECONDS LATER

He comes to a sliding stop, breathless. He inches forward and looks down. Red is sprawled out on the rocks below.

KAI

My god.

INT. SYLVIE AND TRAVIS' KITCHEN - A LITTLE LATER

Connie stares at Sylvie, coffee mugs steam. Finally

CONNIE

I just want to know how it works.

SYLVIE

You mean, the pigs?

CONNIE

Well they're animals, what's your excuse?

Sylvie sips her coffee, nervous.

CONNIE (CONT'D)

They fuck up your home. Eat your garden.

SYLVIE

That's right.

CONNIE

But I wasn't asking about the pigs, was I?

Sylvie's eyes water.

SYLVIE

I'm sorry.

CONNIE

Sorry for what?

SYLVIE

I'm just...

CONNIE

You're just what?

SYLVIE

I don't think we should--

CONNIE
You're just what?

SYLVIE
Lonely. I'm just lonely.

Sylvie wipes away a tear, her hand trembles.

CONNIE
You don't even love him.

Sylvie shakes her head.

CONNIE (CONT'D)
What about your husband?

SYLVIE
Travis is a good man... But I gave
up trying to get his attention a
long time ago.

CONNIE
Why not just leave him?

SYLVIE
Why haven't you left Brian?

Connie scoffs. They stare at each other for a moment.

TRAVIS (FROM UPSTAIRS)
Honey! Look! Out back!

Sylvie hesitates a moment, then jumps from her seat and
rushes to the window.

SYLVIE
Oh my god, oh my god- Come here-!

She gestures to Connie. Connie approaches the window.

CONNIE
Jesus.

POV into yard: Olive and the ENTIRE SOUNDER chow down.

SYLVIE
HEY!

She bangs on the window. The pigs all look.

SYLVIE (CONT'D)
GET OUT OF THERE!
(to Connie)
I'm sorry.

Sylvie grabs her broom and exits as Travis enters.

TRAVIS
Oh, hello.

CONNIE
Hi.

TRAVIS
I'm Travis, Sylvie's husband.

Travis awkwardly extends his hand, but Connie doesn't shake it. Instead she counters and backs up towards the front door.

TRAVIS (CONT'D)
Sorry, I've got to- excuse me.

Travis exits. Sylvie yells, the pigs squeal.

EXT. BOTTOM OF THE CLIFF - LATER

Kai arrives where Red landed, but he's gone. He kneels, picks up a rock and examines it: Blood. He looks to the forest. His WALKIE-TALKIE BEEPS.

OFFICER KAMA (THROUGH WALKIE)
Officer Kama for Captain Kai.

Kai speaks into the WALKIE MIC on his shoulder.

KAI
This is Kai.

OFFICER KAMA (THROUGH WALKIE)
Gotta call from Sylvie Walters,
they have visitors again.

KAI
Copy that. I'm on my way.

EXT. KAI'S JEEP - MOMENTS LATER

Kai slams his door and peels out down a service road.

I/E. CONNIE'S TRUCK (DRIVING)/COUNTRY ROAD - MOMENTS LATER

Connie wipes tears from her eyes. Her truck barrels off into the distance. The camera lands on the forest.

Red steps out, he limps to the faded DOUBLE YELLOW LINE and sits. The WHIRRING sound of rubber on asphalt fades up.

I/E. KULANI'S PRIUS (DRIVING) - SAME

Kulani's cell buzzes: CALL FROM JOSHUA. She ignores the call. She doesn't see Red in the middle of the road.

EXT. COUNTRY ROAD - SAME

RED'S POV: The Prius crests a small hill.

RED
No, not her.

He limps off as fast as he can and dives out of sight.

(MATCH OPENING SHOT)

The WHIRRING sound of rubber on asphalt fades up and Kulani's Prius WHOOSHES into frame and barrels off into the distance.

We hear Red's labored COUGH and CRUNCHING LEAVES.

RED (O.S.) (CONT'D)
Ok. Come on, Red. Just end this.

Red gets tangled in the bushes.

RED (O.S.) (CONT'D)
Damn it, come on.

He breaks free and collapses into the road. He LIMPS his way forward, pausing for a brief coughing fit. He lands on the double yellow line and plants himself.

The distant whirring of tires fade up again. Deep sigh.

RED (CONT'D)
It's time-- I'm sorry I am not better than this.

He closes his eyes and raises his head to the sky.

RED (CONT'D)
I'm sorry, Olive.

The fast approaching engine grows louder. It belongs to

I/E. KAI'S JEEP (DRIVING) - SAME

Kai crests the hill, which has hidden Red from view.

KAI
Oh shit!

Kai jerks his steering wheel, tires screech as he loses control. He veers off of the road and

CRASH-- Plows directly into a tree.

Red's eyes shoot open. Silence. Kai missed.

RED

No.

Steam hisses from the engine. Red limps around to the Jeep's smashed front end. Kai is unconscious, bleeding from his forehead. Red looks back to the road. No one in sight.

RED (CONT'D)

What am I doing?

INT. FOREST - SAME

Olive, Kane, and Aurtie lead a charge as the sounder races from Sylvie's garden. Aurtie slows to a stop. The pigs pant.

KANE

Well that didn't work.

OLIVE

We have to keep moving.

AURTIE

I don't feel so good.

PILI

Me either.

Olive and Kane talk aside.

KANE

What do we do here?

OLIVE

The food is in the uplands.

KANE

Aurtie can barely move. Pili and Maddie aren't much better.

Olive sighs. Then her nose twitches.

OLIVE

Wait, do you smell that?

ANGLE ON BRIAN AND KIMO - SAME TIME

They trail the pigs. The dogs quietly growl. Brian raises BINOCULARS.

KIMO
Do you see them?

BRIAN
Just there, all huddled together.

KIMO
Do you see *him*?

BRIAN
No, but he can't be far.

EXT. FIELD IN THE FOREST RESERVE - MOMENTS LATER

Olive feverishly tracks the scent.

OLIVE
Here, this way.

OVERHEAD, Olive leads the sounder directly for the TRAP.

INT. KULANI'S KITCHEN - SAME

Kulani stands in front of an open fridge. She pulls the veggies out and throws them into the trash can. She freezes.

KULANI'S POV: Outside, the Taro is GREEN.

KULANI
Oh my--

THUMP. Kulani snaps her head to the porch door. THUMP, THUMP... THUMP.

PORCH DOOR - MOMENTS LATER

She swings it open and gasps at the sight of Red. She drops to her knees and wraps her arms around him.

KULANI (CONT'D)
You came back.

She kisses his head a dozen times, then takes him in.

KULANI (CONT'D)
Jesus, what happened to you?

Kulani scans the back yard. Red snorts, and grunts, agitated.

KULANI (CONT'D)
What's wrong? Oh, what is it?

Red backs up a few steps, wobbly.

RED'S PERSPECTIVE

RED
Damn it, understand me. Please.
Follow me.

Red runs off the porch to the edge of the forest.

RED (CONT'D)
Please. I need your help-

THE PORCH, KULANI'S PERSPECTIVE

Kulani furrows her brow at the hysterical pig.

KULANI
What the hell is going on?

CLOSE ON RED

RED
Come on. Come onnn.

A GUST of wind blows through the yard The TONE fades up.
Kulani and Red wince at the sound. TIME SLOWS.

ANGLE ON THE TARO: *It's green color fades.* The tone stutters
and drops out.

Vacuum-like silence. Red shakes his head, his ears flop.

RED (CONT'D)
Owww, what the hell was that?

KULANI
What?

RED
What?

KULANI
No, it can't be.

RED
You can-

KULANI
Yes.

Kulani steps off the porch.

RED
There's been an accident.

They stare at each other.

KULANI
Fuck, I've completely lost it.

I/E. KULANI'S PRIUS, COUNTRY ROAD (DRIVING) - A BIT LATER

Kulani rides in silence, she glances over to her passenger seat. Red sits and stares ahead.

KULANI
You don't say much.

EXT. FIELD IN THE FOREST RESERVE/TRAP - SAME

NOSE TO GROUND: Olive sniffs. She stops suddenly: THE TRAP LIES BEFORE THEM.

MADDIE
Mommy, look!

PILI
Food!

The two piglets charge into the trap, the sounder all follow.

KANE
You were right! Look at all of this.

OLIVE
Wait--!

Kane runs into the trap too. Olive eyes the fence, wary. She crosses the threshold. As she does, Aurtie's hoof snags on the TRIP WIRE, the door SLAMS SHUT. Olive whips around.

OLIVE (CONT'D)
No!

EXT. CRASHED JEEP - SAME

PIERCING TINNITUS. PUSH IN on Kai, still knocked out.

He GASPS for air and cringes in pain. He lifts his hand to his temple. Blood.

He swings the door open and stumbles out, collapsing straight to the ground. Dizzy, he clutches his head and looks to the road: Relief to see the pig is gone.

The TINNITUS subsides, the radiator hisses, fluid leaks, blood drips from his head. He reaches for his WALKIE MIC, his voice strained.

KAI
Kama, I am gonna need your help
after all.

KAMA (THROUGH WALKIE)
Copy that Captain, where are you?

CRACK-- a distant rifle fires. FAINT SQUEALS. Kai looks up to forest, bracing himself on the Jeep he gets to his feet.

KAI
God damn it, Brian.

KAMA (THROUGH WALKIE)
Captain?

KAI (INTO WALKIE)
Sylvie's gonna have to wait. Meet
me in the field below the reserve.

Kai drops the tailgate and pulls out an orange vest, he slings a rifle over his shoulder.

He stammers again. More blood drips from his head. He grabs his DLNR cap and pulls it over the wound and winces.

EXT. BRIAN AND KIMO'S VANTAGE POINT OUTSIDE THE FIELD - SAME

Brian slings his rifle over his shoulder.

BRIAN
Let's see if that smokes him out.

POV BINOCULARS, the pigs dig at the fence in a panic.

KIMO
He won't run away from the shot?

BRIAN
Listen.

The faint squeals carry across the field.

BRIAN (CONT'D)
He'll come for them.

EXT. TRAP - A LITTLE LATER

It's chaotic. Pigs, squeal as Olive digs feverishly at the edge of the fence. Kane, Piper, and Aurtie also dig.

PIPER

Did you hear where that came from?

AURTIE

No and I don't want to find out.

KANE

Stand back!

Kane CHARGES into the fence but UMPF, he bounces off.

AURTIE

It's too deep.

Olive looks past the sounder and through the other side of the fence. Aurtie clocks her concern.

AURTIE (CONT'D)

What? What is it?

I/E. KULANI'S PRIUS/CRASHED JEEP - SAME

Kulani approaches Kai's accident and pulls to a stop.

KULANI

Holy shit.

She steps out. Red awkwardly falls out.

KULANI (CONT'D)

Hello?! Are you okay in there?

She rushes to the Jeep. Red freezes

RED'S PERSPECTIVE:

KULANI (CONT'D)

Elesh? utt ott oshay ta dair?

She looks inside.

KULANI (CONT'D)

Tairs shono ta edeem.

RED

Shit.

KULANI'S PERSPECTIVE:

KULANI
(to Red)
There's no one in here.

She watches Red track Kai's scent behind the Jeep. He GRUNTS and takes off into the woods.

KULANI (CONT'D)
Shit.

EXT. FIELD IN THE FOREST RESERVE/THE TRAP - MOMENTS LATER

Kai treks through the grass. He stops and squints. He can just make out the TRAPPED SOUNDER.

BRIAN AND KIMO'S VANTAGE POINT - SAME

Brian watches the trap through the binoculars.

KIMO
Dad, look.

Brian lowers the binoculars, Kimo points to Kai in the field.

BRIAN
And what are you gonna do about it,
Tommy?

EXT. FOREST - SAME

Red climbs a slope through the brush. Kulani struggles to keep up. He looks back at her. Sweat pours down her brow.

KULANI
I'm trying, buddy.

The FAINT SQUEALS echo into the forest. Red takes off.

EXT. THE TRAP - MOMENTS LATER

Kai slowly approaches the pigs.

The sounder mills about in the trap, agitated by his presence. He locks eyes with Olive, who stares back at him. He takes off his hat wipes his bloody forehead.

Suddenly Kane CHARGES aggressively SMASHING INTO THE FENCE. Kai jumps back, the fence wobbles.

KAI
Woah.

PIGS PERSPECTIVE

KANE
BACK OFF!

OLIVE
No, Kane! You're scaring him.

AURTIE
BACK OFF!

PILI
Yeah, back off!

MADDIE
Leave us alone!

ALL
BACK OFF!

KAI'S PERSPECTIVE

The pigs panic, except Olive. She watches Kai intently.
SMASH, Kane charges again, this time the fencing budes.

KAI
Shit.

Kai takes a step back, pulls his rifle off his shoulder.

KAI (CONT'D)
Don't do this, guys.

Olive SQUEALS and the pigs suddenly quiet.

KAI (CONT'D)
That's different...

PIG'S PERSPECTIVE

OLIVE
ENOUGH! Everyone, calm down! *Calm down!*

Olive's voice cuts through the panicked pigs.

BRIAN AND KIMO'S VANTAGE POINT - SAME

Brian continues to watch through his binoculars.

KIMO
What's happening?

BRIAN
I have no idea.

The dogs suddenly growl.

BRIAN (CONT'D)
(to dogs)
Easy, easy now.

KIMO
(to dogs)
Shhh, *sit!*

But in a FLASH they take off into the forest.

KIMO (CONT'D)
Dad!

BRIAN
Kamapua'a.

Brian takes out the GPS, three dots rapidly blink away.

BRIAN (CONT'D)
Here, take this. Follow them.

EXT. EDGE OF FIELD IN FOREST RESERVE - MOMENTS LATER

Red huffs and puffs up a steep slope to the edge of the field. Kulani trails a hundred yards behind. She doubles over, out of breath.

RED'S POV. He scans the field. He spots the trap. Then Kai.

EXT. FIELD IN THE FOREST RESERVE - PAST

The FIGURE levels his rifle at Red's family.

EXT. EDGE OF THE FOREST RESERVE - PRESENT

Red TAKES OFF for the trap. Kulani watches him disappear.

KULANI
I'm coming--

BARKS fade up. LEAVES RUSTLE, she looks back.

KULANI (CONT'D)
Oh, no.

THE TRAP, PIGS PERSPECTIVE

Kane's head bleeds.

OLIVE

You have to stop, you're gonna kill yourself.

KANE

I'm almost through.

OLIVE

Kane--

It's too late, he RAMS the fence again. A post pops free.

KAI'S PERSPECTIVE

KAI

Damn it.

He raises his rifle.

BRIAN'S VANTAGE POINT

POV THROUGH BINOCULARS: Kai aims his rifle at the pigs. Brian pans, IN THE FIELD the grass ripples.

BRIAN

There you are!

OVERHEAD ON FIELD

Red SPRINTS for the trap. Fifty yards behind THE DOGS CHASE.

RED'S POV

As we GLIDE towards the trap the grass WHIPS BY. The sound FALLS AWAY.

RED

No, please, no.

EXT. FIELD IN THE FOREST RESERVE - PAST

FLASH! The rifle fires.

A NEW ANGLE on the FIGURE. *IT'S KAI.*

BACK TO PRESENT

RED

It's him.

Red grunts with one final effort as he speeds towards

THE TRAP, PIGS PERSPECTIVE

Olive, Kane, Aurtie, Piper and the rest of the sounder stare down the barrel of Kai's rifle.

PILI

Mommy?

OLIVE

Sh, it's okay honey. It's gonna be okay. Go on, get behind me.

Pili shifts behind Olive. Kai takes aim at Kane.

KANE

That's right, kiddo. Everything is gonna be okay.

Olive looks to Kane. He lowers his head for one more charge. Kai's finger wrap around the trigger.

AURTIE

LOOK!

The ENTIRE SOUNDER looks out into the field.

OLIVE

Red!

PILI

Dad!

MADDIE

Dad!

KAI'S PERSPECTIVE

KAI

What now?

Suddenly Red bursts out of the grass and comes to a grinding halt in front of the trap, between the sounder and Kai.

KAI (CONT'D)

It's you.

Red inches towards Kai, he digs at the earth and SNORTS aggressively.

KAI (CONT'D)

That's alright, buddy, that's alright.

PIG'S PERSPECTIVE

OLIVE
You came back.

RED
Yes.

Red quickly glances over his shoulder then back to Kai.

RED (CONT'D)
I wanted to say--

A FAINT VOICE cuts through the air.

KAI'S PERSPECTIVE

ACROSS THE FIELD KULANI runs, waving her arms.

KULANI
DOG'S! DOG'S! RED, LOOK OUT! DOGS!

Kai lowers his rifle, Brian's dogs are closing in on them.

KAI
Brian.

A sharp WHISTLE, the dogs break off course, Kai follows them to discover Brian standing thirty yards behind him.

KAI (CONT'D)
What the hell are you doing, Brian?

BRIAN
My job, Tommy. Those pigs are gonna kill you.

Brian's dogs all arrive by his side.

KAI
I've got it under control.

BRIAN
I don't think so.

PIG'S PERSPECTIVE

OLIVE
You wanted to say what?

Red looks back at Olive, they lock eyes.

RED
 Something I think you already knew.
 You are the leader of this sounder,
 take your family back to the
 Uplands.

TIME SLOWS

RED lowers his hind legs and explodes towards Kai.

KAI faces Red, he raises his rifle.

BRIAN raises his rifle.

KULANI runs but she's too far away.

Red LEAPS into the air at Kai.

Brian FIRES. Everything MUTES

FLASH TO:

EXT. KULANI AND HAL'S BACK YARD - YESTERDAY

Kulani holds Red's face. The sounder SLEEPS. She speaks.

KULANI
 Op nish swoom shaa ott qui noof. Op
 meesh...

CLOSE ON THE TARO, a LOW VIBRATION emanates, it scrambles and
 decodes Kulani's gibberish:

KULANI (CONT'D)
 Op nish ott wish noof could
 understand meesh. I nish ott knew
 how much you mean to me. I wish you
could stay.

This lands on Red.

RED
 So do I.

FFFFFF TO:

EXT. TRAP - PRESENT - SLOW MOTION

Brian's BULLET STRIKES Red in the side.

KULANI (MUFFLED)
 NO!!

Kai FIRES.

TIME NORMALIZES **FFFFT**:

Kai's BULLET misses Red but STRIKES KANE.

They both fall to the earth with a THUD.

Kai whips around to Brian.

KAI
ENOUGH! Stand down, Brian. Now.

He aims at Brian. Brian lowers his rifle and raises a hand.
Kulani ARRIVES at Red's side.

KULANI
Nononono! STOP! PLEASE!

KAI
(to Brian)
Get out of here. Now!

BRIAN
I was just trying to help--

KAI
GO!

Brian stutters a few steps backwards. He looks at Red,
MOTIONLESS on the ground. He turns and walks towards the
forest. He whistles and his dogs follow.

Kulani kneels by Red's side, tears stream down her face. She
gently places her hands on his head. Kai watches her.

KULANI
(quietly)
No, please don't be gone. Please...

PIG'S PERSPECTIVE

Piper sobs next to KANE'S BODY. Olive watches her.

PIPER
No, please, no.

Olive looks at Kulani. A TEAR FALLS from Kulani's chin and
lands on Red's snout. It TWITCHES.

KULANI'S PERSPECTIVE

KULANI
Yes! That's it buddy, breathe.
Breathe.

RED
(quietly)
Hal...

KULANI
What?

RED
Hal...

She leans in CLOSE.

KULANI
Hal? Hall??

RED
Haloa...

Kulani sits up and looks at Kai.

EXT. KULANI AND HAL'S HOUSE - MONTAGE

Joshua waits in the driveway. A DLNR TRUCK speeds in, lights flashing. OFFICER KAMA drives.

The tailgate lowers to reveal Red Salvador wrapped in a bloody towel.

BACK YARD

CLOSE ON the browned Taro. A SHOVEL breaks the earth, driven into the ground by Kulani's heel. She uproots the Taro.

IN THE KITCHEN

CHOP. A large knife slices through the top of the TARO ROOT.

BACK YARD

Joshua, Kai, and Officer Kama carry Red. They place him down. Kulani bursts out of the house with the CUBED TARO ROOT.

She kneels by Red's side and places the Taro on the ground. She holds a piece to his snout.

KULANI
Here, baby. Here.

He doesn't move. She glances up at Joshua, and tries again.

KULANI (CONT'D)
 Red, come on you have to eat this.
 You have to... You understand me?
 You protect Haloa and Haloa
 protects you...

Joshua gently places a hand on her shoulder.

Kulani's is overcome, she sobs.

Joshua, Kai, and Kama step back, they take a seat on the porch stairs. Through sobs, Kulani whispers into Red's ear.

KULANI (CONT'D)
 ...You protect Haloa and Haloa
 protects you...

She hugs him tight, crying into his shoulder.

Suddenly a PUFF OF AIR. Kulani freezes in disbelief.

SNORT.

KULANI (CONT'D)
 Yes! That's it. Eat, eat...

She FEEDS HIM. He slowly chews.

KULANI (CONT'D)
 That's it buddy. That's it.

Kulani feeds him another piece. Kai stands.

KULANI (CONT'D)
 Go on, that's it. Good boy, good
 boy...

She keeps feeding him Taro as we

FADE TO BLACK.

FADE IN.

EXT. UPLANDS OF THE FOREST RESERVE - DAY

ESTABLISHING

First light illuminates the sweeping uplands of the Mana Kea Forest Reserves.

SUBTITLE: **THREE MONTHS LATER**

IN THE UPLANDS FOREST, shafts of daybreak sun shine through forest canopy.

IN THE THICK BRUSH, Maddie and Pili wrestling over the root of a plant. They wrestle each other to the ground.

OLIVE (O.S.)
Pili! Maddie! Enough! We're moving on!

PILI
She started it!

MADDIE
I did not!

OLIVE (O.S.)
Let's go!

They give up on the root and RUN OFF to join Olive, Aurtie, Piper and THE SOUNDER. They all CLIMB the mountain.

JOSHUA (PRE-LAP)
O Papa i noho ia Wakea

The sounder disappears into the forest.

JOSHUA (PRE-LAP) (CONT'D)
Hanau Ha'alolo ka wahine

EXT. KULANI AND HAL'S BACK YARD - SAME

CLOSE ON a NEW TARO PLANT, it quivers in the wind. New grass pokes up from the earth.

JOSHUA
Hanau inaina ke ke'u

Joshua CHANTS from the story of Haloa over the new plant. Kulani, Hal and Kai stand by his side.

JOSHUA (CONT'D)
Ho'opunini ia Papa e Wakea
Kauoha i ka la i ka malama.

Silence. Kulani hugs Joshua. Kai and Hal shake hands.

INT. KULANI AND HAL'S DINING ROOM - EVENING

The four laugh over dinner, Kulani and Hal catch eyes.

EXT. PORCH - NIGHT

CICADAS buzz. Kulani and Kai lounge and sip a beers.

KULANI
What about your brother, is he
talking to you?

KAI
All too much. He's actually living
with me at the moment.

KULANI
What?

KAI
Oh Connie finally kicked him out.

KULANI
You're kidding.

KAI
I'm not.

KULANI
Wow. You are kind.

Kai shrugs. The porch door swings open and Hal appears.

HAL
Alright, everything's cleaned up in
here. Anyone need another beer?

Kai rises, Kulani follows suit.

KAI
I should probably be going. Have an
early start tomorrow.

KULANI
We should make this a weekly thing.

KAI
I'd like that.

Kulani and Kai hug.

INT. KULANI AND HAL'S BATHROOM - LATER

Kulani splashes water on her face and turns off the tap. She
pats her face dry with towel.

INT. HALLWAY - MOMENTS LATER

She approaches the bedroom door, but stops herself.

INT. KITCHEN - MOMENTS LATER

She cuts up a sweet potato at the counter.

EXT. BACK YARD - MOMENTS LATER

She drops the sweet potato around the Taro.

INT. KULANI AND HAL'S BEDROOM - MOMENTS LATER

Hal turns up his corner of the bed, Kulani reaches out with the glass of water.

KULANI

Here.

HAL

Oh, thanks, honey.

He places the glass on his night stand. Kulani approaches.

HAL (CONT'D)

Uh oh, what's happening?

KULANI

Shh, no talking.

She smiles. He smiles. She kisses him gently. Then he kisses her more passionately. They roll into bed together, laughing.

EXT. KULANI AND HAL'S BACK YARD - CONTINUOUS

CLOSE ON the Taro. In the BG A FIGURE emerges from the shadows. Red Salvador steps into the light shining from the bedroom. He sits next to the Taro and looks up at the TWO SILHOUETTES embracing.

He listens to the laughter for a brief moment before the light CLICKS OFF to

BLACK.

THE END