

TATAU

Episode Two

by

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DIRECT PICK-UP FROM EPISODE ONE:

1 **INT. BUILDING. AIRPORT. AITUTAKI. COOK ISLANDS** 1

On KYLE, staring at the terminal exit, reflecting on his startling conclusion as BUDGIE stares at him, incredulous.

KYLE suddenly breaks into a run, seized by an urgent need to chase after AUMEA and warn her immediately.

 BUDGIE
 Kyle? Mate, don't....

BUDGIE curses and moves off after his friend.

2 **EXT. BUILDING. AIRPORT. DAY** 2

PECKHAM loading AUMEA's trolley case into the back of MAUI's car parked nearby as AUMEA and MAUI head to the driver and front passenger seats respectively. They all turn, hearing KYLE calling, approaching at pace.

 KYLE
 Aumea? Aumea, wait.

MAUI and PECKHAM move to confront KYLE and block his path as AUMEA reacts, curious.

 MAUI
 What's your problem, Kyle?

KYLE slows to a halt, awkward about how to justify his impulse, but defiant despite MAUI's tangible hostility.

 KYLE
 I want to speak to Aumea.

 MAUI
 There's nothing else to say.
 Apart from you're sorry.

 KYLE
 She needs to know. About what
 I saw -

MAUI brusquely grabs KYLE's arm to frog march him away.

KYLE struggles in MAUI's vice like grip before angrily wrenching his arm free as BUDGIE arrives, concerned.

 BUDGIE
 Hey, hey, guys - chill, yeah? We
 don't want any trouble.

 MAUI
 Then stop causing it.

MAUI moves closer to eyeball KYLE, oozing aggression as he speaks with a quiet, intense menace.

MAUI (CONT'D)

You go anywhere near my sister -
you freak her out with this
bullshit story - you're the one
who'll end up hurt.

MAUI gestures back to AUMEA who is watching, puzzled, wary.

MAUI (CONT'D)

You've had your proof.
Everything's fine. So take your
little friend, and your sick
hallucinations, and leave.

KYLE stands his ground as BUDGIE plays peace maker.

BUDGIE

Absolutely. Next flight out.
That's why we're here.

KYLE keeps staring defiantly at MAUI who stares icily back.

MAUI

Haere kainga. Go Home.

A final beat before MAUI then PECKHAM turn and move back to the car as AUMEA stares at KYLE, struck by a strange affinity she can't explain or even allow herself to acknowledge.

AUMEA

What was that all about?

MAUI

Nothing. Let's go.

A moment between AUMEA and KYLE - eyes locked - as MAUI ushers her into the car then gets in himself. PECKHAM squeezes his huge frame in also and they drive off.

On KYLE watching the car depart as BUDGIE relaxes.

BUDGIE

That big fella's lucky it didn't
kick off. I'd have mashed him up
big time. And he knew it.

KYLE laughs but then reacts as he sees the old Maori CHIEF is watching them from the terminal entrance.

KYLE immediately races off to chase after the CHIEF as the Maori heads away round the terminal building.

On BUDGIE, perplexed at KYLE's behaviour - now what?

3

EXT. BUILDING. AIRPORT. DAY.

3

KYLE racing around the corner of the building to see...

Nothing. The CHIEF has disappeared again.

KYLE mills around, scanning for the CHIEF in a baffled manner as BUDGIE arrives hurriedly, with a growing concern.

KYLE

It was him. That Maori from the beach. He was here, watching us.

BUDGIE

Okay.

KYLE

Old gadge, bare-chested, he's got a centipede tattooed on his back. Look...

KYLE moves off and drops to his knees to pick up an old broken stick and start tracing a pattern in the dirt.

BUDGIE approaches to look at what KYLE is drawing.

Close on the design in the dirt - a symbol from AUMEA's tattoo - the same as the one drawn in the sand in Ep One.

KYLE (CONT'D)

It's a symbol, part of Aumea's tattoo design - he must have left it here for me, as a sign.

A dubious BUDGIE studies KYLE tracing the symbol.

BUDGIE

The Maori drew that? Only, it looks like you've just done it.

KYLE

I'm tracing over it, trying to pick up his vibe - it's a message of some sort.

He looks up, exasperated by BUDGIE's scepticism.

KYLE (CONT'D)

It's how we communicate. I need to work out what this means.

BUDGIE

We've got twenty minutes until our flight goes.

KYLE reacts, incredulous. On BUDGIE - wry, resigned.

BUDGIE (CONT'D)

I'm just messing. Like I'd ever want to leave this place. All the laughs we're having? But hey, you knew I'd say that, right?

BUDGIE grins - boom, boom - but KYLE stays stone faced, angry at his friend's gentle ridicule.

KYLE

She's going to die, Budge. If you're not going to help me then... just stay out of my way.

He stabs the stick aggressively into the ground and gets up still scanning for the CHIEF as he debates his next move.

On BUDGIE, perturbed at that ultimatum - the implied severing of their friendship - but also at KYLE's growing mania.

BUDGIE glances at the stick jutting out the dirt design like a knife then at KYLE who looks totally wired - ominous.

4

EXT. WAPITI HOME. DAY.

4

MAUI pulling up in the car, AUMEA beside him, PECKHAM in the back. She's still wondering about KYLE as they get out.

AUMEA

I'll find out somehow. Peckham, you tell me. Why was my brother threatening that westerner?

MAUI fires PECKHAM a warning look to keep quiet.

MAUI

It wasn't a threat, more advice.

AUMEA

We like tourists. They have money. They won't come here and spend it if you abuse them.

MAUI grins, trying to deflect her with a gag.

MAUI

It wasn't that long ago we used to eat them.

AUMEA

Yes, good times, but let's pretend you've evolved like the rest of us. I want to know, Maui.

She stares at him, challenging, waiting for an answer which MAUI knows he'll have to supply and be convincing.

MAUI

He's been hitting on all the local girls, Lara included. I was telling him to back off.

AUMEA

Why, was she starting to like it?

MAUI

(laughs)

Like she'd ever cheat on me with some pasty faced papa'a.

AUMEA

That's your prerogative, right?

MAUI reacts, awkward, stung at the truth of that.

MAUI

Lara's different.

AUMEA

Oh my god, he's in love.

AUMEA laughs, PECKHAM smiles as MAUI grins defensively.

MAUI

No. I'm just not tired of her yet. That's all. Oh, shut up.

She laughs, mocking him as TANE and PAETA exit the house.

TANE

Aumea. Welcome home.

AUMEA waves and moves to embrace their parents as MAUI watches, his smile fading fast. He turns to PECKHAM who is heading to the house with AUMEA's trolley case.

MAUI

Keep a close eye on her.

PECKHAM nods, following the others into the house as MAUI watches them, getting out his phone to text.

5

EXT. OUTBUILDING/LARA'S WORKPLACE. DAY

5

LARA leaving the outbuilding where she found KYLE naked after his cava trip when she receives a text from MAUI.

Close on text: *She's here. Whenever you're ready.*

On LARA, reflective, as she shuts the door of the building, fastens the new padlock on it and moves away.

6

INT. BLUE NUN BAR. DAY

6

KYLE is sitting at one of the tables, immersed in sketching a tattoo design. Screwed up pieces of paper scattered on the table suggest he's struggling to get it right.

Go to TYLER behind the bar serving a disgruntled BUDGIE with a cold bottled beer as she looks across at KYLE, curious.

BUDGIE

Cheers. Keep them coming.

TYLER

What's he doing over there?

BUDGIE shrugs and takes a slug of beer, fed up.

BUDGIE

I'll tell you what he's not doing.
And that's listening to me anymore.
This used to be a partnership. You
know? Bit of give and take?

TYLER

Are you *sure* you're not gay?

BUDGIE reacts with exasperation, not amused, as TYLER laughs, taking another beer from the fridge.

TYLER (CONT'D)

It's a joke, relax. Good job
you're not touchy about it.

BUDGIE

We had a system, see? One day he
gets to choose what happens, the
next time it's my shout. It's been
working great - Thailand, India,
never a problem - until now. And
that sodding cava.

TYLER reacts guiltily but shrugs, opening the bottle as she flicks a glance at DRIES who is sitting quietly, working through till receipts at the other end of the deserted bar.

TYLER

I'm sorry, but Dries gives me ten
per cent for every tourist I bring
him. And I need the cash.

BUDGIE

Have you ever even tried the stuff?

TYLER

Once, but it didn't do much - just
made me feel horny. Which is why
Dries always tags along, of course.

She takes a swig of beer, looking sourly at DRIES, trying to banish the memory as BUDGIE feels a twinge of disquiet.

BUDGIE
What, did you...?

TYLER
How d'you think I got this job? He owes you a favour now too from what I've heard.

BUDGIE scowls, full of horrified denial now.

BUDGIE
Nothing happened. He had his pants on the whole time.

TYLER
Or, so he said.

She grins wickedly and moves off with the beer bottle towards KYLE as BUDGIE reflects on that new nightmare.

KYLE gets up with his finished drawing as TYLER approaches.

TYLER (CONT'D)
Don't go yet. I've brought you a beer. On the house.

KYLE
You drink it. Budge? Let's move.

BUDGIE
I'll catch you up. Unless you want to wait a few minutes while I....

KYLE is already heading out the bar - obviously not.

BUDGIE scowls, looking scathingly at TYLER.

BUDGIE (CONT'D)
See what I mean? Nice one.

He has a final swig, leaves the bottle and goes.

On TYLER, feeling his jibe more deeply than she should.

She sits, her tough exterior momentarily punctured to reveal the lost and insecure girl underneath as she looks bitterly across at DRIES who still has his head down in the books.

TYLER takes a slug of beer and opens a scrunched up piece of paper to reveal a half completed tattoo design.

On TYLER, curious, wondering what it means.

7 **INT. TATTOO SHACK. AITUTAKI. DAY**

7

Close on the same, but more fully completed design being inked in clear, black lines on parchment.

Pull back to reveal a BOY (10 yrs old) sitting in a back room, working with intense concentration and a painstaking attention to detail on the design.

He is the son and apprentice of the local master tattooist - a TAFUGA - who is in the front shop, sharpening one of the traditional tools of his trade which are laid out before him like instruments of medieval torture.

The TAFUGA stops to inspect the blade he is sharpening, the edge gleaming in the light, deadly.

8 **INT. AUMEA'S BEDROOM. WAPITI HOUSE. DAY**

8

AUMEA alone in her room, unpacking her trolley case.

She unwraps a carefully protected jewellery box, taking out an antique greenstone (pounami) tiki pendant on a chain.

She examines the bug eyed figure, her initial smile fading to become more troubled, as if the totem has a more sinister significance which she finds disturbing.

She puts the tiki pendant around her neck anyway and examines her reflection in the mirror, touching the pendant anxiously.

She impatiently shrugs her ambivalent feelings aside and turning to continue her unpacking.

9 **EXT. TATTOO SHACK. DAY**

9

KYLE leading the way towards the shack, BUDGIE following in his wake, grumbling his dissatisfaction.

BUDGIE

Just so I know - is what I want to do a factor anymore? Or is that all done, finished now?

KYLE

This is what you want to do. It was your suggestion.

On BUDGIE, dubious about that as KYLE enters the shack.

BUDGIE

Doesn't look much like a strip club to me.

He goes in dutifully after KYLE.

10

INT. TATTOO SHACK. DAY.

10

BUDGIE joining KYLE as he watches the TAFUGA still busy sharpening his instruments, ignoring the new arrivals.

KYLE scans the interior with satisfaction, the myriad tattoo symbols and designs on the walls are not traditional tourist fare - this is hard core old school stuff.

KYLE

You said a few days back I should get this translated. Make sure it's not offensive.

He pulls up his T-shirt sleeve and gestures his own tattoo which the TAFUGA reacts to immediately. He stops sharpening his blade and stares as KYLE continues to BUDGIE, oblivious.

KYLE (CONT'D)

Which was a genius idea. Cos it's made me realize I can do the same with Aumea's tattoo.

BUDGIE

The imaginary, non-existent one?

KYLE

Exactly. Someone here must know what these symbols mean.

KYLE gets out the paper he drew on then notices the TAFUGA studying him with an unnerving intensity. It's even more unsettling when the TAFUGA gets off his stool and approaches with the blade, addressing KYLE in Maori, confrontational.

BUDGIE

Whoah, what's with the weapon?

The BOY enters from the back room as the TAFUGA continues to challenge KYLE in Maori. KYLE turns to him for help.

KYLE

I'm sorry, we don't know what he's saying.

The BOY exchanges words in Maori with the TAFUGA, translating as the TAFUGA continues his diatribe, pointing his blade at the tattoo on KYLE's arm in a savage jabbing movement.

BOY

He is asking why you insult us? Coming here, to our island, wearing those marks.

BUDGIE

Oh, crap.

BOY

He says you have no right to possess them. That they are not for you.

KYLE

Why, what's wrong with them?

The TAFUGA speaks angrily in Maori, dismissive, pushing KYLE with his free hand, gesturing with his blade that they leave.

BOY

You have to leave now.

BUDGIE

Yes, we got that bit. Kyle?

KYLE

Not until I know what this means.

He holds up the design he's drawn of the tattoo he saw on AUMEA's arm and shows it to the TAFUGA.

KYLE (CONT'D)

These symbols - they're important - I know that, but why?

The TAFUGA is staring at the design in astonishment. He turns to the BOY and they exchange rapid words in Maori, the BOY perplexed, the TAFUGA's rage building rapidly.

BUDGIE

Mate. The drawing's not helping. Let's put it away.

The TAFUGA turns back to select a second implement from the blades on the table as the BOY tries to calm his father.

BOY

Just go. Quickly. Get out.

The TAFUGA turns, a blade in each hand now as he moves aggressively forward, cursing KYLE viciously.

BUDGIE pulls KYLE out as the BOY struggles to delay his father, then rushes forward to slam the door of the shack shut to prevent any further pursuit.

11

EXT. TATTOO SHACK. DAY.

11

The door slamming as the TAFUGA rages inside while BUDGIE pulls a reluctant KYLE away down the beach.

KYLE

Budge, he knows something.

BUDGIE

Yes, how to slice and dice a tourist. Keep going. I warned you, didn't I? Maybe now you'll start listening to me again.

They head off, KYLE looking back to check they're not being pursued as BUDGIE pulls at his rolled up T-shirt sleeve.

BUDGIE (CONT'D)

And for God's sake, cover that tat up before it gets us both killed.

KYLE

It's cool, we're safe.

BUDGIE

No thanks to that amazing prophetic gift of yours.

(off Kyle's look)

Homicidal tattooist? That might have been useful to know about beforehand.

KYLE

I only get it in flashes, it's not like something I can control.

BUDGIE

Probably cos it's bollocks.

KYLE

No, I saw her dead. That's going to happen, Budge, unless I stop it.

BUDGIE

Next week's lottery numbers - you give me those, Nostradamus, then I'll believe you.

KYLE laughs, a new plan forming in his mind already.

KYLE

I don't need you to believe me. I just need you to back me up - no matter what. Best mates, right?

He smiles, holds out his fist. BUDGIE reciprocates, feeling relieved - this is more like the old KYLE.

BUDGIE

For my sins.

They fist bump as they walk on. Suddenly, BUDGIE stops, looking at KYLE with deep suspicion.

BUDGIE (CONT'D)

Wait a minute. Back you up, how?
Where *exactly* are we heading now?

On KYLE - wry grin - busted. This one's a biggie.

12

EXT. GARDEN. WAPITI HOME. DAY

12

A family meal has been set up in the garden. AUMEA and LARA are carrying dishes of food to lay on the table there.

TANE, CALCOTT and MAUI are nearby, drinking, talking.

AUMEA

How bad is it really? Better than
Maui pretends or worse?

LARA pulls a grimace - it's not good news.

LARA

There's been another outbreak of
the virus. Maui's visiting the
pearl farms daily - thinks over 50%
of the stock's been affected.

AUMEA looks across at MAUI drinking a beer, brooding - not
engaging in the conversation between CALCOTT and TANE.

AUMEA

No wonder he's so tense.

LARA

He keeps saying he's got a plan to
turn it all around.

AUMEA

I think it's the one involving me.
The whole family are relying on it
so I can't back out now.

They smile wryly, LARA not certain she's joking.

LARA

Is that what you want to do?

AUMEA

No, of course not. No-one's
forcing me. It's my choice.
Really.

She smiles in reassurance, no hint of ambivalence, and moves
off towards the kitchen. LARA watches her, not convinced.

On CALCOTT also watching AUMEA - a sly, almost predatory
smile on his lips as he contemplates her imminent future.

13

EXT. WAPITI HOME. DAY

13

KYLE and BUDGIE surveying the house from a discreet vantage point. KYLE psyching up, BUDGIE losing his nerve.

BUDGIE

This is seriously demented. We can't just knock and say hi.

KYLE

Why not? Her father, Tane, said we were welcome here any time.

BUDGIE

And what if Maui answers the door?

He gestures as PECKHAM exits the house carrying a bucket of hot water and a sponge and heads towards MAUI's car.

BUDGIE (CONT'D)

Or that giant slab of muscle they call Peckham.

KYLE

You said you could take him out, easy.

BUDGIE

Yes, look into the future - see how that fantasy turns out. There's no way we'll get past him. Let's just go back to the bar, drink some beer and try to find a Plan B.

KYLE

And if they kill her in the meantime?

He moves off, BUDGIE watches him, severely vexed now.

BUDGIE

I've got a breaking point, you know?

14

EXT. GARDEN. WAPITI HOUSE. DAY.

14

TANE, PAETA, MAUI, LARA & AUMEA are seated, holding hands, as CALCOTT stands giving grace.

CALCOTT

Bless us O Lord, your humble servants, who give thanks for the bounty you have provided here today. Be present at our table so that we may feast in fellowship with thee, now and for evermore.

Everyone murmurs 'Amen' and opens their eyes as CALCOTT turns to address AUMEA seated beside him, continuing.

CALCOTT (CONT'D)
And we give thanks also for the
safe return of Aumea to her family.

He places his hand gently on her head in blessing - his words holding a very different meaning to him than to the others.

CALCOTT (CONT'D)
May the journey she is about to
embark upon be as blessed as the
union from which she came.

They all say 'Amen'. CALCOTT smiles and sits, taking AUMEA's hand as the group begin to pass around food and wine.

CALCOTT (CONT'D)
We must speak privately soon, there
is much to prepare.

She smiles at him and nods, a twinge of anxiety in her face as she touches her tiki pendant nervously.

15

EXT. VEGETATION BORDER. WAPITI HOME. DAY

15

KYLE and BUDGIE moving slowly through the thick set trees, shrubs and vegetation bordering the Wapiti family home.

KYLE settles in a vantage spot where he can see the Wapiti lunch in full swing - chatting, laughing, eating, drinking.

BUDGIE joins him, feeling spooked and on edge.

BUDGIE
There's still time to turn back.

KYLE ignores him, watching AUMEA - utterly enamoured - her face radiant, laughter infectious, so full of life.

KYLE
She's gorgeous, isn't she? Why
would anyone want to kill her?

BUDGIE gives him a look - suddenly understanding KYLE's obsession in a much more cynical light now.

BUDGIE
They wouldn't. It's you they'd
come after - no local girls,
remember. And I think we're
sitting on an ants nest.

He shifts restlessly, searching the ground anxiously as he scratches himself, cursing quietly.

BUDGIE (CONT'D)

Yes, look - there's one of those
straw thingys crawling with them.

He gestures to a straw idol of HINE NUI TE PO lying on the ground nearby and starts shuffling away to a better spot.

KYLE stares at the straw idol, disturbed at the sight.

Close on the IDOL - seemingly alive as it is enveloped in a writhing mass of ants, assaulting, invading, penetrating....

He tears his gaze away and looks back at AUMEA -

WHO IS NOW LOOKING STRAIGHT AT HIM!!!

KYLE freezes, uncertain if she can see him from her seat or whether she's just been alerted by the rustle in the dense vegetation. KYLE hisses quietly, still staring at AUMEA.

KYLE

Budge, she's looking right at us.
Just stay completely still.

KYLE stares at AUMEA through the dense vegetation.

She stares back at him, motionless, silent, as if she is in her own private bubble while the rest of the table chats animatedly around her.

16

EXT. GARDEN. WAPITI HOUSE. DAY.

16

AUMEA staring intently at the vegetation where KYLE resides - he seems entirely hidden but she knows he's there. LARA flicks her a glance, noticing her fixed gaze.

LARA

You okay?

AUMEA

Yes. I'd just forgotten how great
the flowers look - those tiare are
amazing. Won't be a sec.

AUMEA gets up and moves off towards the bottom of the garden as LARA turns her attention back to MAUI.

17

EXT. VEGETATION BORDER. WAPITI HOME. DAY

17

KYLE and BUDGIE watching as AUMEA approaches, moving with a focus that leaves no doubt they are her destination.

BUDGIE

What do we do? Run, right? Kyle?

KYLE

No, this is perfect. Wait here.

On BUDGIE, horrified as he sees KYLE stand up, moving forward a little, remaining in the undergrowth but more visible.

AUMEA stops, seeing him clearly now, but keeping a sensible distance between them.

A moment as they stare at each other. AUMEA speaks quietly but forcefully - troubled by his presence but unafraid.

AUMEA

Who are you?

KYLE

My name's Kyle. It's okay -

AUMEA

What the hell are you doing, sneaking up like this.

KYLE

We need to talk. I think you're in danger. I've seen it.

(off her look)

I know, it sounds weird but -

LARA (O.S)

Aumea? Who are you talking to? Is someone there?

AUMEA turns to see LARA has got up from the table and is staring intently in her direction. MAUI and the rest of the table stop talking and look towards her also.

On KYLE - a decision. He moves forward, breaking through the vegetation onto the lawn, announcing his presence, to everyone's surprise and MAUI's instant fury.

KYLE

Yes, it's me, sorry. I should have rung the doorbell but I wasn't sure what kind of reception I'd get.

MAUI

I'll tell you what kind.

He jumps up from the table and races forward aggressively, LARA following close behind.

LARA

Maui, wait -

KYLE

I just want to talk.

KYLE moves quickly to a shocked AUMEA, shoving his folded paper sketch of the tattoo into her hand.

KYLE (CONT'D)

Take this - someone's going to kill
you - they're going to drown you -

MAUI charges into KYLE, slamming him into the ground with a crunching full body tackle -

PAETA gasps. TANE and CALCOTT get up to hurry forward to help LARA and AUMEA separate KYLE and MAUI who are struggling furiously on the floor.

AUMEA

Stop it.

BUDGIE crashes out of the undergrowth, swinging a large stick viciously around to protect his mate.

BUDGIE

Alright, back off, all of you -

He lunges towards MAUI with his stick but LARA reacts faster, taking BUDGIE out with an expert jui-jitsu move, pinning him down and forcing him to drop the stick with a painful grip.

AUMEA is stunned at LARA's move but then turns to see MAUI is now astride KYLE and is pummelling him with his fists.

TANE and CALCOTT join her to try and drag MAUI off.

TANE

Maui, that's enough.

AMUEA

You'll kill him.

KYLE's POV - his arms and hands flailing as he tries in vain to stop MAUI's relentless assault.

KYLE

I'm trying to help!

MAUI sweeps KYLE's arms aside and head-butts him. Blackout.

18

INT. WAPITI HOUSE. STUDY. DAY

18

KYLE's POV: Darkness. A light. Shining, hurting as his eyes flicker open, blinking.

Reverse angle: A local DOCTOR is shining a pen light into KYLE's eyes, examining his swollen, bruised, cut face.

BUDGIE is sitting nearby, flanked on either side by PECKHAM and Sgt DAN TARINGA.

MAUI, TANE and CALCOTT are also present.

MAUI is still seething, addressing Sgt TARINGA as TANE and CALCOTT wait anxiously, sharing other, wider concerns.

MAUI

He was hiding here, stalking her -
he needs locking up. He's sick and
he's dangerous.

CALCOTT

God alone sees his soul. These are
not your judgements to make, Maui.

BUDGIE

He's the one needs locking up.
(gestures Kyle's face)
That's assault that is. GBH.

MAUI glares at him, itching to dole out a similar beating as
KYLE groans and tries to get up. The DOCTOR stops him.

DOCTOR

Shhh, lie back. You must rest.
Here. Drink this.

He gives KYLE a glass of water and gets up, moving to TANE
and CALCOTT to deliver his diagnosis.

DOCTOR (CONT'D)

He's fine, nothing broken. And the
swelling will reduce very quickly.

TANE

It's more his mental state I'm
concerned about.

CALCOTT turns to TANE, putting a reassuring hand on him.

CALCOTT

His troubles are ours - we must
help and guide him as best we can.

BUDGIE

Is that before or after you have us
banged up for doing nothing at all.

TANE

No-one is being arrested. Sergeant
Taringa is here to escort you
safely back to your hostel.

KYLE sits up, putting his glass of water down.

KYLE

Not until I talk to Aumea. Where
is she?

MAUI

Out of your reach.

TANE

She is aware of your story, Kyle.
She has demanded we tell her every
detail of your hallucination.

KYLE

There's more to it than that.

TANE

In your own mind perhaps - which is
why I must regretfully insist that
you promise not to come here again,
or approach my daughter in any way.

CALCOTT

But you are welcome still at our
Church, always. That door remains
open, Kyle, and I urge you to visit
me soon, to find the peace of mind
you so clearly seek.

KYLE stares at him for a perplexed beat then laughs, cynical
and sustained - the released tension bottled inside him
keeping the laughter going for far longer than it should.

TANE and CALCOTT exchange a glance with the DOCTOR and Sgt
TARINGA- KYLE's reaction seemingly further confirmation of
his deteriorating mental state.

On BUDGIE, watching KYLE, sharing their anxiety.

19

INT. WAPITI HOME. DAY

19

AUMEA in her bedroom, looking out her window as Sgt TARINGA
and PECKHAM escort KYLE and BUDGIE to the police car.

LARA is with her, anxious and concerned at the whole
situation for many varied and differing reasons.

LARA

It's okay. They won't let him come
near you again.

KYLE looks up and back towards the window of AUMEA's room as
he moves to the car.

A moment as he and AUMEA lock eyes again before Sgt TARINGA
gently ushers KYLE into the vehicle and closes the door.

On AUMEA as she looks down at the paper in her hand - the
tattoo design that KYLE drew - and we see she's really
shaken. And, for the first time, frightened.

She looks at LARA, debating how good a friend she will be.

20

INT. HOSTEL ROOM. DAY.

20

KYLE looking in the mirror, wincing as he examines his swollen face. BUDGIE is hovering close by, studying KYLE from all angles, camera phone in hand.

BUDGIE

Looks worse from this side. Lemme get a few pictures.

KYLE

What for?

BUDGIE

Evidence. They can't kick the crap of you and not pay for it. Once we show these to a lawyer then -

KYLE

I'm not taking them to court.

BUDGIE

We won't have to. We'll give them the writ, say bung us fifty grand and a flight to New Zealand and we'll call it quits.

(off Kyle's look)

They're rich enough. Dries told me they own a gazillion pearl farms -

KYLE

I don't want their money.

BUDGIE

Yes, we do. I do. Doesn't have to be fifty, but start high and we'll end up with twenty five easy -

KYLE

I'm not leaving this island.

BUDGIE

You could stay here forever and they still won't let you see her.

KYLE reflects on that. BUDGIE smiles sympathetically.

BUDGIE (CONT'D)

Mate, it's over. Let's just cash in while we can and get out.

KYLE

Not until we've spoken. She's coming here.

(off Budgie's look)

She's going to come to this hostel. Soon. I know it.

BUDGIE

Is that another of your visions?

KYLE

If I'm wrong we'll go. I promise.
First flight tomorrow.

BUDGIE scoffs, disbelieving, fed up.

BUDGIE.

Yeah. Course we will.

BUDGIE turns and opens the door to go, stops.

Pulling up outside in a car is AUMEA (driving) and LARA.

BUDGIE

You've got to be shitting me.

21

INT. CAR. DAY.

21

LARA turning to AUMEA with equal surprise and no little alarm at their destination.

LARA

What happened to retail therapy?
You said we were going shopping.

AUMEA

We are. After this.
(off her look)
I'm sorry, but there's no way my
family would have let me leave the
house on my own.

LARA

To meet a delusional obsessive who
imagines you're a corpse? No
kidding. Aumea, he's ill. Maybe
dangerous.

AUMEA

Which is why I want you here. Come
on, Jui-Jitsu girl, where's your
sense of adventure? We can handle
this.

She gets out the car, LARA following, full of misgivings.

22

EXT. HOSTEL ROOM. DAY

22

KYLE and BUDGIE waiting by the door as AUMEA and LARA approach then stop to negotiate. AUMEA speaks to KYLE.

AUMEA

Here's how this works. Lara's going to wait outside with him. You go and sit on the bed, then I'll come in and we'll talk, but the door stays open the whole time. Understood?

KYLE

I'm not going to hurt you. You know that.

AUMEA

No. I don't.

A moment between them. KYLE is unhappy at her mistrust but accepts it, and moves back in to sit on the bed as BUDGIE steps out to approach LARA.

BUDGIE

Couldn't keep away, yeah? Don't fight it. We're going to happen.

LARA

Just stand over there.

BUDGIE backs away, grinning, hands raised in mock surrender as AUMEA moves into the room to be alone with KYLE.

23

INT. HOSTEL ROOM. DAY

23

KYLE sitting on the bed as AUMEA takes up a position hidden from public view but still near the door. A moment as they study each other. AUMEA gestures his injuries.

AUMEA

How's your head? I'm sorry for -

KYLE

Don't worry, I'm not going to sue. I want to help you, not give some maggoty lawyer a big pay day.

AUMEA

My fiance's a lawyer.

She smiles as his face drops at that news.

AUMEA (CONT'D)

But you meant maggoty in a good way, right?

She takes out KYLE's tattoo drawing and shows it to him.

AUMEA (CONT'D)

It's my wedding tattoo.

On KYLE - surprised and even more gutted now.

AUMEA (CONT'D)

Not even my fiance knows the design yet. Nor my family, friends - only myself and the Tafuga.

KYLE

You what?

AUMEA

Tattoo master - he helped me choose it. Every mark is sacred. Secret. The first person who sees this on my arm should be my husband.

KYLE takes a perverse comfort from that fact.

KYLE

So, does that mean I've got to propose to you as well now?

AUMEA smiles, despite herself, perturbed at how much instant attraction and affinity she feels with this man.

AUMEA

Lara said you stole photos of me from my Uncle Marshall's shack.

KYLE

I gave them back.

AUMEA

She said she'd recommended his whale watching tour to you the day you asked Dries for the mari cava -

KYLE

So what?

AUMEA

So if you'd gone to that shack earlier and seen my photo -

KYLE

Except I didn't.

AUMEA

But it would explain how you saw me in your hallucination.

KYLE

What about your tattoo? That's not in any of those photos. It doesn't even exist yet.

AUMEA

My Tafuga has a shop, a workplace.
If you'd been there too, you
could've seen this design.

KYLE wonders if she's trapping him but keeps a poker face.

KYLE

He'd just leave it out in public,
would he? This sacred mark that no-
one else is meant to see?

On AUMEA - rattled - her own argument undermined as she knows
the TAFUGA would never have done such a thing.

KYLE (CONT'D)

This isn't a trick. The *first* time
I ever saw you, and that tattoo,
was when I drank Mari Cava.

AUMEA stares at him, evaluating, torn, uneasy. KYLE gazes
back at her, struck by a sudden thought.

KYLE (CONT'D)

This Tafuga of yours - does he work
with anyone else?

AUMEA

Just his son.

KYLE

No other Maori? An old guy, big
centipede tattooed on his back?

AUMEA

That mark means Chief. There's
only one islander here with a
symbol like that.

KYLE

D'you know where to find him? Cos
that design of yours - it's not
nearly as secret as you think.

On AUMEA - getting more concerned by the second.

24

EXT. PEARL FARM JETTY. DAY.

24

A frustrated MAUI on the jetty, listening to LARA's voice-
mail on his mobile phone as he stares out over the ocean.

He ends the call, scowling as a local WORKER/DIVER climbs out
of the water with a new string of oysters.

The DIVER hands them to MAUI who takes them into the hut to
examine with the DIVER following anxiously.

25

EXT. ISOLATED DWELLING. DAY.

25

AUMEA leaning by her parked car on a dirt road, near a small, ramshackle dwelling in a jungle setting, watching KYLE who is peering impatiently through the windows of the premises.

LARA is listening to her voice mail messages.

LARA

Three from Maui - I'd better phone back, reassure him we're still shopping, and safe.

She moves off as AUMEA nods and KYLE returns, frustrated.

KYLE

You sure this is the place?

AUMEA

I wish he was home too. You think I want to feel this isolated?

KYLE smiles, acknowledging her wariness. They stare at each other for an awkward, self-conscious beat. He gestures the tiki pendant around her neck.

KYLE

Is that from him?

AUMEA

My fiance? Yes. It's a tiki. Been in his family for generations. It represents good luck.

KYLE

That's not what it's saying.

He moves closer, reaching out to touch it before AUMEA can react. He studies it, the closeness and intimacy making AUMEA deeply uncomfortable and tense but also strangely thrilled. She knows she should back away, but doesn't.

KYLE (CONT'D)

Ever since the cava, I can hear these things - statues, idols - they keep whispering - and this one's got a really bad vibe.

He lets it go as if it was contaminated. AUMEA laughs awkwardly, touching the pendant nervously, feeling a sliver of sympathy with his uneasy attitude towards it.

AUMEA

Tiki also guards the entrance to Avaiaki - the underworld. Maybe what you can hear are the spirits.

KYLE laughs, studying her appreciatively.

KYLE

Wow. I say something totally crazy
and you don't even blink - just
come back with a topper. How
simpatico is that?

They smile - a moment between them - broken by the sound of a
moped approaching. AUMEA turns, glad of the distraction.

AUMEA

That's him. That's the Chief. He
rides that bike everywhere.

KYLE

(calling)
Budge. We got incoming.

BUDGIE hurries out of the undergrowth doing up his shorts.

BUDGIE

'S okay, I'm done, hold on.

LARA approaches putting her phone away as they all wait,
staring up the dirt road as the sound gets louder.

A RIDER wearing a helmet appears on the horizon, sitting on a
tatty old moped and approaches the group.

AUMEA moves towards him, waving and smiling as he pulls up
near the group. She greets him in Maori, explaining the
reasons for the visit as the RIDER takes off his helmet and
turns to face them.

On KYLE, his face dropping when he sees the old Maori's
features - it's not the CHIEF he knows.

AUMEA talks more Maori and the RIDER nods, slipping his top
down to reveal a small centipede tattoo on his left shoulder.

KYLE shakes his head in disappointment, moving forward.

KYLE

Forget it. That's not him. My
guy's centipede is huge, goes all
down his back. It's someone else.

AUMEA

There is no-one here with a tattoo
like that. I know every islander -

KYLE

I've seen him. Twice now. Budge,
at the airport -

BUDGIE

I didn't see anyone. Just you.

KYLE looks at the group who exchange awkward glances.

KYLE

Oh, right. So I imagined him too,
is that what you think?

Their silence fuels his paranoia, giving him a new suspicion
and fuelling his anger.

KYLE (CONT'D)

Is that what all this is about?
Have you just brought me here to
mess with my head?

AUMEA

What?

KYLE

Have this guy come along with some
fake tattoo? Is that the plan?
Try and persuade me I'm going nuts?

LARA

You don't need anyone's help on
that score.

KYLE turns aggressively towards her and LARA goes into a
defensive martial arts stance, totally ready for him.

BUDGIE jumps in between them, holding KYLE back.

BUDGIE

Whoah, mate, what are you doing?

LARA

You want to punch me, Kyle? What
next? Where's that going to lead?

KYLE stops and backs away, shaken by the direction her
argument is heading. BUDGIE seeks to reassure everyone.

BUDGIE

Hey, it's not leading anywhere.
He's not like that.

KYLE looks at BUDGIE - suspicious instead of appreciative.

KYLE

Are you in on this too?

BUDGIE

What are you talking about?

KYLE looks at AUMEA, his anger mixed with desperation.

KYLE

You don't want to believe me?
Fine. It's your life.

He turns to go, then turns back immediately and flaring at BUDGIE who makes a move after him.

KYLE (CONT'D)

Don't follow me, Budge. I'm sick of you following me! Haven't you got anything better to do?

A moment of real hostility between them then KYLE turns and stomps away up the dirt road on his own.

LARA looks to AUMEA, convinced in her own mind at least.

LARA

Seen enough now? Cos I have. Just stay away from him. I won't cover for you again.

She heads back to the car. A still troubled AUMEA glances in KYLE's direction then moves to follow LARA to the car.

BUDGIE looks at the perplexed Maori RIDER standing next to his moped in bewilderment at the angst all around him.

BUDGIE

That was it, mate. Your big moment. You blew it.

He pats him on the shoulder and heads back to the car.

26

EXT. DIRT ROAD. DAY

26

KYLE striding along the dirt road, brooding intently, sweating from the heat of the sun beating down on him.

A horn blast and AUMEA's car goes racing past, BUDGIE's face looking back at him as it continues on up the road.

KYLE stops, grim-faced, scowling as he watches it recede.

He wipes his face then sees the real old Maori CHIEF watching him on the far side of the road.

KYLE stares at him, then laughs, shaking his head as the CHIEF begins to draw on the ground with his stick.

KYLE

You're not there. You're in my head but you're not real. And you're not drawing anything. It's just some screwed up trick that cava's playing on me.

He turns to move ahead as before and stops.

Just in front of him there is now a word drawn in the dirt.

Cava.

He looks back at the CHIEF who nods, gesturing 'drink'.

On KYLE, snarling in rejection as he turns to angrily rub the word out with his foot, scraping and sliding until it's gone.

KYLE (CONT'D)

No. No more. No way.

He looks back at the CHIEF who has also gone now.

KYLE looks around - nothing - then back ahead and sees the same word he just rubbed out has been written again.

Cava.

On KYLE, rattled, striking it out once more then walking on but seeing up ahead the same word written in the dirt.

Cava.

KYLE speeds up, walking faster but the word 'Cava' still appears written in the dirt at regular intervals.

KYLE keeps moving, faster and faster, shouting in denial as he passes each 'Cava' written on the ground ahead of him.

KYLE (CONT'D)

Stop it. Stop it! STOP IT!

KYLE's running flat out now, the words 'Cava' in the dirt a blur as he races along until finally he slows to a halt, panting and gasping, sweating heavily.

KYLE (CONT'D)

Please, please.... Stop.

He looks back along the track to see - his footprints. No words written in the dirt at all.

Nothing but footprints, stretching as far back as he can see.

On KYLE - struggling to keep himself together - starting to cry as he sinks to his knees in the dust.

Gospel Music begins.

27

INT. CHURCH. DAY

27

Gospel music continues.

CALCOTT laying prayer books on the pews of the empty Church.

He reacts as the door opens and TYLER enters, smiling weakly with her habitual diffidence in his presence.

CALCOTT smiles warmly and beckons her forward, summoning her as he continues laying out his books.

On TYLER standing awkwardly, watching him - conflicted as to what she's doing - uncertain of its true purpose and merit.

A decision. She moves forward.

28 **INT. BLUE NUN BAR. DAY.** 28

Gospel music continues.

BUDGIE trying to get a drink but DRIES is refusing to serve him and telling him to leave the bar.

BUDGIE is stunned and protesting, DRIES apologetic but firm, gesturing - it's out of his hands.

29 **INT. WAPITI HOME. TANE'S STUDY DAY.** 29

Gospel music continues.

TANE examining pearls brought by MAUI, both unhappy at the quantity and quality of what they have.

MAUI turns to see LARA watching them from the doorway. He reacts angrily and moves to LARA, taking her out and shutting the door behind them.

ON TANE, looking at the pearls, deeply troubled.

30 **INT. WAPITI HOME. DAY.** 30

Gospel music continues.

MAUI and LARA having a row - she's giving him a present she's bought which he just tosses aside, moving to the window, seeing the car outside, looking for AUMEA - where is she?

31 **INT. TATTOO SHACK. DAY** 31

Gospel music continues.

AUMEA sitting in deep discussion with the TAFUGA and the BOY, showing them the paper with KYLE's drawing of her tattoo.

AUMEA and the TAFUGA are both protesting, denying liability for this leak of a private, personal design.

The TAFUGA gestures to his arm, illustrating where KYLE's tattoo was, explaining its symbols and meaning.

On AUMEA, listening, increasingly uneasy.

32

EXT. JUNGLE. DUSK.

32

Gospel music continues.

A dusty, tired KYLE walking slowly through the stone pillars and statues of a marae in the jungle clearing. [*The same one we saw in Ep 1 Sc 40*]

He is looking at his tattoo on his arm as he moves, tracing the symbols, lost in brooding thought.

He examines the forearm, then his other arm as if checking for more tattoos he suspects are hidden beneath his skin.

He stops, his attention drawn to the broken straw idol of HINE NUI TE PO still lying on the ground. He picks it up.

On KYLE, staring coldly at the damaged idol, a new hardness about him, a man committed to the path he must follow.

He breaks the idol in two, then walks on, shredding it and scattering the straw pieces to the wind as he heads out of the marae, disappearing into the jungle again.

End Gospel music.

33

EXT. HOSTEL. DUSK.

33

KYLE walking back to his room, getting his key/card out. He stops, looking next door, seeing the light on in BUDGIE's room - feeling bad about how he treated him.

He moves across and knocks on BUDGIE's door. He hears music and laughter as BUDGIE opens the door, beer bottle in hand. BUDGIE nods, conciliatory, but with a definite coolness.

BUDGIE

Hey. How are you doing? Feeling better, yeah?

TYLER is sitting on the bed, swigging a beer. She reacts, delighted at KYLE's appearance, and gets up.

TYLER

Kyle, finally. Now we can really get this party started. Come in.

BUDGIE lets him in, reluctantly, unhappy the intrusion.

BUDGIE

She came to see me, remember.

TYLER

I came to see both of you. God, your face is bad, isn't it? Maui must've really hurt you.

She moves closer to examine his injuries, but he avoids her attempt to touch him and moves in.

KYLE

It's fine. I'm okay.

TYLER smiles and shrugs, covering her hurt at the snub, gesturing to a number of beer bottles on the table.

TYLER

What you need is anasthetic. I brought you some beers from the bar. Help yourself.

BUDGIE

Thanks to you, we've been banned from the Blue Nun. And every other place owned by the Wapitis.

TYLER

This hostel's not theirs so you lucked out there.

BUDGIE

(pointed)

If you don't want to stay, that's cool. We were getting on fine without you.

KYLE

I don't want to stay.

BUDGIE

Good man. I mean, bummer but, okay, your call -

He moves to the door again as TYLER reacts, disappointed.

TYLER

Just one beer.

KYLE

I don't want a beer either. What I do want is some more Mari cava.

BUDGIE and TYLER react, shocked and guarded respectively.

KYLE (CONT'D)

I'm serious. I need to find out what's happening and the only way I can do that is through another vision. I've got to take it again.

BUDGIE

You can't.

KYLE

I've already decided.

BUDGIE

It doesn't matter. Maui's put the word out on that too. If Dries sells you any more cava he'll get strung up by his balls. There's no way you can get some. Not from anyone. And thank Christ for that.

A stand off - KYLE frustrated but also annoyed at BUDGIE's satisfaction/relief in telling him this information.

TYLER shifts awkwardly, debating, then makes her pitch.

TYLER

You could always steal it.

They turn to look at her as she continues, guiltily.

TYLER (CONT'D)

I'm just saying. If you wanted.

BUDGIE

He doesn't.

KYLE

Go on.

On TYLER, torn, but she can't stop now she's started.

TYLER

I didn't tell you this, okay but Dries keeps it in his digs near the beach. He can't store it at the bar cos of Peckham. And Dries is working tonight - we both are. I could make sure he sticks around, let you...

KYLE

Thanks.

BUDGIE

You're not seriously thinking of doing this?

KYLE

You don't have to come.

BUDGIE

Am I volunteering? Course I'm not going - and neither are you.

KYLE

Enjoy your beer.

KYLE turns and walks out the room. An incredulous BUDGIE turns to TYLER who can't look him in the eye.

BUDGIE

What the...? Why? Why would you say that? When you know what that stuff's done to him.

She shrugs awkwardly, taking a swig of beer as she gets off the bed, trying to ignore her shame at her actions.

TYLER

Maybe he's right. Maybe it'll help.

BUDGIE

Or send him over the edge completely.

TYLER

We'll be here with him, make sure he's okay. I'll come back after my shift, stay over -

BUDGIE

Don't bother - cos, one, it's not happening. He's not getting any more of that shite. And two, he's not interested in you - haven't you sussed that yet? He wants Aumea. That's what all this is really about.

He drains his beer, tosses the bottle on the bed and leaves the room to hurry after KYLE.

On TYLER, alone, feeling like crap. She swigs her beer, brooding, contrite but clinging to the hope that her actions will have the positive result she's been promised.

34

EXT. ROAD. EVENING

34

KYLE walking purposefully down the road as BUDGIE races after him. KYLE glances back, expecting an argument but BUDGIE runs past him and slows to a walk only once he's ahead.

KYLE

I thought you weren't coming?

BUDGIE

You want back-up, don't you? No matter what? It's quicker this way. So why don't you follow me for a change?

He gestures and veers off in a different direction.

On KYLE, smiling, grateful, following in BUDGIE's wake.

35

INT. CHURCH. VESTRY. NIGHT.

35

A deeply troubled AUMEA sitting with CALCOTT in his vestry. He still wears his religious robes after evening service.

AUMEA

I know they're right. I know he's ill. That he needs help but...how did he see those things? And why?

CALCOTT smiles sympathetically, rests his hand on hers

CALCOTT

You must not worry. Place your trust in God's love and affection. He blesses many men with gifts that others cannot comprehend.

AUMEA stares at him, dumb-founded - she wanted reassurance KYLE's visions were wrong - not confirmation they were right.

AUMEA

You mean, you believe him? You think it's real - what he saw?

CALCOTT

I believe only in our Lord. Rest assured my child, he will protect you and keep you safe from danger. Kyle will not harm you.

AUMEA

How can you know that?

CALCOTT

Look into your heart. When you were with him, what did you feel?

AUMEA reacts, uncomfortable, awkward, embarrassed.

AUMEA

Frightened. Disturbed.

CALCOTT

And something more, I think.

AUMEA prevaricates, feeling even more transparent now under his searching, intense scrutiny.

AUMEA

My Tafuga told me his tattoo claimed a heritage to this land, a lineage that no Westerner could possibly possess.

CALCOTT

And a power also?

AUMEA reacts in surprise - how did he know?

AUMEA

A shamanic symbol. Not that Kyle even knows it. It doesn't mean he can see spirits. Or the future.

CALCOTT gestures in agreement, dismissing such nonsense.

CALCOTT

It was the cava that gave Kyle those visions, not the tattoo.

AUMEA

But were they true? Is what he saw going to happen?

CALCOTT studies her thoughtfully, enigmatic.

CALCOTT

We can but interpret their meaning - only God sees the truth. It is his light we must follow. He alone will guide us to salvation.

CALCOTT smiles, gets up and kisses the top of her head then moves to the door in dismissal.

AUMEA gets up to follow, feeling no comfort from his answers, only ever more troubling questions.

36

EXT. DRIES BUNGALOW. NIGHT

36

KYLE and BUDGIE lurking in the vegetation scoping out DRIES' bungalow, set back from the beach. It seems dark, unoccupied and in a sufficiently quiet location to attempt a break-in.

They run forward, crouching low, hugging the vegetation and move onto the veranda/porch. BUDGIE turns to KYLE, aghast to see him clutching a rock and moving to a window.

BUDGIE

What are you doing?

KYLE

Breaking a window. Unless he gave you a key after sleeping together.

BUDGIE

That's funny. And brainless. You start smashing glass the sound'll travel all over. Just give me a leg-up. There's a skylight on the roof I can squeeze through - I'll just drop down and let you in. Come on, before I bottle it.

BUDGIE

Jesus, gimme a heart attack why don't you? How d'you get in?

KYLE

Through the skylight. Got tired of waiting. Why didn't you let me in?

BUDGIE

I was looking for the stuff - but it's gone. Look, these are the containers he used, the shells are in that one but they're both empty.

KYLE stares at him with deep suspicion.

KYLE

Now you've tipped it away, yeah.

BUDGIE

No, I was checking them -

KYLE rushes forward, furious, snatching the container, examining it then tossing it away with a clatter.

KYLE

Not even any dregs - nice work. You've just killed her, you know that? You've just let Aumea die.

BUDGIE

I've just saved your sanity. You're this close to cracking up, can't you see that?

KYLE

I can't see anything now - you've made sure of that.

BUDGIE

I want my mate back. I want to get off this island and go back to how things were.

KYLE

You've just killed any chance of that too. Go home, Budge. You've left anyway.

A nihilistic stand off then KYLE turns and walks out.

On BUDGIE, gutted, but also angry because he's sure he's done the right thing for his friend even if KYLE can't see it.

He takes the pearls out again, stares at them for a beat then tucks them back in his pocket and starts to clear up, putting everything exactly where it was.

40

INT. DRIES BUNGALOW. NIGHT

40

BUDGIE moving out of the storeroom, shutting the door, checking the main living area, the skylight then moves to the front door and goes, clicking it gently shut.

A silent beat then another gentle click as the main bedroom door opens and LARA exits from that darkened room where she was hiding. She moves quickly to the shutters and peeks through them to watch BUDGIE heading away.

On LARA, flicking a glance at the storeroom, brooding furiously - now what?

41

EXT. HOSTEL. NIGHT

41

KYLE heading back to his room when he sees AUMEA stepping out from the bushes nearby. KYLE smiles, wryly.

KYLE

Your brother beat me up for doing that. He's not here as well is he?

AUMEA

You're still breathing, aren't you?

KYLE

Lara? Peckham?

(she shakes her head)

No bodyguard at all? That's progress.

She holds up a cheap plastic water bottle.

AUMEA

It's why I've brought this. To progress things. No, stay there.

She rolls it over the ground towards him. He picks it up, seeing an opaque liquid. She smiles at his reaction.

AUMEA (CONT'D)

Mauí uses it at parties. The irony appealed. It's your choice. If you don't want to take it -

KYLE

Stay with me. Please?

AUMEA

That doesn't help make me think you're sane. I'll meet with you tomorrow. Kopeka cave.

KYLE

What if nothing happens?

AUMEA

I'm praying it doesn't. Aren't you?

She heads off, KYLE watches her, then looks at the bottle. He heads to his room, opens the door.

The CHIEF is standing in the dark room waiting for him.

On KYLE, staring at him, full of foreboding.

He goes in, closes the door.

42

INT. BLUE NUN BAR. NIGHT

42

TYLER clearing tables of glasses, looking out onto the beach to see BUDGIE standing, brooding, staring at the sea.

She moves back with her tray of glasses to the bar where DRIES is talking to PECKHAM.

TYLER

Group of tourists on table five -
I've persuaded them to do the cava
thing, you need to close the deal.
And I'm taking my break now, okay?

DRIES nods and moves off towards the table of tourists as TYLER smiles at PECKHAM and heads off out the bar.

43

EXT. BEACH. NIGHT.

43

TYLER approaching BUDGIE who watches her arrival.

TYLER

How did it go?

BUDGIE

Good. Cos it didn't happen. I
talked Kyle out of it. Thank God.

On TYLER, mixed feelings but predominantly relieved.

TYLER

I'm glad. It was a stupid idea.
So where is he now?

BUDGIE

I don't know. Back at the hostel
probably, sulking. It got a bit
heated but I did the right thing.

TYLER

I might pop over then, after my
shift.

BUDGIE

Yeah, great, I'll still be up and
we've got all that beer -

(off her look)

And you meant to see Kyle, didn't
you? Course, you did. Don't mind
me - I get a bit delusional too at
times. Don't expect a warm
welcome, that's all I'm saying.

He grins and heads off as TYLER smiles and heads to the bar.

44

INT. HOSTEL. KYLE'S ROOM. NIGHT.

44

KYLE sitting on the bed, staring at the water bottle.

The CHIEF is standing nearby, gesturing, forceful.

CHIEF

Inu. Inu.

KYLE

Are you telling me to drink or is
it just me imagining it? Am I
going to find anything out or just
end up in a strait-jacket? Maybe I
need one already. You're not real.
If you're real, take my hand.

He holds out his free hand to the CHIEF who stares at him.

KYLE (CONT'D)

Take it. Make me believe.

The CHIEF moves forward, keeping eye contact the whole time
and slowly reaches out, takes hold of KYLE's hand.

KYLE's eyes widen slightly at the sensation, keeping hold of
him, staring at him, understanding him as the CHIEF speaks.

CHIEF

My name is Matikutu. I lived and
died on this island one hundred and
eighty three years ago. I had many
children whose own children then
children but none are more precious
to me now than Aumea. I have seen
her death, but you will prevent it.
Now drink. All of it.

(Maori)

Tukua te wariua kia rere ki nga
tautata.

KYLE

Allow one's spirit to fulfill its
potential.

He lets go of the CHIEF's hand and opens the bottle.

He stares at it, nervous, psyching himself up.

KYLE (CONT'D)

This *will* give me answers -

He looks up at the CHIEF again as he speaks but the room is empty. The CHIEF has gone.

He looks sharply round at the wooden Maori idol standing on the bedside table - the god TANGAROU - as he hears it begin to whisper indistinctly to him again - urging him, getting louder and louder.

KYLE looks at the drink with fear and dread now.

He's close to tears - terrified of swallowing it - if things are this bad now how much worse are they going to get?

His hand is shaking, he's trembling all over as he fights to keep control of himself.

He grits his teeth, take a deep breath -

He drinks.

All of it.

Blackout.

-END OF EPISODE TWO-

(CONT'D)